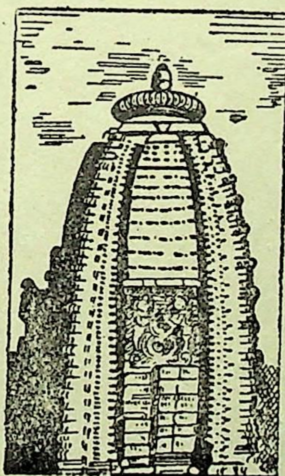
VĀSTU-SASTRA VOL. II

HINDU CANONS OF ICONOGRAPHY AND PAINTING



D. N. SHUKLA M. A., PH. D., D. LITT.
PROFESSOR AND HEAD OF THE DEPARTMENT OF SANS...
PUNJAB UNIVERSITY
CHANDIGHAH

This work may now be said to be a complete English version of the author's D. Litt Thesis—"Foundations and Canons of Hindu Iconography, both sculptural and pictorial"—and is acclaimed by the renowned authorities and savants as a high piece of research work. The compilations of the sources, the Pratimā-lakṣaṇas and Citra-lakṣaṇas on the scientific and systematic headings of the art-canons is hailed as a very valuable aid for future studies and researches on these subjects. It is a pioneering attempt in treating Indian Iconography —Brāhmaṇa, Baudha and Jain, from a synthetic standpoint, integrating all these three branches of this fascinating lore and art into a compact whole. Students of Art and Archaeology may also find this book very useful for them and so for their convenience it is being published under three separate editions :

1. Hindu Canons of Iconography with an anthology of Pratimālakṣaṇa;
2. Hindu Canons of Iconography without the anthology of Pratimālakṣaṇa; &
3. Hindu Canons of Painting along with an outline history of Indian Painting both archeological and literary.

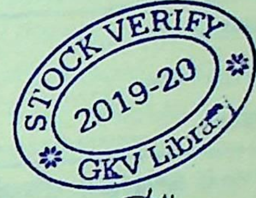


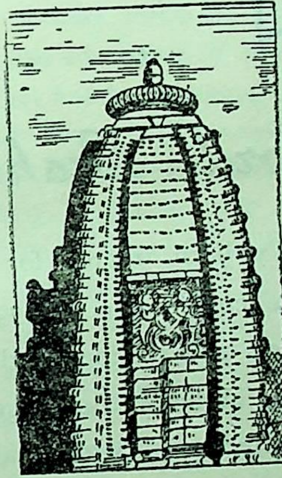
[Bhāratīya Vāstu-śāstra Series vol. IX]

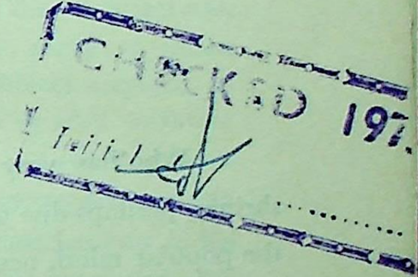
VASTU-SASTRA VOL. II

Hindu Canons of Iconography & Painting

[With an anthology of Pratimā-lakṣaṇa and Citra-lakṣaṇa as well as an outline history of Indian painting, archaeological and literary]







Dr. D. N. Shukla

M. A. (Sansk.); M. A. (Phil.); Ph. D. (Sansk.); D. Litt. (A. I. H. A.);
Sahityacharya; Sahitya-ratna and Kavyatirtha

Sanskrit Dept.
Gorakhpur University
Gorakhpur

Other publications on page 22 (d)

Price Rs. 36-0-0

Dedicated

to

Lord Brahma

Who has very scantly been treated for his cult-images and cult-shrines, perhaps due to some curse—vide p. 179—which evidently reflects the popular mind, nevertheless he is the ideal god who can inspire humanity for perpetual endeavour—the Sādhanā, the struggle for that Creative Power (which is another name of Humanity) with unabated vigour, unblemished wisdom and unsophisticated living.

FOREWORD

I deem it a privilege and also my duty to write a foreword for Dr. D. N. Shukla's book on *Hindu Canons of Iconography and Painting*, which forms Vol. IX of the Bhāratīya Vāstu-śāstra Series. The series was planned out by Dr. Shukla himself, and he has already published five Volumes of it. Of these as many as four are in Hindi, the fifth one on *Hindu Canons of Painting* being in English. This shows the bulk and magnitude of the work already done by him, and he intends to follow it up by bringing out Volumes on Hindu Canons of Architecture, which will constitute the remainder of the series. It has been possible for this comparatively young scholar to do so much work of this highly technical character, for he has combined in him a very intimate knowledge of Sanskrit with a first hand experience about the architectural, iconographic and pictorial remains of ancient and medieval India. This is a combination rarely to be found among scholars engaged in the pursuit of similar studies, and I am sure he will be able to throw much further light on this branch of Indology. I have long been acquainted with the progress of his work, and I can say without any hesitation that he has all along been sincere and conscientious in his scholarly researches. His treatment of the various topics connected with his subject has always been critical, and his appraisal of the views of previous writers has been fair and just. I have no doubt that the Government of the Uttar Pradesh and the Government of the Indian Union will extend to him their full patronage in the matter of the publication of his further researches.

It should be emphasised in this connection that he is not only advancing the bounds of our knowledge in this fascinating branch of Indology, but he is also enriching the technical side of Hindi literature by writing many of these books in the Rāshṭrabhāshā.

In fine, I can only observe that the present work on the Hindu Canons of Iconography and Painting is one of considerable merit, and I am sure it will receive attention and appreciation from the world of scholars, which it so thoroughly deserves.

J. N. Banerjea
Carmichael Professor of Ancient
Indian History and Culture,
Calcutta University

INTRODUCTION

This work—Vāstuśāstra Vols. I & II—Vol. II being published first, originally conceived as one of the series of a ten-to-fourteen-volume-project, under the general caption 'Bhāratīya Vāstuśāstra' instituted by me some years back, can now be said, a complete English version of my D.Litt. Thesis—"Foundations and Canons of Hindu Iconography (both sculptural and pictorial)"—the two parts i. e. Canons of Iconography (I) and Canons of Painting (III) wherein could also be submitted, along with my already published works—Pratimā-vijñāna, Pratimā-lakṣaṇa and Citra-lakṣaṇa.

The author, primarily a student of Vāstu-śāstra, when got enchanted with this fascinating lore of Śilpa-śāstra, has to say a word on the wide scope of Vāstu-śastra where Śilpa-śastra, the science of sculpture, and the canons of painting (the Citra-śāstra) are also included in its broader purview.

The English word 'architecture' does not and cannot denote and connote fully the Indian word 'Vāstu' (śāstra or kalā). In India the Science of Architecture—the Vāstu-śāstra has at least five main branches: the Canons of Town-planning; the Art of House-building (both secular and religious—secular being the residential houses of middle class people (House-architecture) as well as the pālaces of kings (Palace-architecture) and religious being the abodes of gods—the temples—(Temple-architecture); the Canon of icon-making—Iconography (and also the art of sculpture, the rich heritage of India); the essential characteristics of Painting—Citra-lakṣaṇa and the art of the construction of the machines (mechanical devices) as well as the articles of furniture etc.

Fortunately this full-fledged scope of architecture is fully represented in the pages of the Samarāṅgaṇa-Sūtradhāra of King Bhojadeva of Dhārā, one of the greatest literary luminaries of India and the greatest patron of Art and Literature. The writer, a student of this magnificent book with the magnificant title, written by a magnificent king, while working for his Ph.D. Thesis—"A study of Bhoja's Samarāṅgaṇa-Sūtradhāra, a treatise on the science of Architecture", naturally conceived the idea of pursuing this subject further up and this has resulted in brining out about five Volumes—Bhāratiya Vāstu-śāstra (Vāstu-vidyā evam Puraniveśa) dealing with a succinct outline history of Vāstu-vidyā and the ancient town-planning—both the rise and

growth of the different and manifold types of towns and the Canons of Town-planning; the Prāsāda-vāstu (only one part is so far printed under the title 'Hindū Prāsāda kī caturmukhī Pṛṣṭhabhūmi) and the three volumes already mentioned above—Pratimā-vijñāna, Pratimā-lakṣaṇa and Citra-lakṣaṇa.

The very high opinion of the renowned indologists like Dr. J. N. Banerjea, Carmichael Professor of Ancient Indian History and Culture, Calcutta University, and Dr. V. S. Agarwal, Professor of Art and Architecture in the University of Vārāṇasī, and the felicitations received from so many other quarters as well as the patronage from the Uttara Pradesha Government and the University Grants Commission in the shape of subsidies and grant for publication of these researches, have also encouraged me a great deal to go ahead in my humble pursuit to make an attempt to open up a little fringe of that vast vista of vision—the India's past.

Now when the Volume on Iconography, the 'Pratima-Vijñāna' came out, it attracted the notice of that silent savant, the renowned Buddhist and Pali scholar, Professor C. D. Chatterjea, Head of the Department of Ancient Indian History & Archaeology, Lucknow University, who liked this work very much, especially the angle of the treatment and he suggested I should now work on 'An anthology of Pratimālakṣaṇas' making an advancement on Sri Rao's work. I took his advice to my heart and dedicated myself with heart and soul and added another volume to the sûbject. Later on a third volume, 'An anthology of Citralakṣaṇa' was also added and thus all these may be said to fittingly comprise the full subject of Indian Iconography.

Thus my iconographical studies comprised of the three volumes—

1. Pratimā-vijñāna.

2. Pratima-lakṣaṇa and

3. Citra-lakṣaṇa—constitute the four main pillars, on which the grand edifice of Hindu Iconography stands. These are the Background of Indian Iconography—the Institution of Worship (vide the 1st part, the '*Pūrva-pīṭhikā*' of the 'Pratimā-Vijñāna' in full ten chapters and 169 pages); the Canons of Iconography (vide the 2nd part, the 'Uttarapīṭhikā' of 'Pratimā—Vijñāna, the last seven chapters as well as the first Khanda of Pratimā-lakṣaṇa); the essential characteristics of Indian icons (Brāhmaṇa, Baudha and Jain—the exposition of which having been made briefly in the body of the Uttarapīṭhikā (Chapters 8—10) are fully and exhaustively shown corroborated from the original sources of Purāṇas, Āgamas, Śilpa-texts and other miscellaneous digests and anthologies (cf. the 'Sources of Hindu Icono-

graphy'—the and Chapter 'Pratimā-Vijñāna'—Uttarapīṭhikā) and gathered together in one volume (vide 'Pratimā-lakṣaṇa, II Khanda of eight paṭalas *i. e.* the parts) and lastly the Canons of Painting, the 'Citralakṣaṇa', forming an essential part of Hindu Iconography (the Citrajā images being very highly extolled in the religious digests like Haribhakti-vilāsa of Gopālabhaṭṭa).

Happily my Ph. D. Thesis, on account of its high merit (a pioneer work and the contributions which I could make there being regarded as so high that the award of Ph. D. Degree was the least credit for such a scientific and conscientious labour) was singled out by the University of Lucknow for seeking a substantial grant from the University Grants Commission, for its publication in an extended investigation. This gave me an added impetus to take considerable pains to make a fuller survey in such a manner of this subject as to evolve out a comprehensive work dealing practically with all the main branches of Hindu Iconography as already pointed out below; hence the emergence of this book.

This is, in short, the history of this work. Now let me come to the exposition of the subject-matter and contributions which I have been able to make in this very important and difficult branch of ancient Indian lore.

The subject of Indian Iconography is one of the most fascinating branches of Indology. It is not a pure art, it is applied theology, religion and philosophy, all embeded in one. Iconography, the science of image-making, forms one of the principal topics of Hindu science of the Vāstu—Architecture (cf. writer's Hindu Science of Architecture—the scope and the subject-matter of architecture) and the religious origin of Indian Architecture is well known. Naturally, therefore, Indian Iconography, unless studied in its background of the religious beliefs of the people; its treatment is only half done. It is from this broad cultural stand-point that the writer has devoted as many as ten chapters, a Daśādhyāyī, to the exposition of this background—the Institution of Worship.

Again Iconography in India is not an end itself, it is only an aid by means of which the spritual life, the religious craving and the pious dedications of the multitude of men in India were ennobled, satisfied and completed. Art for Art's sake may be a good dictum only so far as it aims at the development of the Art. The art when divested from the life in its spiritual inspiration and religious aspirations, becomes a dead art. The so called sensibility, the aestheticty or emotionalism as aroused by the creations of art, unless they aim at something higher and something nobler, are too not things of cultivation from

Hindu view of life. It is from this fundamental background that studies on Indian Art—iconography, sculpture, architecture and painting should be taken up. After all, all these arts and sciences, thoughts and beliefs are only the different pillars, on which the great bridge of Hindu Culture has been built under which the sublime and divine current of life is flowing from the times immemorial. This current, though disturbed, is still flowing and the bridge of Hindu culture shows no sign of decline.

We know that the religious life of Hindus has had many transformations. The key-note of this religious life in India has been the quest of the object beyond this perceptible world. The life Divine, has always captured the life worldly. In the Rgvedic times the centre of the quest was manifold objects of natural phenomena, conceived as gods and goddesses, having their threefold divisions, those belonging to earth, midair and the sky. The cult of prayer (singing hymns of the Rgveda) was the first attempt to win over these divinities. Later on, the cult of sacrifice was in vogue (cf. Yajus-Samhita, Brāhmaṇas and Kalpa-sūtras). Still later, the paraphernalia of sacrifice, the complicated ritual requiring manifold articles and involving a good deal of expenditure, both monetary and temporal, could not last long. Hence centre shifted from the extrenal quest to the Internal Ātman. This is what we learn from the Āraṇyakas and Upaniṣads.

In the Sūtra period, however, the problem was how to reconcile both these ancient institutions of sacrifice and meditation as arose and developed in the Brāhmaṇas and Upaniṣads. An orientation, therefore was felt necessary, to co-ordinate both the elements and the result was the rise of the Purāṇas, Āgamas, Tantras and the later systems of Indian philosophy and religion.

Despite a genuine effort on the part of the great thinkers of the past, however, a want was there. Both these institutions of complicated ritual and the philosophical or mystic meditation were not suited to the mass of huminity, the simple unsophisticated people, the ordinary run of men, forming the bulk of the population. Hence religious reform was undertaken and this could be accomplished only by a sage like Vyāsa, the celebrated author of Purāṇas. The Pūrāṇas gave the popular religion of Bhakti, the germs of which had already been there in that fountain head of Vedic lore itself (cf. Śvet. Up.).

Now with the dawn of the dovotional movements, the propagation of the image-worship as advocated by the Purāṇas and the Āgamas aiming at the new orientation of the religious life of India after the sacrificial cult of the Vedas, a powerful impetus was provided for the erection of

the temples and places of pilgrimage in every part of India giving rise to so many sacred places—dhāms, maṭhas, tīrthas and sacred shrines and temples all over India. Side by side this architectural upsurge, the corresponding and consequent necessity of the installation of the images of gods, more especially those of the two famous gods, Śiva and Viṣṇu, of the Hindu Trinity, was felt. Thus the origin and development of Architecture was synchronous with the origin and development of sculputre. It was with this background that almost all the treatises, all the manuals of architecture, both architectural like Viśvakarma-Prakāśa, Samarāṅgaṇa-Sūtradhāra, Aparājita-pracchā, Mayamata, Mānasāra, Agastya-sakalādhikāra, Śilparatna and a host of others and non-Architecural like Purāṇas, Āgamas, Tantras and Pratiṣṭhā works, etc. have devoted a good many chapters on the treatment of sculpture also.

Without going into the details of the subject-matter dealt with in the respective parts—vide the Introductory Chapters, it may be brought home to my readers that the arrangement of this work is comprised of as many as five parts: The 'Introductory' part deals very briefly with the foundations of Hindu Iconography (which has been treated in details in my Hindi work Pratimā-vijñāna and gets compensated here also cf. the part II. 'The Icons and Iconology—an exposition of Pratimā-lakṣaṇas'). The first part deals with the canons of Iconography, systematised under suitable scientific headings bringing not only a good deal of new material, but also including some new elements for the first time, a reference to which may be seen in the Introductory chapter of this part. The second part dwells at length, with the Icons and Iconology—the exposition of Pratimā-lakṣaṇas in as many as eight chapters treating all the Indian images—Brāhmaṇa (Trimūrti, etc. Brāhma, Vaiṣṇava, Śaiva Gāṇapatya, Devī, the Sun—Adityas, Navagrahas—and the Dikpāla ones and those pertaining to Yakṣas, Vidyādharas, Kinnaras, Nāgas, Vasus, Pitṛs, Ṛṣis and Bhaktas, etc.), Baudha and Jain, along with the background of their respective sectarian cults as well as their artistic (iconographic) evolutions and developments. The third part deals with the pictorial art (and iconography), the citrajā-images, the treatment of which under scientific art canons along with an outline history of painting, both from the archaeological and literary sources, may be taken as a first systematic attempt in the contemporary studies, to which detailed introductory remarks may be seen in the Introductory Chapter of this part. The fourth part is the compilation of the sources from the representative works belonging to all classes of literature—Purāṇas, Āgamas, Śilpa-śāstras,

Pṛtiṣṭhā works, etc., etc., bringing quite a good deal of material so far remained unworked by my predecessors, under three sections, Pratimā-vijñāna, Pratimā-lakṣaṇa and Citra-lakṣaṇa. Thus all these parts really represent only two divisions : the first, the exposition, the second, the sources. The unique feature of this compilation is its emergence of a modern manual on this art in Sanskrit.

Now, in the last, a very brief indication of the contributions, which I can claim, and the new path I have trodden, has to be made for the furtherance of the further studies, otherwise it is not very happy to sing one's own hymns of praises.

Not many a savant have contributed to the real genesis and development of this most fascinating branch of Indology—Hindu Science of Iconography. The first and foremost honoured place goes to that renowned South Indian writer, Sri T. Gopinath Rao, the celebrated author of the 'Elements of Hindu Iconography' in four volumes (Vols. I and II with parts I and II each). Rao's treatment of the subject, to some extent, remained confined to mainly the South Indian images. Sri Brindavna Bhattacharya's "Indian Images" a pioneering attempt to treat Indian Iconography from the cultural point of view, was in a way a complementary to Rao's work inasmuch as it confined itself to the exposition of the North Indian images. A good many other scholars, notably Smith, Coomarswamy, Kramrisch, Gangoli, Foucher, Grundwedel, V. & B. T. Bhattacharyas and so many others were also famous contributors to this side-branch of Indian Art.

The next stage in the exposition of this subject begins from the monumental work of Dr. J. N. Banerjea, the Development of Hindu Iconography, where marshalling of the material connected with archaeological data, especially the epigraphic and numismatic one, which has been a long dessederatum was its greatest contribution. The recent studies of Sri Śivaramamurit, (cf. monographs like geographical and chronological background of Hindu Iconography; Sanskrit literature and Art, etc. etc.) have added a new angle to the contemporary artistic studies in India. An explanation, therefore, is needed how far does this work of mine, on the self-same subject of Indian Iconography, make an advancement on the studies of previous scholars? I may, therefore, submit with all my humility, the following few facts for the consideration of the world of scholars intrested in this fascinating branch of Indology :

Being conscious of my limitations, attempting any far reaching advancement from the historical and archaeological point of view, I have chosen to treat this subject from the cultural and the literary

(the Śāstric) points of view. This is the main contribution of this work. A detailed treatment on the Foundation of Indian Iconography in as many as ten chapters (vide Pratimā-Vijñāna—Pūrvapīṭhikā) is the first systematic attempt to present all the allied topics connected with the background of Hindu Iconography—The Institution of Worship. Some of the topics like the bearing of image-worship on art and iconography in India as well as many-sided development of Indian icons in relation to the manifold religious sects and sub-sects together with the rise of Tīrthas both natural like Dhāms, Kṣetras, Khaṇḍs, Araṇyas and the man-made temples under the royal patronage in both the main parts of India—the South and the Noth, are some of the notable introductions to this foundation of Indian Iconography. The treatment of the rise and development of religious movements like Śaivism, Vaiṣṇavism, Śāktism, Saurism, Gāṇapatyism, neo-Buddhism (Vajrayāna etc.) and Jainism and an outline of the mode of worship, the Arcāpaddhati, etc. are also a new presentation in this study of mine. Thus Arcā, Arcya, Arcaka, Arcā-paddhati, Arcāgṛha etc. etc. · all these topics of the Pūrva-pīthikā of Pratimā-vijñana have an intimate relationship towards the exposition and the foundation of Hindu Iconography.

The second contribution, which I can claim, is the systematic presentation of the canons of Iconography in which the materials of the authoritive compendia like the Samarāṅgaṇa-Sūtradhāra and Aparājita-pracchā have been included for the first time in the modern studies on Indian Iconography. Further again, in the canons, a good many new topics like the aestheticism, (the Rasa and Rasadṛṣṭis), Installation (Pratiṣṭhā, Pratimā and Prāsāda—both ritualistic and artistic) and a new interpretation of the Doctrine of Mudrās along with a notice of the principal texts on the sources of iconography and a brief outline of the sculptural sources and a valuable hint at the furtherance of these sculptural studies in future—all these may be viewed as an advancement in furtherance of these studies.

The third major contribution which the author can present to the scholarly world in this realm of Iconography is the preparation of a systematic anthology of Pratimā-lakṣaṇas in about ten thousand lines wherein, not only the traditional lakṣaṇas of the different deities are presented (vide II Khaṇḍa with eight parts) but the canons of iconography are also included (vide its I Khaṇḍa). The presentation of the material of the recently discovered texts like the S. S. and the A. P. as well so many other texts should also not go without credit.

The fourth notable contribution of this work is the equal prominence given to the pictorial art in the studies on Hindu Icono-

graphy. A critical and systematic treatment of the Citrajā images from the Śāstric point of view is the first attempt, and the compilation of the Citra-lakṣaṇa is a pioneering attempt in which all the principal literary sources like V. D., S. S., A. P., Ab. C. (Mānasollāsa) and S. R. have been fully exhausted under as many as 22 headings. Thus the Hindu canons of Painting based on as many as five principal and four subsidiary texts is the pioneer attempt systematised under the principal canons of art—vide Pt. III of this work and the separate edition under the title.

Lastly, though not least in importance, is the cultural background, the key-note of this work, which has served as a beacon light in exploring the depth of this very vast ocean of Vāstu-śāstra, which is unfathomable at many places, unaccessible and dark, though full of mysterious jems and for the successful crossing of which you need a ship of wisdom :

अप्रज्ञेयं दुरालोकं गूढार्थं बहुविस्तरम्
प्रज्ञापोतं समारूह्य प्राज्ञो वास्तुनिधिं तरेत् ॥

Further again, it would not be inappropriate to say that the exposition of such a technical science as Iconography also in Hindi, the national language of India (for the enrichment of which great enterprises as well as big projects are being undertaken by the Provincial and Central Governments and the Universities and the University-men should also not lag behind) for the first time is itself a landmark in the contemporary linguistic and literary national renaissance of our independent motherland.

Now I must remember my gurus. Prof. Iyer had prescribed, for my Ph. D. Thesis, Bhoja's Samarāṅgaṇa-sūtradhāra, a voluminous work dealing practically with all the principal topics of this technical branch, the Vāstuśāstra, and that gave me a life's tāsk, first a study of this work, now a critical and comparative survey of the whole field of this most technical branch of Indology—vide my Bhāratiya Vāstu-śastra series—about a fourteen-volume-project. I, therefore, express my profoundest gratitude to him. For devoting a greater attention (than originally planned out) to these iconographical studies, I am specially indebted to Prof. C. D. Chatterji, and this has brought for me a first distinction in the University of Lucknow—the award of the D. Litt. Degree, from the Department of Ancient Indian History and Archaeology—vide my Thesis on the subject and the very high opinions on the work by illustrious savants of India like Mahāmahopādhyāya Sri V. V. Mirāśi and Dr. J. N. Banerjea, to both of whom I must express my

heart-felt gratitude for their very apt appreciation and future encouragement. To the latter I owe a special debt of gratitude for the 'Foreword' of the work. Sri T. Gopinath Rao, Dr. P. K. Acharya, Dr. Bhandarkar, Dr. Kane, Dr. J. N. Banerjea, Sri Brindavan Bhattacharya, Sri B. T. Bhattacharya and so many other noted indologists who preceded me on this (and allied) branch are my real gurus, but for whose monumental works, this comprehensive survey would not have been possible in such a short time. I, therefore, offer my sincerest obligations to them. I shall suitably remember my other benefactors in the first volume of this work when it sees the light of the day by that Sustaining Grace which is the Real Author of These Researches. Before I finish I must thank Pt. B. N. Jha, the Vice-Chancellor of Gorakhpur University, for his very high appreciation of my work and writing out a short introduction to my 'Hindu Canons of Painting', forming an integral part of this complete volume as published separately.

In the end I take this opportunity to express my heart-felt thankfulness to Prof. Kali Prasad (Dean, Faculty of Arts, Lucknow University), the Hon. Librarian of Lucknow University Tagore Library and his assistants for a very generous accord of Library facilities without which the completion on of this work on my going over to Gorakhpur University could not have been possible.

Buddha-pūrṇimā, 2015 vik (May 1958). D. N. Shukla

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ACKNOWLEDGMENT

This work Vāstuśāstra Vols. I & II (II being published first) being an extended study of my Ph. D. Thesis—"A study of Bhoja's Samarāṅgaṇa-Sūtradhāra Vāstuśāstra, a treatise on the science of architecture, sculpture and painting"—is Lucknow University Approved Research Work for the publication of which (being singled out as a work of outstanding merit) the University Grants Commission has given a grant of Rs. 6,000/-, which the author most gratefully acknowledge.

In this connection the Uttara Pradesh Rajya must also be remembred for its subsidies enabling the author to contribute more than four volumes in Hindi in his projected plan of 10 to 14 volumes on this branch of Indology.

CONTENTS



Part III

CANONS OF PAINTING

(*N. B.*—"Contents" on page 361 may be deemed redundant—they apply to the first edition of the 3rd part separately published under "Hindu Canons of Painting")

Part IV

Pratimā lakṣaṇa & Citra-lakṣaṇa

N. B. The detailed contents in Sanskrit may be seen on pages 1-8 of the Pratimā-lakṣaṇa.

OMISSION

The author craves the patience of his readers for the III Volume completing this survey of this subject in English which will be entirely devoted to the illustrations of not only the images and paintings but also to those pertaining to the subject-matter of the Volum I Hindu Canons of Architecture (Science of Engineering, Town-planning, Building-houses—residential ones, royal palaces and the abodes of gods, the temples etc.). Hence this omission may be forgiven. Index may be deemed compensated with the exhaustive contents.

Pulishers

Vāstu-Vāṅmaya-Prakāśana-śālā

Shukla-Kuti Faizabad Road, Lucknow.

Other Publications of the author

1. Hindu Canons of Iconography with an anthology of Pratimā-lakṣaṇa Rs. 27—0—0
2. Hindu Canons of Iconography without the anthology of Pratimā lakṣṇna Rs. 18—0—0
3. Hindu Canons of Painting with an outline history of Indian Painting, archaeological and literary. Rs. 9—0—0

४. भारतीय वास्तु-शास्त्र—वास्तु विद्या एवं पुर-निवेश मूल्य ८॥)
५. हिन्दू प्रसाद की चतुर्मुखी पृष्ठ-भूमि " ३)
६. प्रतिमा-विज्ञान " १५)
७. प्रतिमा-लक्षण " १२)
८. चित्र-लक्षण " २)

Printers (1) Prem Printing, Press Lucknow
(2) Shukla Printing, Press Lucknow

N. B. Nos. 1–3 are seprate editions of this work to suit the students of Archaeology and Iconography also.

INTRODUCTORY

FOUNDATIONS

OF

ICONOGRAPY

(The Institution of Worship)

INTRODUCTORY

It has already been remarked that any study of Iconography in India must say something about the purpose of Iconography. We know that the vast varieties of icons as found in the different parts of this land of ours were the objects of worship, hence something about worship, its antiquity, origin and development together with the different forms and different modes has to be dealt with in order to form a complete picture. Again we know that this institution of worship had undergone different transformations with the predominence of the different cults in India. In those days of Vedas and Vedāṅgs in the sacrificial cult, the worship centred round the sacrificial altar and it had become such a mighty institution that the gods, to whom the offerings were made, were made subordinate to the Yajña—the supreme power in the hands of the Aryans of those days. Yajña, itself became the supreme deity—Yajña-Nārāyaṇa. Later on, in the days of the Upaniṣads and Āraṇyakas, the centre of a ttention from an external deity shifted to the internal Ātman—a manifestation of the all-pervading Paramātman, the Supreme Soul.

Again with the rise of Buddhism and Jainism, the heterodox religious movements in India, antagonistic to this sacrificial cult, made a propound change in the minds of people and they propagated a new way of religion, a new gospel of God and godliness. To undo what the Buddhism had done, the rise of a Brahmanic religion—a neo-religious movement in the shape of Paurāṇic dharma, so powerful and so vigorous that the erection of temples and the installations of the deities in them found the greatest impetus. It is here that the image-making art found a natural atmosphere for development.

Naturally, therefore, a bird's eye-view on the different religious systems advocating the different modes of worship in their different cults is a necessity for a fuller presentation of the subject-matter in hand. This is only a bare indication of the Pūrva-Pīṭhikā of the Pratimā-vijñāna (the Hindi work) duly incorporated here in this work as well—cf. Pts. Introductory and II of this study. It is the foundation stone on which the edifice of icons is to be built.

N. B.—This theme of 'Foundations of Iconography' has been treated in exhaustive details in my Hindi work 'Pratimā-vijñāna' and here in this work only a bare outline is given; nevertheless it has been compensated to some extent in Pt. II—the Exposition of Pratimā-lakṣaṇas so far as the evolution of the cult as associated with a particular deity is concerned.

CHAPTER I

WORSHIP AND ITS ANTIQUITY

As mentioned in the introduction to this subject, that an exposition of Iconography must have two angles of investigation—image-making as an art and image-worship as an institution. The former presupposes the latter, rather the former is an outcome of the latter. The word Icon derived from Greek word Eikon signifies an object of worship. It is associated with the rituals relating to the cults of different divinities. Similarly the word Image derived from old French and Latin Imago has got the basic connotation of 'likeness'. This latter word has got a parallel in such Sanskrit words as Pratikṛti, Pratimā, Bimba, etc. But the denotation of these words was not restricted to the images of divinities alone. The word 'Pratimā' in the Pratimā-Nātaka of Bhāsa denotes the statues of the departed royalties. In Mahābhārata (Strīparva), similarly the word Pratimā (cf. Āyasī Pratimā of Bhīma) denotes the figure of a person. But here in this treatment the word Image or Pratimā is restricted to the figures of the divinities—the gods and goddesses together with their accessories Yakṣas, Gandharvas, Piśācas etc. It is from this limited or technical denotation and connotation of the word Pratimā, Pratikṛti, Bimba etc. that in a systematic investigation into the sculptural traditions behind them, they must presuppose a cultural tradition before them.

The story of human civilisation is the story of man's mode of living, dressing, eating and thinking. Man as a rational animal has been thinking of himself, his Creator, his guardians and his benefactors. Cosmologically and mythologically (cf. 'Sahadevādhikāra' the S. S. Chap. VI) man has never forgotten that he was once one with gods—the perfect beings. Humanity in its perfection is nothing but another name of god-hood or godliness. Unavoidable separation of mankind from gods gave an impetus for the cultivation and dedication of a life fit for the attainment of union with them. This has been the fundamental craving of humanity that was responsible in giving rise to such lofty doctrine as Ātman Doctrine or the Doctrine of Brahma-realisation, the attainment of true Knowledge, the realisation of the ultimate Reality etc. of the Upniṣads. What do all these things mean? They mean only one thing—that man was once separated from his 'self', the higher self, wants to unite with it. His quest has been on, from times immemorial. The different institutions of ritual and

religion, the worship and homage, yogic practices and penances—all have one aim—to propitiate the gods whose anger has brought mankind to such a miserable state. They are forsaken and deserted as it were, and now want to know the path leading to immortality, which is all blissful and where there is no pain and no misery, no death and no birth. The great Religions of the past, the great Teachers of the past, the great Scriptures of the past, have all taught one thing—the Dedication of the life to some higher end, free from the petty cares of paltry life, the life of godliness, the life of devotional fervour and the life of spiritual realisation. But frail as men are—how can such high and lofty principles of advanced metaphysics and philosophy be translated into life, woven into the texture of living? After all, all are not learned, all are not expected to possess the same intellectual acumen, the same discipline of mind and spirit. The Ātman doctrine, and the doctrine of Brahma-realisation may be true to the learned, what about the ignorant?, the mass of humanity, whose only knowledge is the knowledge of eating, drinking and covering their bodies. How to cover their souls?—that was the problem and has been the problem. On this, the ancient seers, the leaders of men and thought, not only in India but also elsewhere have pondered over and have given a code of conduct, best suited to this mass of humanity. This code was the code of worship. The forms and modes of worship have differed in different times and climes; but the fundamental inspiration has been the same.

To put it in one word—worship as an institution is as old as the civilisation of man itself. It was a life-companion throughout the ages. Hence the scholarly discussions and controversies of this institution may be of an academic interest, but from the broad cultural point of view (the key-note of this book), the worship through some symbol or other, was of a very hoary antiquity.

The objects of worship or the symbols of worship have been different in different periods of human civilisation. In India, however, the objects of worship other than gods and goddesses are fairly well known and of a very long tradition and even today they are woven into our daily religious life. Even today we pay our homage to certain trees and deem them as sacred. The Asvattha, the Nimba, the Nyagrodha, the Bilva, the Āmalaka are sacred trees and we pay our homage to them some way or other, according to their days in Hindu Calendar. This is tree-worship. The worship of rivers is very common in India. The river Gangā is the sacred-most. The Holy Gangā—a very bath in it, is a sanctity. Before taking a plunge in it, we first pay our homage to it. Every significant family event or social event such as Yajñopavīta or

marriage or birth of a child, requires Gangā-pujā. Similarly other rivers too are our objects of veneration. Every devout Hindu in his daily bath remembers these rivers (cf. the couplet *Gange ca, Yamune caiva,* etc. etc....). Many a mountain has been our object of worship from times immemorial. It is mountains from where we have derived the worship of Śālagrāmas and Bāṇa-liṅgas, later on, deemed representatives of Viṣṇu and Śiva respectively. Animal-worship, the worship of cow, Bird-worship (cf. Garuḍa etc.) are also of hoary antiquity.

The sum and substance of this symbolism in worship is the fundamental fact of being grateful to an object which some way or the other has been conducive to the well-being of human life and its primary necessities. Man has always found in Nature, his protector and the greatest benefactor. The trees, the rivers, the mountains, the sun, the moon, the stars and animals like cow, etc. have all been the benefactors and protectors of man and hence objects of veneration and worship. The hymns of the Ṛg-veda are the earliest testimony of paying homage to the natural objects.

Now granted that worship as an institution has been the very breath of man from the very birth of civilisation, the question which agitates the mind of men these days is : At what period of history in India did the worship of the images of gods and goddesses arise? This is the subject of inquiry and investigation of the present chapter.

We have already seen the all embracing principle of life—the communion with Nature. This formed the first religion of man in India. The religious life of the early Vedic Aryans, naturally therefore, revolved round the glorification of the natural[1] objects—typified as gods and goddesses and their glorification in prayer and oblations was its outcome. Their anthropomorphism formed the basis of Iconology which in its return gave rise to Iconography. Hence Iconography presupposes Iconology—description of the vedic gods and goddesses as having hands, feet, arms, dress, chariots, vehicles cannot be regarded as mere poetic imageries. They may be viewed as the material images of the divinities. Therefore, they may be considered as the progenitors of the images as described in the early Purāṇas, Āgamās and the Śilp-śāstras.

In India the cultural chain is never broken. The cardinal truths of life and conduct as incorporated in the Vedas in their characteristic style and symbolism also handed down in the Purāṇas, though the outward appearance seemed different. The Vedic representations of gods were also the Pauranic representations of gods. In the times of

the Vedas and the Vedāṅgas, the mode of worship was mostly characteristic of individual worship—a daily performance centring round the Fire, the Agnihōtra etc., among the high class Āryans. Thus even in the prayer-worship of the Vedas as well as the ritualistic worship of the Brāhmaṇas and the Sūtras, prominent element was the gods to whom offerings were made, and rewards desired. Worship, through the agency of prayer or ritual, was confined to the higher strata of society. What about the masses ? In the aboriginal form, the worship may be having any symbolism of a tree or a river, a mountain-slab or the mountain itself, a bird or an animal, but later on, there was an admixture of the peoples, Aryans and non-Aryans, something was taken and something was given. This is always the case in the history of cultural life of mankind. No culture is isolated, or pure ; all are composite cultures and admixtures of one another. Hence to my mind in the early Vedic age, image worship *i. e.* the worship of gods in images, could not have been prevalent—here I agree with other scholars. But as time passed and Aryans and non-Aryans—aboriginals, abandnoing their rivalry and animosity became united in more than one ways, religious life of the then India branched off in two equally powerful channels—the ritualism of the upper class and the popular religion, characteristic of image-worship, of the masses. Thus Image-worship formed the very pivot of the popular religion in India. If we accept this synthetic cultural truth, we need not worry ourselves with academic discussions and scholarly controversies centring round the topic of the antiquity of Image-worship in India. I have purposely avoided entering into this controversy. From the dawn of civilisation, the Dvandva has been the fundamental factor of evolution of the world and the humanity at large. The mythological accounts of Devas and Asuras, the historical accounts of Aryans and non-Aryans, the philosophical accounts of Saguṇa and Nirguṇa, geneological accounts of Rājas and Prajās, to mention a few of these, show that there could not have been one universal code of life and conduct. Naturally, therefore, this image-worship must have been running parallel even in such remote ages as the times of Vedas themselves or prior to them, as is evident from the finds at Mohenjo-daro and other ancient sites. This latter surmise has very ably been brought out by the eminent indologists like Marshall (vide his 'Mohenjo-daro & Indus Valley Civilisation') and others. Moreover, we should not forget that the costly paraphernalia of a Vedic ritual, as advocated by the Brāhmaṇas and Sūtra works, and the high religion of the Upaniṣads revolving round the Ātman and Parmātman, the Absolute, the Brahman, could not have been a practical acceptance of the masses. The highly idealistic and pantheistic conceptions could not have become of easy comprehension and practical adoption by the man in the street, the

ignorant, the Ajñas (cf. quotation a head). Hence image-worship, in my opinion, was a grand religious and philosophical solution of the difficulty of conceiving a limitless Absolute from the practical point of view and the conveniences thereof. A reconciliation of Vedantic or idealistic philosophy of the Upniṣads with the image-worship, representing polytheism, has been strikingly effected in the National Religion of this ancient country.

N. B.—As already hinted at, in the introductory Chapter of this part, this topic has been dwelt at length in the writer's Pratimā-vijñāna, from all the three angles namely from the fundamental basis of cultural inter-mixture (already expounded above), the literary sources and historical interpretations from the archaeological data—the Monumental, the Epigraphic & the Numismatic. Those interested in the latter two, are referred to, to read the Pratimā-Vijñāna. Dr. J. N. Bannerjea's masterly dissertation in marshalling the material connected with archaeological data (vide Development of H. I. Chapters II to V) is also referred to, for reference.

CHAPTER II

IMAGE-WORSHIP—ITS DEVELOPMENT

Image-worship—its forms and modes as well as its development in relation to the different and divergent religious trends and beliefs, form the subject-matter of the present chapter.

Before the rise of Buddhism or more correctly before the Christian Era, the image-worship, the pivot of popular religion, had attained the status of a national religion of Hindus. The dictum "Ajñānām Bhāvanārthāya pratimā parikalptiā" no more held good. Pratimā as an aid to higher meditation and contemplation was fully accepted even among the yogīs and jñānīs. Patañjali's Yogānuśāsanam is a testimony to this fact. We know that every institution in India for its codification and universal acceptance must have a philosophical background and a mythology in order that it could have a popular appeal among both the classes of men, high and low.

During the rise of Buddhism and Jainism, a great set-back was experienced, rather a terrible blow was felt, by the adherents of Vedic religion. Not only the common run of men and women, even the kings and princes, nobles, merchants, commanders and craftsmen all alike had their leanings to the New Dharma-chakra of Bhagvān Buddha. The vedic religion with its great super-structure of sacrificial cult, the high and abtruse Upniṣadic doctrines of Yoga, meditation and contemplation etc. also could not have been within the easy reach of ordinary people—the common people with limited knowledge. Naturally, therefore, a revolt was unavoidable. It was a critical juncture in the religious history of India. It is at these moments that men's minds become alert, hearts are searched, the soul re-discovered. A sense of Pseudo-greatness was prevailing as an outcome of the Aryan supremacy in India among the custodians of the Vedic Dharma. This revolt from the Buddhism and Jainism together with a natural internal revolt from their own kith and kin, the seers of Upniṣads, the great teachers of the Upnisadic lore, denouncing the cult of sacrifice and teaching the Ātman doctrine and focussing their attention more on the self than non-self, simply opened their eyes and gave an extraordinary impetus to a new orientation of Vedic Dharma. The old Testament was to be remodelled, reformed, reorientated to satisfy the urge of the time and was made a popular vehicle of faith in the worlds above. It was

at this supreme hour of crisis that a Vyāsa was wanted. If a Buddha could give a new religion—a religion of middle-path to the world, a Vyāsa also could do something to save the old tradition.

Bādarāyaṇa Veda-Vyāsa rose to his height of intellectual, mental and spiritual power and put all the Vedic lore in a popular language for ready acceptance of the masses. The Purāṇas were written. The Avatār-vāda, the main theme of the Purāṇas was promulgated. The Triad,—Brahmā, Viṣṇu and Maheśa were glorified as great gods. By accepting Buddha as an incarnation of Viṣṇu Himself, the Purāṇas, this way, as it were, completely devoured the hetrodox Buddhism from the land of its inception. This catholocity gave a death-blow to Buddhism. Pauraṇic Dharma was a land-mark in the character of worship also. From individualistic sacrificial performances, the congregation at Tīrthas was a collective worship among the Hindus. The rise of Tīrthas, the construction of the Temples and the installation of Images therein, were some of the broad features of this New Testament. Though the main theme of the Purāṇas was the glorification of the Hindu Trinity—Brahmā, Viṣṇu and Maheśa, the great god Viṣṇu however, captured the imagination most. The religion of Purāṇas gave rise to a principal cult of Vaiṣṇavism. What Purāṇas did mainly on this part of India—the North—the Uttarāpatha, the Āryāvarta proper, the Āgmas did for the glorification of the god Śiva and thus the South became the stronghold of Śaivism. And the Śakti-worship—the greatest living cult in India got its codification from the Tantras. Thus these three branches of religious literature, the Purāṇas and Āgamas and Tantras, gave rise to the three powerful sects of Vaiṣṇavism, Śaivism and Śaktism. They had their philosophy, their metaphysics, their mythology and ritual too. It was from these fountain-heads that image-worship as an institution of religion and the image-making as an art got the encouragement for their development.

The image-worship got such a stronghold in the minds of men that even the great philosophers and monist-yogis and sanyāsīs too took to it. Side by side, with religious advancement, the philosophical advancement did not lag behind. The rise of six Systems was pre-Christian and their development must have been synchronous with the rise of religious movements. But it is interesting to know that no ancient system of philosophy in India is known to have ever pronounced Iconolatory as unphilosophical. Philosophers among co-religionists of India, strongly advocated this system. Even the hetrodox Mahayanis, the pioneers of introducing philosophy into Buddhism, encouraged image-worship. Śṅkarāchārya, the great monist that India could produce,

was an image-worshipper himself. I have already written that the Upāsanā, or the practical side of Hindu religion, has necessitated this form of image-worship from time immemorial. We know the Nirguṇa Brahma, the Absolute beyond all subject and object cannot be easily an object of worship. Hence the Saguṇa Brahma was an outcome through this agency of Upāsanā, mental operation concerning Brahma with attributes :

सगुण-ब्रह्म-विषयक-मानस-व्यापार उपासनम् (—I. I. p. xvii)

The following lines of Rāmopaniṣad also set this idea :—

चिन्मयस्याद्वितीयस्य निष्कलस्याशरीरिण: ।
उपासकानां कार्यार्थे ब्रह्मणो रूपकल्पना ।।

Thus the image-worship embraced practically all strata of society without any reservation and it developed to its fullest stature to envelop the whole religious life of the people from birth to death. The Gaṇapati-pūjana, the Śakti-pūjana, the offerings to the nine planets—Navagrahas and a visit to the temple of the Iṣṭa-Devatā these are all a matter of routine in any rite or performance, social, religious or otherwise. Hence this powerful sway, it exercised in the life of the people in India, is not a matter of dispute.

With this generalisation we are now better fitted to understand the forms and modes of worship as a consequence of the great development, the image-worship, had attained in the religious life of India. All the leading sects—the Vaiṣṇavism, the Śaivism, and the Śāktism had their different codes of worship and not one but many volumes are needed to describe this great institution of Pūjāpaddhati. As the Sūtra-works codified the institution of Sacrifice, the ritual of image-worship gave rise to many learned Paddhatis. Here I shall be content to speak of those popular forms which were universal in character. The sectarian cults could never become the universal code of conduct in relation to worship.

THE PAÑCĀYATANA

The five principal gods formed the nucleus of the image-worship in India. This is called Pañcāyatana. It was in vogue in the time of the great Śankara. The Pancāyatana-gods are :—

1. Viṣṇu & His different or ten Avatāras.
2. Śiva & His manifold forms.

3. Durgā and the various Śakti-forms.
4. Gaṇeśa &
5. Sūrya.

The Smṛti-muktā-phala corroborates this institution and says :—

आदित्यमम्बिकां विष्णुं गणनाथं महेश्वरम् ।
पञ्चयज्ञपरो नित्यं गृहस्थः पञ्च पूजयेत् ॥

It is also a fact that all these gods could not have equal homage from every one. Some one of them became a focus of greater attention, and naturally it gave rise to sectarianism, centering round a particular deity like Viṣṇu or Śiva, Durgā or Gaṇeśa. Dr. Bhandarkar has brought out a learned exposition of all these religious sects in his eminent work cf. 'Vaisnavism, Saivism and minor religious systems'. But even when a particular god is deemed supreme in a particular sect, this institution of Pañcāyatana can be moulded in accordance with the five principal deities into five Pañcāyatanas. Dr. Kane in his History of Dharma-Śāstra has given the following chart of all the possible five Pancāyatanas :--

EAST

Visnu Pancayatana		Siva Pancayatana		Surya Pancayatana		Devi Pancayatana		Ganesa Pancayatana	
sankara	Gaṇesa	Visṇu	Surya	Sankara	Ganesa	Visnu	Sankara	Visnu	Ganesa
2	3	2	3	2	3	2	3	2	3
Visnu		Sankara		Surya		Devi		Ganesa	
I		I		I		I		I	
Devi	Surya	Devi	Ganesa	Devi	Visnu	Surya	Ganesa	Devi	Surya
5	4	5	4	5	4	5	4	5	4

WEST

VISṆU-PŪJĀ OR VAIṢṆAVISM

The God Viṣṇu in order to save world from the abyss of Adharma and to uphold the integrity of Dharma has assumed ten principal incarnations (cf. Bhagvad-Gita—Yada yada hi dharmasya etc........). The Daśāvatāras of Visṇu are : Matsya, kūrma, Varāha, Nṛsimgha, Vāmana, Paraśurāma, Rāma, Kṛsṇa, Buddha and Kalki. Again the rise and development of Vaiṣṇavism gave rise to so many further manifestations of Viṣṇu, a detailed notice of which has been taken ahead in connection with Vaiṣṇava Images.

Vaiṣṇavism as a religious cult was Ekāntika Dharma or the religion of a single-minded love and devotion to One. In its background stood

the Bhagavad-gītā. It soon assumed a sectarian form and was called the Pancarātra or Bhāgavata religion in which some of the teachings of the Upniṣads and a few general doctrines of two kinds of philosophy, the Sāmkhya and Yoga were also embodied.

It may be noted here that this cult of Vaisnavism had exercised a powerful sway over the minds of people right from the 5th Century B. C. to the 17th Century A. D., through a great line of Vaisnava teachers, philosophers and saints, among whom, names of Rāmānuja, Mādhava or Ānandatīrtha, Nimbārka, Rāmānanda, Kabira, Tulsīdāsa, Vallabha, Caitanya Nāmadeo and Tukārāma are a popular knowledge. All these teachers taught Vaisnavism in their respective ways and formulated their own systems. "The points of contact between these various Vaisnava systems are that their spiritual elements are essentially derived from the Bhagavad-gita, that Vasudeva as the name of the Supreme Being stands in the background of all, and that spiritual monism and world-illusion are denounced by them equally. The differences arise from the varied importance that they attach to different spiritual doctrines; the prominence that they give to one or other of the three elements that were mingled with Vāsudevism; the meta-physical theory that they set up ; and the ceremonial which they impose upon their followers. The Bhagvadgita was supplanted in later times by the Pancaratra Samhitas and the Puranas such as the Visnu and the Bhagavata and other later works of that description. These occasionally elucidated some of the essential doctrines, laid down the ceremonial and brought together a vast mass of legendary matter to magnify the importance of their special teachings and render them attractive" Dr. Bhandarkar Vaisnavism etc. p. 101.

N. B. For fuller details the reader is referred to read writer's Pratimā-Vijñāna, where in the outline history of Vaisnavism, some innovations have been put forward for the first time in the estimation of this great and powerful religious upsurge affecting and ennobling the life and deeds of millions of people in India.

ŚIVA-PŪJĀ OR ŚAIVISM

No Deva-pūjā is so old and so famous in India as that of Śiva. Historically it is as old as the Indus Valley Civilisation. It has undergone different modifications and manifold adaptations in the different times and climes in the different sectarian sects of Śaivism itself. The Āgamas and Tantras made the Śiva-pūjā a very complicated scheme.

Śiva-pūjā from the point of view of iconographical interest, as we shall see, is of two kinds—one is symbolic—the phallus as an emblem *i. e.*

the Linga-pujā and the other is anthropomorphic as of others. Śiva in sculpture is Pancatuṇda (five-faced) and these five mouths are: Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna.

The great Śiva-devotee Bāṇa, it is said, founded as many as fourteen crores of Śiva-lingas which later became famous as Bāṇa-lingas. They are still found in the sacred rivers like Gangā and Narmadā. Kūrma-purāṇa has an elaborate account of Linga-pujā, its origin and development. The Vāmana-purāṇa has given the glorious descriptions of the famous ancient sites where the Śiva-lingas were founded. The famous Dvādaśa-Jyotir-lingas (the Twelve Ever-shining Lingas) are :—

Name	Place	Name	Place
1. Omkāra	Māndhātā	7. Kedārnatha	Garhwal
2. Mahākāla	Ujjain	8. Viśveśvara	Kāśi
3. Tryambaka	Nāsika	9. Somanātha	Kāthiyawāda
4. Dhṛsṇeśvara	Illora	10. Vaidyanātha	Newparli
5. Nāganāth	Ahmadnagar	11. Mallikārjuna	Śrīśaila
6. Bhīmaśankara	Sahyādri Mt. The Bhīmā river.	12. Rāmeśvara	Deccan.

N. B.—Now the paucity of space and the digressive nature of the scheme forbids me to elaborate any further on the remaining schools of worship—Śaivism, Śaktism, Gāṇapatyism, and Saurism. I better, therefore, give Dr. Bhandarkar's brief Resume on these as the material is simply too bewildering and too exhaustive to be done full justice in a limited space here. The reader is referred to, to a read the writer's Pratimā-Vijñāna for sufficient details and estimation thereof, of not only all the schools of Śaivism like Pāśupatas, Kāpālikas—Kālamukhaas, Lingāyatas, Pratyabhijñāvādins, etc., but also an outline history of this great religion, its rise and development, as well as the ritualism of the sects and worship of liṅga together with a formidable analysis of all other sects in separate chapters devoted to them.

"The fearful and destructive phenomena of nature led to the conception of, and belief in, the god Rudra the terrible howler, accompanied by his groups, or Gaṇas, called sometimes Rudras or Rudriyas, who were minor howlers. This god, when propitiated, became the auspicious Śiva, the beneficent Śaṅkara and the benignant Śambhu. The conception gradually developed further, until Rudra became the god of wild and awful scenes, such as cemeteries, mountains and forests. Of the beasts and savages that dwelt in these last and of the thieves and outcasts that resorted to them, he became the lord. Subsequently he developed into the god who pervades the universe, dwells in fire and

water, in all beings and in herbs and trees and was the supreme Ruler of all. When he rose to this position, he became the subject of Upaniṣadic speculation, by meditating on whom and seeing whom everywhere in the universe, a man attained blissful serenity.

But the awful and wild side of his nature was not effaced, but went on developing; and when religious schools such as that of the Pañcarātras came to be established, one with Rudra or Paśupati as the god to be adored was set up sometime after. Its founder was a human being, who came to be known as Lakuṭin or Lakulin, the holder of a club, and Lakulīśa or Nakulīśa, the lord, the holder of the club. Pañcarātra was the title of the work attributed to him, and his system came to be known by the name of Pāśupata. Two extreme schools were developed out of this, and also one which was more moderate known by the name of the Śaiva. Traces of these schools have been found from about the second to twelfth century of the Christian era. But the repulsive nature of the two extreme schools and the wild and fantastic character of the other two led to a reaction, and in the beginning of the ninth century we have the first Kaśmira school; and about a hundred years afterwards was founded another. These are very sober in their doctrines and practices, and may be considered to have been influenced by the school of Śaṅkara, though an escape from his severe spiritual monism has been provided for, so as to allow an individual existence to the delivered soul. A further reform was effected about the middle of the eleventh century by the Lingāyata school. The philosophical doctrines of this school amount to this: that God as infinite intelligence and joy is the creator of the world and the instructor and redeemer of mankind, and that the individual soul attains to a unity of blissful experience with in him by gradually estranging himself from the world, pursuing a course of devotional worship, abandoning himself to God and seeing Him in everything. This philosophy seems to have been influenced by the tenets of the school of Rāmānuja. The spirit of the Lingāyatas was, however, combative, and they set up for themselves a community distinct from that which ows its origin to the Brahmanic system. All the while, however, during the existence of these schools the general worship of Rudra-Śiva has prevailed among ordinary people regardless of the doctrines of these schools.

Śiva was associated with his consort Pārvati or Umā. She too had a beneficent and majestic character as alluded to, in the KnU. But just as an aboriginal element contributed to the formation of the character of Rudra-Śiva, so an aboriginal element of a more distinct nature came

to be combined with his consort, and she became a terrible goddess that had to be appeased by animal and even human sacrifices. But since the lustful nature of man is very strong in him, that goddess under the name of Tripurasundarī (the beauty of the three cities) or Lalitā (sportively graceful) became the creator of the world, and was also worshipped with debasing and sensual rites; and thus came in, the school of the Śāktas, who looked forward to an identity with Tripurasundarī as the goal of their existence. Gaṇapati as the leader of a host was, of course, connected with Rudra-Śiva. That idea became mingled with the idea of Vināyaka, an evil spirit that possessed men, and thus the combined god Gaṇapati-Vināyaka became an object of worship on the principle that an obstructive and evil spirit should be first propitiated before beginning an action. Thereafter he became the special god of six minor sects, one of these, holding doctrines as debasing as those of the Śākta-cult. Skanda was more closely connected with Śiva as the lord of one of his gaṇas or groups; and afterwards came to be believed to be his son; and his worship prevailed for several centuries from the time of Patañjali downwards and has not become obsolete even at the present day. The sun was a god worshipped in early times and his cult did not disappear, as his orb was daily visible. But he became the object of sectarian worship sometime later. About the third century, however, of the Christian era, another cult of the sun was introduced from Persia. It took root on Indian soil and prevailed for a long time in North-Western India, a good many splendid temples having been erected from time to time for his worship. A special caste of priests of the name of Nāgara was associated with the cult, and the masses of the Hindu population adopted it as if it had been indigenous to the country".

N. B.—In the writer's Pratimā Vijñāna, all these sects, Śāktism, Gāṇapatyism, and Saurism, have been presented with fuller details. The Śaktism has been dwelt upon, with a new angle, where in the Śaivism and Śaktism have been shown to meet in poets like Kalidasa (cf. his memorable Mangalācaraṇa in the Raghuvaṁśa

वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये । जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

a new interpretation in light of Śāmbhava-darśana is attempted and the reader is referred to read all this.

FORMS & MODES OF WORSHIP

With this general introduction to Devārcā, in relation to the different and divergent religious trends and beliefs—the five pincipal schools of worship, we may now take up the remaining question of the forms and modes of worship. This is what is called the Pūjā-paddhati, so

much elaborated in Pūjā-Prakāśa and in works like Raghunandana's, Hemādri's, Iśānaśivagurudeva's and of a host of others.

We know Deva-pūjā contains certain items and stages in the whole procedure. These are called Upcāras (ways of service). They are usually stated to be sixteen, tabulated as hereunder:—

1. Āvāhana	9. Anulepana
2. Āsana	10. Puṣpa
3. Pādya	11. Dhūpa
4. Arghya	12. Dīpa
5. Ācamanīya	13. Naivedya or Upahāra
6. Snāna	14. Namaskāra
7. Vastra	15. Pradakṣiṇā &
8. Yajñopavīta	16. Visarjana or Udvāsana.

A good number of learned anthologies and Pūjā-paddhatis have taken an elaborate notice on the different forms and modes of worship and the reader is referred to Pratimā-Vijñāna Chapter IX of the Pūrva-Piṭhikā for details.

It may be remarked here that these upacāras are not altogether an innovation in relation to the image-worship as elaborated in the medieval digests. The names of some of these upacāras occur even in Asv. Gr. (IV.7.10 & VI.8.1) in relation to the Brāhmaṇas invited at Śrāddha. Dr. Kane (History of Dharmasastra p. 730) says, 'Farquhar is not right when he says in his outline of the Religious Literature of India p. 51 that the sixteen upacāras are so distinct in character from the sacrificial cult as to betray alien origin. When image-worship became general, items offered to invited Brāhmaṇas were also offered to the images of gods. It was a case of extension and not of borrowing from an alien cult'.

This is only a bare outline of the forms of worship. A detailed exposition of the different forms and modes in relation to different deities is out of question here—see Pratimā-Vijñaña for details.

N. B.—Something ought to have been said here of Buddhism and Jainism also as has been done in Pratimā-Vijñāna, Chapter 8 of the Pūrva-Pithikā, but has been reserved for the two chapters of the 3rd part of this book wherein Buddhist and Jain Pratimalekṣaṇas are dealt with.

CHAPTER III

BEARING OF DEVA-PŪJĀ ON ART AND ICONOGRAPHY IN INDIA

A brief notice of Hinduism as related to the worship of images in all its diverse sects and sampradāyas has already been taken. In other ancient countries, say Greece, the image-making was contemporaneous with other arts, *e. g.* poetry. In Greece the origin and development of art of sculpture saw also the rise and progress of poetry by its side. Hence it is unusual to suppose that India should prove quite an exception to this human tradition. Art and Iconography are co-related subjects. In India origin of art is religious in character—this we have seen in case of art of Architecture. Iconology wielded a tremendous influence on the artist of India. Indian art is a thing by itself. It is one of the many manifestations which represent, in all the consumation, the spiritual life of Indians. Sri Brindābana Bhattāchārya (Indian Images p. xx) says, "that the whole of the Vedic period, with its civilised condition of society and developed state of arts, wanted only in the art of sculpture, another aspect of 'fine arts' is probably as unfounded a fact as it is unconceivable". Naturally, therefore, I am also inclined to suggest that the image-worship and iconography in India went side by side.

The Vedic representations of gods were really the progenitors of the Pauraṇic representations of gods. The origin of images, I believe, lay in the imagery of the ancient seers of India—the Ṛsis of the Vedas. Tvastā, the Divine artist must not have remained idle. For the purpose of prayer addressed to gods, nataral and spontaneous and manifold conceptions of the Divine in the shape of the Mantras contributed to the fertile field for the images to grow. The seeds of iconography do not lack rather found in abundance in the semi-philosophical hymns of the Vedas. Brindāvan is very apt in his remarks, (see I.I. p. XVI): "The representation of the gods and goddesses as conceived in the Ṛgveda have assumed such a definite, well marked and solid form that for their permanence, they immediately needed the help of the sculptor to translate them into stones and metals. It is, indeed, inconceivable that such definite pictures of the divinities clearly drawn in three dimensions as found in the Ṛgveda could have long existed in the minds of the Ṛsis. Hence the forms, which the Ṛsis and poets conceived in abstraction, were expressed in the works of the sculptor".

Whether this antiquity of the iconographical tradition is true or not, it is a fact that in the days of the Purāṇas and these days must be pre-Buddhistic, Image-worship, Iconology, and Iconography existed side by side. The Purāṇas bear the testimony. There was an intimate connection between this new form of Hinduism—a neo-orientation of Vedic Dharma and the Iconography. We all know Hinduism inclines to a belief in the divine forms of Avatāras and in the sanctity of Tīrthas and Rivers. These tirthas have formed the nucleus of the religious activities of the people—erection of temples, installation therein of the images of gods and therefore, these tīrthas have become living museums of images and statues. It is there that a study of Iconography along with a study of religion can be profitably started and finished. Fergusson's remarks are worth quoting (cf. History of Indian Architecture-N.Ed. Vol. I, page 36.)-"By the aid of Photography, anyone now attempting the task would be able to select perfectly authentic examples from Hindu temples of the best age. If this were done judiciously and the examples carefully reproduced, it would not only afford a more satisfactory illustration of the mythology of the Hindus than has yet been given to the public, but it might also be made a history of the art of sculpture in India, in all the ages in which it is known to us".

With this general background of the intimate relationship of iconography with religion, we can now proceed with this topic in detail. Image-worship is much older than the actual monuments in stones and metals which are available and, therefore, the absence cannot be attributed to the use of stones and metals in sculpture in comparatively a later date. Architectural and sculptural traditions in India, I believe, in this respect, are on par. The early architecture was wooden, the early sculpture may have been made of sand or clay or of any other material than stone. We shall see in the next chapter that the Vāstu-Śāstra literature both architectural and non-architectural speaks of as many as eight or ten materials—clay, wood, copper, iron, silver, gold, stone, precious stones etc. of which the images of gods and goddesses can be made. Even now in private or individualistic worship of Liṅga—the use of sand or clay is a matter of daily routine. This may be a tradition of very high antiquity. Therefore, absence of an image made of stone or bronze belonging to the hoary past should not be deemed as proof of the absence of the iconographical traditions in that period. I have maintained that recorded Purāṇas presupposes a floating Pauraṇic tradition, the evolution of which must have taken centuries. Similarly, the bearing of Deva pūja on the art must take centuries before an evolved art must have come to the surface. All the sculptural monuments

which we possess are deemed as finished art, an art of perfect and very much developed form—a creation of a high water-mark in the genius of craftsmanship of the Indian artists.

In its infancy this art must have been simple and undecorative. It must have been a symbolic art. But as time passed, the simplicity gave way to more refined specimens and later on to an unwieldy exhuberance, the examples of which do not lack in the finds in our possession. All this evolution from the simplicity to complexity in art is indicative of the fundamental truth of evolution characteristic of any art anywhere and everywhere. Spontaneous outbursts of Vedic poets (seers), the simple poetry of Vālmīki and Vyāsa and even Kālidās could stand no longer, as the evolution went further and further, the poetic art declined and by the Eleventh or Twelfth Century, it was not poetry but a play of words, jugglery or verbosity. Similarly it may be said of the iconographical art too. Even Deva-Yajña, in its earliest form being very simple—a prayer only, got complicated into ritual. Similarly the Deva-pūjā, so simple in its early form, got complicated in the Tāntric system. Even today worship assumed an intricate and unwieldy contention. What are these Śodaṣopacāras ? They all show one fundamental truth that art and literature in their infancy are simple and as time passes they become unnatural and full of effort.

With this general introduction to the subject-matter in hand, let us now see how Art and Iconography were affected in India by this hoary institution of Deva-pūjā. Art primarily stands here for architecture and sculpture. Indian architecture and sculpture being predominantly religious in character, are the best illustrations of artistic creations in which the religious influence in the shape of devotional movement has been the sole instrument in bringing out all these monumental temple-buildings. Even the Buddhist architecture (the stūpas, the caityas, the vihārās, the caves etc., etc.,) was an outcome of this religious upsurge, when the devotion to the Lord (The Great Buddha) was more predominant than the devotion to the tenets of Buddhism. Similar is the case with Jainism. In case of Brahmanical temples, if it were said, barring a few finds and fields of Town-planning and Palace-architecture all the ancient buildings are religious in character, we are not far from the truth. Hence we can very well understand the implication of this bearing of Deva-pūjā on Art. The history of Indian architecture is the history of devotional architecture in India. The Vedic altar, the more ancient cult of worship, was the progenitor of Hindu temple and Hindu temple, the Deva-bhūmi, both as a finished product of art as well as a sacred spot (the bank of a sacred river, lake or tank or the mountain, its

peak, slope or valley or the sacred forests where innumerable Khaṇḍas, Āvartas, Dhāmas, Maṭhas, Āyatanas had risen and were located) the Tīrtha-bhūmi, made sacred by some hoary tradition, are all the outcome of this institution of Deva-pūjā.

Now after this very brief indication (for details see Pratimā-Vijñāna-Pūrvapīṭhikā Chapter 10. देव-पूजा का स्थापत्य पर प्रभाव) a word may be said on the bearing of Deva-pūjā on Iconography. This subject has got many sides. Iconography includes all the traditions, mytholog cal, literary (ie. canons) and artistic. Apart from the Hindu Triad, the supreme Trinity of Brahmā, Viṣṇu and Maheśa, there are a good many individual forms, incarnations and appearances of these three, besides innumerable other deities whose icons were praised and sculptured. Similarly, artistic creations, as prescribed by the Śilpa-śastras vary with various forms and varieties. All this gave rise to an unwieldy lore in the Śastra and innumerable varieties in the monuments.

We know that Indian art is predominantly religious in character and this religious upsurge came in the wake of the Devotional Movement as was first enunciated and inculcated in some of the Upnişads themselves. Later on, the influence of this upsurge was so powerful, its urge was so keen that not only divergent and different religious sects arose in the Brahmanical fold itself, viz. Saivism, Vaisnavism and so many others but also a good many sectarian cults developed in the hetrodox religious schools like Buddhism and Jainism. As the most popular element of this side of religious life being Deva-pūjā, naturally, the service of art was most advantageously employed for innumerable creations in stone. They varied in rich sculpture of icons and images. The Buddhist art and the Buddhist images are our proudest possession. So is the case with the Jain and Brahmanical art. All this is the outcome of the Deva-pūjā. Before concluding the chapter, a pertinent point need still to be expounded. Vicissitudes in the history of gods and goddesses, the entrance of Tantric ideas into the worship of the Hindus as well as the Buddhists together with the creation of new images consequent upon the sectarian rivalry—these three factors also contributed a great deal in the exhuberant growth of Indian images.

PART I

CANONS OF ICONOGRAPHY

INTRODUCTORY

After a very brief exposition of the background of Hindu Iconography—the Institution of worship—let us now take up the Canons of Iconography, the science and art of image-making. Here the first and foremost thought goes to the different iconographical sources that we have to take into our account. There are primarily two principal sources, the literary and the artistic. Both these traditions, the Śāstra and the Sthāpatya must be purviewed before the scientific canons are to be expounded. Accordingly this topic of the sources of the Study of Hindu Iconography will form the subject-matter of the first chapter of this part.

Thus equipped with the traditional lore on the one hand and the traditions of the art as evolved in the different centres, scattered over all the parts of this great land, on the other, we would be better fitted to attempt a classification of images, the subject-matter of the second chapter.

In the third chapter, we shall discuss those Canons of Iconography which are particularly related to Icono-planning and Iconometry. Iconometry, the Canons of Measurement and the different standards thereof, was a very rigid institution in India. No deviation from the prescribed formulae was allowed. The Pramāṇa was the life-breath in the iconoplastic art and we shall discuss it at length. The S. S. has only echoed the time-honoured tradition of the rigidity or non-flexibility of the prescribed Canons of Pramāṇa when it says :

"प्रमाणे स्थापिताः देवाः पूजार्हाश्च भवन्ति हि" Ch. 40. 13½

'Gods and goddesses become fit to be worshipped only when they are set up with correct proportions'.

Adherence to the Canons of Measurement was the only criterion, to evolve out a beautiful image—'शास्त्रमानेन यो रम्यः स रम्यो नान्य एव हि'. Thus it is evident how the rules of proportionate measurements in carving out an icon were essential in Indian Iconography.

As regards Iconoplastic Art, we know that in India the manufacturing of icons was neither a trade nor an industry by itself, it had a sanctity alround. Sculpturing and modelling of images were not done

in haphazard fashion. Image-making was as sacred as any religious ceremoney or ritual. It was undertaken under a proper discipline of mind and body. We still hear that the sculptors of Khajuraho temples were the 'yogis'. Only yogi-sthapatis, fully initiated not only in the art and science of sculpture, but also in the morals of mind and wisdom, the Prajñā and Śīla (cf. writer's H. S. A. Vol. I 'Sthapati and Sthāpaka') could have produced the marvels of art and have earned the laurels of the world.

Further again, it is our common knowledge even today that sometimes, rather often times, the worshipper himself, was an image-maker. The temporary lingas made of clay, sand, rice, curd, etc. used to be shaped then and there; hence such productions were a part of daily routine in Indian life, the Sandhyā-vandana, the morning and evening prayers and oblations. Therefore the Iconoplastic art of India was not confined to stone-sculpture or wooden models or burnt-clay images or the paintings on the canvas of wall, paper and cloth alone. Moreover, icons being the cult-objects, the stations of the adherents of the cults varied from a king to a beggar. Naturally, therefore, substances of the image-making also differed. The Dhatujā or Ratnajā class of images could adorn the palace of a king or the family-chapel of a wealthy merchant. Varāhmihira's dictum regarding variations in the dresses and ornaments of the images taking after those prevalent in a particulars part of the country, could equally hold good in the manufacturing of images, in accordance with the tastes and conveniences of the people worshipping them. All this gave rise to innumerable varieties of the substances which we shall presently see in the chapter 4, ahead.

In studying Hindu Iconographly, after we have taken into our account, the differents sources of the manuals and the monuments, we have classified the Indian images accordingly and have also determined their proportions of measurement and the manifold substances, there is still something very important to be said before the Pratimā-lakṣaṇas of various deities belonging to different religious sects and sub-sects, are attempted. This is the Doctrine of Mudrās, the symbolism in Art, very intimately associated with Cult-Icons in India.

This topic of Mudrology has been attempted with some innovations here. It is said that Mudrās are charactristic of Buddhist and Jain images only. This has been refuted here and it has been held that what are called mudras in Buddhist Iconography like Varada, Vyākhana, Yoga, and Śānta, etc. are also characteristic of Brahmanical images like those of Brahmā and Yogic forms of Śiva.

Furthermore, the different and manifold Rūpa-Samyogas (Bh. V. S. Vol. IV—'Pratimā-Vijñāna' chap. 6. pp. 227-238) like seats, conveyances and emblems of weapons, musical instruments, birds and beasts, etc., so exuberantly depicted in Brahmanical Image, are nothing but Mudras, the symbols. It is through this symbolism of Rūpa-samyoga, the images unfold not only the very life and doings of the deities but also their role in imparting spiritual message, wishing peace and prosperity of the people and giving them protection from fear and want. I have accordingly discussed all the items of Rūpa-samyoga in two separate chapters, 5 and 6.

In India, the Art of Architecture, the Vāstu-Kalā, of which Iconography is an essential subject (vide 'the Scope and Subject of Architecture'—H. S. A. Vol. I and also Bh. V. S. Vol. I), is both mechanical and fine. A fine art presupposes the arousal of an aesthetic experience and aesthetic experience is based on the sentiments, the Rasas and Rasadṛstis. According to Hindu view of Poetics and Dramatics as well as the science of Fine Arts, an aesthetic experience is not only a pleasure to the senses, it is not only toning up of heart and mind, it is something more, rather much more. It is elevating the soul. This is the spiritual background and it is in accordance with this fundamental tenet of aestheticity in India that writers on Aesthetics have likened an asthetic experience to the experience aroused in Brahma-Realization-'Brahmānanda-svāda-sahodarah'. Raja Bhoja, one of the greatest exponents of the asthetic school of Sanskrit Poetry and Drama (cf. his 'Śṛṅgāra-Prakāśa'), has had the credit to introduce and, expound this side-branch of Iconography, the Rasa-citras. The treatment of the aestheticity in the sculptural and pictorial images (vide the S. S. ch. 82) is a unique distinction of the Samarāṅgaṇa-Sūtradhāra in the extant manuals of Vāstu-Sāstra. The author has, therefore, very briefly expounded this new element of Hindu Iconography, in a subsequent chapter.

A finished image like this must be given a place—a proper place to be set in or intsalled into. This place is not the secular abode of mortals. It is the sacred Garbhagṛha of a Prāsāda or Vimāna, the Hindu Temple, where the Principal Image takes its place and the outer walls of the superstructure of the temple are adorned by the hosts of major and minor images (cf. the varied rich sculptures on the temples of Khajuraho, Bhuvanesvara, etc., etc.). Thus Pratimā, the Image and the images and the Prāsāda, the Temple and its superstructure both are intimately connected with each other. Their relationship is so intimate according to Hindu view of life that they may be likened to, as body and soul, respectively. It has, therefore, also been allotted, one separate

chapter to complete a broad outline of the edifice of the science and art of icons—the Iconography.

Let us now come to the Pratimā-lakṣaṇas. It is for the first time that necessary information on this very vast subject has been sorted out and gathered together in single chapters, devoted to the three principal iconic cults, the Brahmanism, Buddhism and Jainism. The interpretation of the Pratimā-lakṣaṇas of a particular deity in a critical and comparative estimation, is one of the special features of the treatment of the Brahmanical Images. Besides to avoid unwieldy lakṣaṇas, only tabulations are given of the sub-varieties of different categories of icons. Another feature of the Pratimā lakṣaṇa is an appendage of an anthology of Pratimā-lakṣaṇa in one of the appendices in the end.

It may be pointed out that among the three chapters, devoted to this topic, the chapter on Brāhmaṇa-pratimā-lakṣaṇa, is naturally larger and more exhaustive for the simple reason that the author is primarily a student of the texts of Vāstu-Śāstra (particularly the S. S. and the A. P), where only Brahmanical images figure (though Aparājita-Pracchā touches on the Jain images also). For the sake of completeness however, a bare outline of Budhist and Jain iconography is also attempted and I am sure it may serve a very useful purpose.

CHAPTER I

STUDY OF HINDU ICONOGRAPHY—THE SOURCES

Study of Hindu Iconography provides a study of religion—this we have already seen. As a matter of fact, Iconography is an outcome of the religious life itself. The religious view of life in India was not theological in character. It embraced all the aspects of culture. Naturally, therefore, iconography is only a branch in the broad cultural history of this land. Materials for the study of iconography are of mainfold data. The archaeological data has been well investigated by the eminent scholars, like Fergusson, Havell, Coomaraswamy and so many other stalwarts in this fascinating field of Indology. The Epigraphic and Numismatic data also come under the former and it has been done full justice to, by J. N. Bannarjea, in his 'The Development of Hindu Iconography' in which the learned author has devoted two long chapters showing the bearing of this data on the study of Iconography. Again the literary data so abundant and exhaustive in the Purāṇas and Āgamas and so many texts of Vāstu-Śastra, has also been made use of, in his monumental work the 'Elements of Hindu Iconography' by T. Gopinath Rao. But it may be pointed out that this class of material supplying the traditional and Śastric information on the iconographical tradition has not been properly studied. Much water has since flown and a fresh attempt is called for. Therefore, there is still plenty of material, which can be utilised by not one scholar but a body of them to correlate and corroborate both the existing monuments and sculptural representations provided by the texts.

We on our part will take ourselves to the main literary sources in wh ch some of the medieval texts like the S. S. and the A. P. are more helpful, the iconographical contents of which have been studied by the writer, for the first time, in contemporary iconographical studies. Some passing remarks will also be made on the artistic traditions, the different centres of Indian art, the open books of Indian Iconography. But the latter theme is a very difficult subject. It has not been studied properly and hence it provides a vast field for student-researchers to take up the subject. Every temple-site, be it Bhuvanesvara, or Khajuraho in the North or Ramesvaram and Minaksi-Sundaresvaram in the South, is full of iconographical details. The sculpture worked out there and depicted on the temple-walls is itself a fascinating field of enquiry. All these need thorough examination and correlation to evolve out the different styles of Sculpture and Iconography as we have done in the field of Architecture.

Let us now take up the literary sources—

A. Literary Sources

Iconographical literature may be divided into the following seven sub-divisions :

1. Purāṇas
2. Āgamas
3. Tantras
4. Śilpa-śāstras
5. Pratiṣṭhā-paddhatis
6. Dhyānas

and 7. Sādhanās.

Before we take up all the literary sources one by one, I must raise a very pertinent problem regarding these sources whether they rise from one fountain-head or they are independent to one another. Unity in diversity is the key-note of Indian culture. Iconography, only one stream of this broad current of Indian culture, cannot be an exception. Hence, though it is very difficult to maintain, it may be said that rise of these different sources from a single primordial source is not impossible of solution. The Vedic lore is the primordial source from which all these currents have flown. The story of the course of a river is the history of inter-mixture of so many side-currents in it. Naturally the sacred course of Vāstu-vidyā (of which Iconography is a part) flowing from that fountain-head of Kalpa, when reaches the ocean of Purāṇas, assumes an enormous current of many confluences. The marked confluence, like that of Gangā and Yamunā at Prayāga, is clearly perceptible here also. The Aryans and Dravidians both had their own art-traditions. Viśvakarmā and Maya are regarded as ancient projinitors of this tradition of Vāstu-vidyā. They are also the founders of the two famous schools of Indian Architecture, the Northern or Aryan and the Southern or Dravidan Schools.

Here we have to just make a few observations about the origin and development of these manifold sources. In our opinion, all these sources really owe their origin from the Stuti-mantras, the Hymns of the Vedas from which the Dhyānas of the different deities were conceived by the poets, the religious teachers and the devoted bhaktas. The Pratimā-lakṣaṇas as given in the text of both the classes of works—the Architectural-proper like the Śilpa-texts and Non-architectural ones like the Purāṇas, Āgamas, Tantras etc., are only a dictation, as it were, stereotyped statements, the Canons. The spontaneous outbursts of the devotional fervour of the image-worshippers composed in the highest mystic state of mind and heart, were the starting points in the evolution of the most essential characteristics of the images of gods and goddesses, the cult-deities and the objects of highest veneration and devotion. These Stutis or Dhyānas, therefore are still kept secret in the different religious

sects, the various Sampradāyas, the central seats of the religious sects-like Vaisṇavism, Śaivism, Śāktism, Jainism, Buddhism etc. etc.

The primeval sources of Hindu Iconography, therefore, lay hidden in these Maṭhas and temples. For the artistic—the sculptural traditions of India, if the temple-sites are our open books, surely some of these sectarian temple-organisations—the Maṭhas can also unfold to us, a very brilliant account of iconographical sources to be reconstructed in their historical perspective and evolutionary processes.

It is therefore also a very profitable branche of Indian iconographical researches to be undertaken in right earnest to advance these studies further up. For the present, it is not our purpose to dabble with this side-branch of Hindu Iconography. It is pointed out only to direct the further studies on this most fascinating branch of oriental knowledge, one of the richest possessions of our religious and classical heritage.

Again there are clear references (cf. Bh. V. S. Vol. I. p. 19) to ancient Ācharyas by such names as Brahamī, Bhṛgu, Bṛhaspati, Vaśiṣṭha, Nārada, Nandīśa, Parāsara, Bhardvāja, Agastya, Kāśyapa etc. etc. as many as twenty-five, most of whom are all Vedic Ṛṣis. They should not be deemed either as a mere exaggeration or simply a myth. The celebrated commentator of Vārāhi Bṛhatsamhitā, Utpala, quotes the authority of Vaśiṣṭha and Nagnajit (cf. Br. S. 57.17). Again among the Śilpa-texts a good many treatises pass by the authorship of such sages as Agastya (Sakalādhikāra) Kāśyapa (Amsumadbheda), etc. etc. Hence all this unmistakably shows that Vāstu-śāstra was one of the auxiliary limbs of the primordial knowlede, the Vedas and these so many sages propounding the ancient lore, were themselves the Vedic Ṛsis. Thus the common supra-source of all these sources is not very difficult to understand.

We have already seen that the origin and development of Architecture (temple-building) was syochronous with the origin and development of Sculpture (the manufacturing of icons—the cult-objects, the images of the deities to be enshrined or installed into the temples). This clearly speaks why such literary sources like Purāṇas, Āgamas, Tantras, Prtiṣṭhā-paddhatis on the one hand, and the Śilpa-texts on the other should have devoted a good space to the subject. Both these classes of works belong to the two different schools of Indian Architecture. Thus it may not be incorrect to say that the literary sources of iconography can be broadly sub-divided only into two groups, those belonging to the Dravidian school and those to Aryan one.

The seven above-mentioned divisions of the literary sources, however, is more convenient. We may not abandon it and so go by it. This is more so important as it shows strides of development of iconographical literature as well. Let us now take them one by one.

Puranas.—The wealth of architectural details in Purāṇas is simply exuberant. Casual references are frequently met with in all the eighteen or nineteen great Purāṇas. Among them some nine Purāṇas have treated the subject more systematically.

Now the architectural details of these Purāṇas can be broadly classified into two groups, the one dealing with architectural-proper—the buildings, the secular (residential houses) and the religious (the temples) and the other with sculptural rather more correctly iconographical themes. This latter material is abundantly found in the Purāṇas like Matsya, Agni, Skanda, Garuḍa, Linga, Bhaviśya and Viṣṇu (particularly in the Viṣṇu-dharmottara).

From the point of view of our purview of the subject and also from the development of the lore, Mastya, Agni, and Viṣṇu-dharmottara may be taken as representative Purāṇas, reflecting high strides that Hindu Iconography had reached in them. We may therefore leave other Purāṇas and concentrate ourselves on the three of them only and briefly mention their contents.

Matsya.—Matsya is considered to be a very ancient Purāṇa. It is regarded older than Agni and Viṣṇu. Its architectural coutributions are of a very high order. Iconographical details are described in as many as the following ten chapters :

No.	Subject	Chapter	No.	Subject	Chapter
1.	Devārcānukīrtne Pramāṇa-kathanam	252	5.	Pīṭhikā-kathanam	262
2.	Pratimā-lakṣaṇam	259	6.	Linga-lakṣaṇam	263
3.	Ardhanārīśvarādi-Pratimā-svarūpa-kathanam	260	7.	Kuṇḍādi-pramāṇam	264
4.	Prabhākarādi-pratimā-kathanam	261	8.	Adhivāsana-vidhi	265
			9.	Pratiṣṭhā-prayogaḥ	266
			10.	Devatā-mānam	267

Iconometry is a special feature of this Purāṇa. Icono-plastic art along with other iconographical details are more or less traditional, but among Śaiva icons, a distinct departure in the Purāṇa is of anthropomorphic forms of Śiva having so many varieties like Ardhanārīśvara, etc. and the Lingodbhava-mūrtis which as we shall see are a special feature of the Āgamas. The composite images like Śiva-Nārāyaṇa are also described in it.

Other deities having an honoured place in this Purāṇa are Brahmā, Garuḍa, Kārtikeya, Gaṇeśa, Kātyāyanī, Mahiṣāsurmardinī, Indra and Indrāṇī. Proportionate measures of an image in Tāla-measurements are its special contribution.

Agni.—Among the Purāṇas, the architectural and sculptural details of Agni-Purāṇa may be considered to be the most elaborate. Out of sixteen chapters devoted to the Śilpa-śāstra, Iconography has had the lion-share of as many as the following thirteen chapters :

No.	Subject	Chapter	No.	Subject	Chapter
1.	Prāsādā-devatā-sthāpana	43	7.	Suryādi-pratimā-lakṣaṇa	51
2.	Vāsudeva-pratimā	44	8.	Catuṣṣaṣti-pratimā-lakṣaṇa	52
3.	Piṇḍikā-lakṣaṇa	45	9.	Linga-pratimā-lakṣaṇam	53
4.	Śāligrāmādi-mūrti-lakṣaṇa	46	10.	Linga-mānādi-kathanam	54
5.	Matsyādi-daśāvatāra-kathanam	49	11.	Pindikā-lakṣaṇa-kathanam	55
			12.	Vāsudevādi-pratiṣṭhā-vidhi	60
6.	Devī-pratimā-lakṣaṇa	50	13.	Laksamī-pratiṣṭhā-vidhi	62

This tabulation clearly speaks of the exhaustiveness and the richness of the material. Practically all the deities of the Pañcāyatana have been described from the iconographer's point of view. Among the Vaiṣṇava Icons, apart from the Daśāvatāra-Mūrtis, some extraordinary forms like Vāsudeva have also found place. The details on Śālagrāma are most elaborate and not to be found elswhere. As many as two dozen varieties of Śālagrāma are described (cf. the tabulation ahead vide—Brahmanical images). Similar details and varieties thereof, are described of the phallic emblem of Śiva.

Visnudharmottara.—After Matsya and Agni, iconographical details of Viṣnudharmottara are the richest and completest. A special feature of the Purāṇa is its elaborate treatment on painting. In the third part of this Purāṇa, the first forty-three chapters deal with the Theory of Painting and the last forty-two deal with Iconography proper. The former details will be looked into in the third part of the work—the Painting. Here let us peep into the contents of the last forty-two chapters dealing with the science and art of image-making. About one hundred deities having an iconic form are described here. Such an elaborate treatment will not be found elsewhere and it indicates the zenith of Hindu Iconography which had taken strides of development all round, in which not only the traditional Pañcāyatana class of deities were fit for cult-objects, not only Dikpālas, Nāgas, Yakṣas, Gandharvas, Navagrahas, Ādityas, were adorable ones, bul also Vedas, Smṛtis, Darśanas, Purāṇas, Itihāsas as well a aliments like Fever, virtues like Fame, Prosperity, Devotion, Strength,

Knowledge and Renunciation, etc., etc. too were spoken of as having an iconic form and tradition. "Directions are given with regard to the making of Lingama, Vyoman and Aiduka. Whereas the first symbol is widely used, the more complex forms of Vyoman and Aiduka are uuknown hitherto as actual objects of worship. Both of them seem to be the remnants of an aniconic cult, the plastic equivalent to some degree of the graphic yantras. Their geometry strongly contrasts with the florid features of the anthropomorphic forms. Yet a connection is established, between them, the yantra and the anthropomorphic image, by the minute description of the lotus on which the worship of the gods should be performed"—Kramrisch. A complete list of these icons described in the pages of the illustrious work is given in the writer's Pratimā-Vijñāna and the reader is refered to, for an interesting reading.

Brhat-Samhita.—It is a semi-Purāṇa and hence from its characteristic Pauranic lore and also from the relative antiquity, its iconographical contents are very important. The contents, though succinct and brief and to the point, nevertheless bespeak of sound judgment and authority. It is one of the most authoritative and representative treatises on Hindu Iconography. Its value is more enhanced as the Pratimā-lakṣaṇa and other iconometrical and icono-plastic details are not simply erudite, they have the character of a practical artistic tradition and its canons are represented in some of the master-pieces of Indian Art—both in Architecture and Sculpture of ancient India.

B. S. has only four chapters on Iconography : the Pratimā-lakṣaṇa the 58th; the Vanasampraveśādhyaya (i. e. for collection of the meterial—the wood, etc. from the forest for manufacturing the images, etc.) the 59th; Pratiṣṭhā-vidhi--the installation-ceremony, the 60th; the Pañca-mahā puruṣa-lakṣaṇa (i. e. the standards of measurements to be adopted in moulding and shaping of an image) the 69th. In the chapter on Pratimā-lakṣaṇa, the following gods and goddesses have been dealt upon :

1. Dāśarthi Rāma
2. Vairocani Bali
3. Viṣṇu (Dvibhuja, Caturbhuja and Aṣṭabhuja)
4. Kṛṣṇa-Baldeva (Nandā in the middle)
5. Pradyumna
6. Śāmba
7. Brahmā
8. Kumāra (Skanda)
9. Indra (with his elephant, the Airāvata)
10. Śiva (Vāmārdhe Girisutā)
11. Buddha
12. Arhata-deva
13. Ravi
14. Linga
15. Mātṛs
16. Revanta
17. Yama
18. Varuṇa
19. Kubera
20. Ganeśa (the lord of Pramathas.)

Agamas.—The Āgamic material for the reconstruction of Hindu Iconography has very ably been utilized by Sri Gopinath Rao, the celebrated writer of the 'Elements of the Hindu Iconography' (in four volumes). Therefore all these details need not be repeated here. In my 'Out-line of Vāstu Vidyā, Vol. I. in the series of Hindu Science of Architecture, with special ref erence to Bhoja's Samarāṅgaṇa-Sūtradhāra and Bhuvanadeva's Aparājita-pracchā, I have tried to evaluate their contents in greater details. Incidently, however, I may repeat a few remarks here also. 'The Agamas, like the Purāṇas, deal with architectural subjects, their contributions to the Ślipa-Śastra are, however, more extensive and valuable. Some of the Āgamas deal with very technical matters, which are not met with in the Purāṇas. Some Āgamas, to all intents and purposes, are but architectural treatises. The Kāmikāgama, for instance, devotes sixty chapters out of a total of seventy five, to architecture and sculpture, and its treatment of the subject can hardly be surpassed by that of an avowedly architectural treatise'—Acharya.

The number of Āgamas is greater than, Purāṇas. They are twenty eight (while Purāṇas, only eighteen). The principal Āgamas dealing with iconographical subject are Kāmika, Karṇa, Suprabheda, Vaikhānasa and Amśumadbheda. Their special feature is the laudation of Śaivism and Śaiva icons. The Tālamāna is their chief contribution to the canons of Iconometry. Purāṇas excel in Iconology, Āgamas beat them in Iconography. Their iconographical prescriptions are a common property of the artisans of the South. Thus they were hand-books or guide-books of Art. Let us locate their most important chapters dealing with Iconography:—

Kamikagama

No.	Subject	Chapter	No.	Subject	Chapter
1.	Lingalakṣaṇa-vidhi	62.	4.	Devatā-sthāpana-vidhi	67.
2.	Ling-Pratiṣthā-vidhi	64.	5.	Pratimā-pratiṣthā-vidhi	68.
3.	Pratimā-Lakṣaṇa-vidhi	65.	6.	Vṛṣabhasthāpana-vidhi	74.

Karnagama

Part (I)

No.	Subject	Chapter	No.	Subject	Chapter
1.	Linga-lakṣaṇa-vidhi	9.	7.	Mahābhiṣeka-vidhi	41.
2.	Pratimā-lakṣaṇa	11.	8.	Lingasthāpana-vidhi	59.
3.	Strīmāna-daśa-tāla-lakṣaṇa.	12.	9.	Ratna-Linga-sthāpana-vidhi	62.
4.	Kaniṣtha-daśa tāta-lakṣaṇa.	13.	10.	Parivāra-bali	66.
			11.	Bhakta-sthāpana-vidhi	88.
5.	Navatālottama-lakṣaṇa	14.	12.	Mṛtsamgraha (repeated)	36.
6.	Mṛtsamgraha-vidhi	19.			

Part (II)

No.	Subject	Chap.	No.	Subject	Chap.
13.	Pītha-lakṣaṇa	7.	16.	Bimba-Śuddhi	13.
14.	Śakti-lakṣaṇa	8.	17.	Nayanonmīlana	15.
15.	Mṛtsamgraha (again repeated)	11.	18.	Bimba-śudhi (repeated)	18.
			19.	Śivalingsthāpana.	20.

Suprabhedagam

1.	Linga-lakṣaṇa	33.	4.	Śakala-pratiṣthā-vidhi	37.
2.	Sakala-lakṣaṇa-vidhi	34.	5.	Śakti-pratiṣthā-vidhi	38.
3.	Linga-pratiṣthā-vidih	36.	6.	Vṛṣabha-pratiṣthā-vidhi	40.

The **Vaikhanasagama** has two chapters on sculpture. The 'Pratimā Lakṣaṇa (Patala 22) deals with the general description of images ; and the other 'Uttam-daśa-tāla' (p. 43) gives the ten-tāla-measure.

The **Amsumadbhedagama** need be distinguished from the architectural treatise (Śilpa-Śāstra), bearing the title Amsumadbheda, the authorship of which is attributed to Kāsyapa. It has a single chapter 'Uttama-daśa-tāla-vidhi' (Patala 28) on the ten-tāla-measure. The other Āgamas also contain a good material but the multiplication is not necessary here.

Tantras.—Mantras and Tantras represent two streams of Indian religious lore and point out to the two sources of the composite Hindu civilization and culture. From the primeval Veda-Trayī of the Aryans, the rise of Catur-Vedas with the inclusion of Atharva-Veda, the primordial source of the Tāntric knowledge, a distinct admixture of Aryan and Non-Aryan elements of Hindu culture, was then an established fact. Mantras are Vedas and Tantras the secret formulae expounded and elaborated in the Sectarian Samhitas. Naturally, therefore, worship in India had two distinct forms—the Vaidikī and Tāntrikī. A third type the Miśra also arose—vide Bh. P. 27. 7. 'Vaidikastāntriko miśrah iti tribidho makhah'. While sacrifices, offerings in fire, were characteristic of Vaidikī Pūjā, Tantric-cult and its ritual developed Yantra-devices and so many other complications as well (cf. Pratimā-Vijñāna ch. 7). The Miśra, the mixed one, may be classified as Pauranic worship where Upacāras are a special feature.

The word Tantra also means a Śastra and it naturally, therefore, is associated with religio-philosophical systems of a particular sect, Śaivism, Vaiṣṇavism or Śaktism. Those propounding the tenets of Saivism are called the Āgamas, others of Vaiṣṇavism and Śāktism the Pañcarātras and Saptarātras respectively. As time passed, Tantras

however, came to be entirely associated with the Śakti-cult—Śāktism—and a brief resume of this cult along with Tantricism may be referred to, in writer's Pratimā-Vijñāna ch. 7.

Now Tantras as an iconographical source are really of very far-reaching importance. These unfortunately have not yet been tackled and studied properly. Many medieval religious digests have been based on Tantras. A very interesting work of this character is 'Tantra-Sāra' of Kṛṣṇānanda Āgamavāgīśa. It contains extensive quotations from various Tantras like Rudra-yāmala, Brahma-yāmala, Kubjikā-mata Śāradā-tilaka and others; many of these contain dhyānas of Tāntric gods and goddesses, which help to explain their iconographical features.

The list of the Tantras is also very formidable [Vide 'Hindu Science of Architecture Vol. I (Hindi) p. 22]. Tantras like Hayaśīrṣa is full of iconographical material and a critical study of this great work can throw a flood of light on the different branches of Brahmanical Hindu Iconography. Its chief contribution is its non-sectarian treatment.

Silpa-Sastras.—Now comes the turn of the ilpa-ŚŚāstras. The number of this class of architectural-proper treatises (Purāṇas, Āgamas, etc. being non-architectural treatises) is very great. We will have, therefore, to take only the representative ones into our account here with one or two exceptions. We know—vide Vol. I. 'An outline of Vāstu-vidyā'—that there were two schools of Indian Architecture, the School of Maya, the Southern or Dravidian School, and that of Viśvakarmā, the Northern or the Āryan or Nāgara School. The respective texts of both these schools are already tabulated—vide Hindu Science of Architecture Vol. I. (Hindi), Page 21. Among them the following will be briefly looked into here as they are representative works on this side-branch of Architecture showing phases of development of the iconographical art:—

Southern.	Northern.
1. Mayamata	1. Viśvakarma-prakāśa-cum-Śilpa.
2. Mānasāra	2. New Viśvakarma Vāstuśāstra
3. Kāśyapīya-Aṃśumadbheda	3. Samarāṅgaṇa-Sūtradhāra
4. Agastya-Sakalādhikāra	4. Aparājita-Pracchā
5. Śrīkumāra's Śilpa-ratna.	5. Rūp-maṇḍana.

Mayamata.—It is an ancient treatise and the most authoritative text on the Drāvida Vāstu-Vidyā. A detailed critical examination of the treatise and its author has been made in Vol. I of these studies. Its iconographical details are limited to linga-icons and they are very rich,

Manasara.—Mānasāra is more complete a treatise and it is regarded as the most standard, rather the fountain-head, of all the Śilpa-texts, by Dr. P. K. Acharya. This contention of the learned Doctor is no more tenable and a detailed examination is attempted in the Vol. I 'Outline History of Vāstu-Śastra'. 'Of the seventy chapters of the Mānasāra, the first eight are introductory, the next forty-two deal with architectural matters, and the last twenty are devoted to sculpture, where sculptural details of idols of deities of the Hindus, the Buddhists and the Jains, statues of great personages and images of animals and birds are given.' These are:

N. B. Thre are some more chapters having their intimate bearing on this subject *viz.* Ratha-lakṣaṇa (43), Simhāsana-lakṣaṇa (45) Kalpa-vṛkṣa-vidhāna (48), Abhiṣeka-lakṣaṇa and (49), Bhūṣaṇa-lakṣaṇa (50). Here in the last chapter the subject of decorations of the images, especially the headgear, is described.

It may be remarked here that a study of the contents of these chapters on Iconography will reveal that the scholars have not given their serious thought to a very specialized treatment of the sculptural art as is expounded in the pages of this one of the most popular texts on Śilpa-Śāstra. Even Dr. Acharya, one of the two pioneers (the other being, Rama Raz cf. his Essay on Hindu Architecture) did not care to reveal the marvel of the sculptural art.

Mānasāra represents that period of Indian sculptural traditions when correct Proportions were the essence of Art. It is from this fundamental angle that this work has treated not only sculpture, but

also architecture. The very name 'Mānasāra' (the essence of Measurement) is the key-note of the treatment of the subject. To me, Mānasāra is neither a Ṛṣi—the author of the work—nor a title without significance. It is proportions—the different and detailed canons of Measurement that are life and breath of this work. The so-called barbarous Sanskrit, in which it was written as contended by scholars, was the Sanskrit of the artisans of India as handed down through oral transmission by the Ācharyas of the Science—the Sthāpakas. Naturally it got corrupted. My study of the work convinces me of the distinct character of this work when finished art had to rigidly follow the canons of measurements.

Agastya-Sakaladhikara.—This treatise is exclusively on sculpture ('Sakala' means an icon). Its author is the hoary sage who had aryanized the Dravidian country. He is frequently cited as an authority on architecture. The text being in the line of the Āgamic tradition of worship and the object of worship being the great God Śiva, only Śaiva icons form the subject-matter of this treatise. The following chapters will show this bearing:

(*a*) 1. Mānasamgraha
2. Uttama-daśa-tāla
3. Madhyama-daśa-tāla
4. Adhama-daśa-tāla
5. Pratimā-lakṣaṇa
6. Vṛṣabha-vāhana-lakṣaṇa
7. Nateśvara-vidhi
8. Ṣodaśa-pratimā-lakṣaṇa
9. Dāru-samgraha
10. Mṛt-samskāra
11. Varṇa-samskāra

(*b*) 1. Māna-samgraha-viśeṣah
2. Uttama-daśa-tāla
3. Madhyama-daśa-tāla
4. Somāskanda-lakṣaṇa
5. Candra-śekhara-lakṣaṇa
6. Vṛṣabha-vāhana-lakṣaṇa
7. Tripurāntaka-lakṣaṇa
8. Kalyāṇa-sundara-lakṣaṇa
9. Ardhanārīśvara-lakṣaṇa
10. Pāśupati-lakṣaṇa
11. Bhikṣāṭana-lakṣaṇa
12. Caṇḍeśānugraha-lakṣaṇa
13. Dakṣiṇāmūrti-lakṣaṇa
14. Kāladahana-lakṣaṇa
19. Pratimā-lakṣaṇa

(*c*) 20. Upapīṭha-vidhāna
21. Śula-māna-vidhana
22. Rajjubandha-samskāravidhi
23. Varṇa-samskāra
24. Akṣimokṣaṇa.

N. B. These a, b, c, denote the different compilations in the different manuscripts; Chapts. 15-18 apparently missing.

Agastya's and Kāśyapa's treatises, to all intents and purposes, are identical and so both of them cannot be deemed representative. Between the two, Kāśyapa's work is not only more authoritative, more copious and complete, but also much more popular among the artisans of the South. It is their hand-book and, therefore, it is really the

representative work. I have written a few words on Agastya's work, for my veneration to the hoary sage.

Kasyapiya-Amsumad-bheda.—Amsumad-bheda of Kāśyapa is one of the largest text on Vāstu-Śastra. It deals with sculpture more elaborately than the Mānasāra. It has devoted as many as thirty-nine chapters to sculpture in place of some twenty chapters of Manasara. As this treatise is the follower of the Āgama by name, and the Śaiva-icons being the special attention in the Āgamas, the Śaiva-icons are predominant here as well. Its delineation on the Tāla-measure is another speciality. The following chapters reveal this fact:

1. Sapta-mātṛkā-lakṣaṇa .. 46
2. Vināyak-lakṣaṇa .. 47
3. Parivāra-vidhi .. 48
4. Linga-lakṣṇoddhāra .. 49
5. Uttama-daśa-tāla-p u r u ṣ a-māna .. 50
6. Madhyma-daśa-tāla-puruṣa-māna .. 51
7. Uttama-nava-tāla .. 52
8. Madhyama-nava-tāla .. 53
9. Adhama-nava-tāla .. 54
10. Aṣṭa-tāla .. 55
11. Sapta-tāla .. 56
12. Pīṭha-lakṣaṇoddhāra .. 57
13. Sakala-Sthāpana-vidhi .. 58
14. Sukhāsana .. 59
15. Sukhāsana .. 60
16. Candraśekhara-mūrti-lakṣaṇa .. 61
17. Vṛṣabha-vāhana-mūrti-lakṣaṇa .. 62
18. Nṛtta-mūrti-lakṣaṇa .. 63
19. Gaṅgādhara-mūrti-lakṣaṇa 64
20. Tripura-mūrti-lakṣaṇa .. 65
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Silparatna

Śilparatna of Śrikumāra is a later medieval southern text on Vāstu-Śastra. This is a highly useful work on Iconography and is very comprehensive, dealing with practically all classes of icons—Śaiva, Vaiṣṇava, Śākta and others belonging to Pañcāyatana groups, along with the images of miscelleneous deities as we have seen in Viṣṇudharmottaram. The Śilparatna, from the point of view of the historical development of the art, is the fourth representative work on the southern or Dravidian Style of Architecture and Sculpture. Mayamata,

Mānasāra, Amśumadbheda and Śilparatna, all these four texts of the Drāvida Vāstu-vidyā epitomise the four stages of development of the art. In its infancy the art was symbolic, the worship, for which the service of the art was employed, too was symbolic. Naturally therefore the worship of the phallic emblem and the manufacturing of the linga and its pedestals were the initial stage of development. This is what Mayamata portrays. Now apart from the linga-pūjā and linga-icons, the worship of other deities, particularly the Triad—Brahmā, Viṣṇu and Maheśa and the icons of this famous Trinity, along with their vehicles—Hamsa, Garuḍa, and Vṛṣabha, were in vogue. This was the second stage of development, as is manifest in the pages of Mānasāra. The third stage was a bit fanatic and its adherance only to a particular god, viz. Śiva, become an established canon, both in art and religion. This is what we understand by the perusal of Agastya's, or Kāśyapa's works. This antithesis brought a synthesis as a natural course, as is evident from Śilparatna, a work of broad catholicity and tolerance, depicting the universal reverance not to one class but to all the classes of deities and their icons.

Śrikumarā lived at the close of the 16th century and compiled this work on the authority of the vast Śilpa-literature at the instance of Deva Narayana, ancient ruler of North Travancore, as is evident from textual quotations. Thus it is not far from the truth that Śilparatna is the culmination of Drāvida Vāstu-Vidyā and Dravidian style of arts, mirroring exuberant growth of Gopura-Architecture of towering height and magnificent imposure as well as the fullest development of Hindu Iconography in all its remifications having no particular sectarian bias, the characteristic feature of the earlier texts like the Sakalādhikāra and Amśumad-bheda. The only criticism against this renowned texts is its copying the material verbatum from the Āgamas. A perusal of the Pratimālakṣaṇas (cf. The Appendices ahead) will convince us of this fact.

Let us now give the tabulation of the chapters (vide Ś. R. Pt. II) to support this estimation made above:

Chapter I—It is titled 'Bimbādisādhana-vidhi'. The chapter deals with the preliminary matters like astronomical calculations when the work of fashioning the phallus and the collections of the material, etc. are to be undertaken. Further details are the seven-fold classifications of icons, examination of the stone to be employed in linga and its defects (Śilā-doṣa). Then are described the different varieties of linga in accordance with their substances—precious stones, iron (the eightfold) wood, clay, miśra, lekhya, sand; and in the last is described the Linga-pīṭha.

Chapter II—entitled 'Linga-lakṣaṇa' firstly (*i*) deals with Sukhāsanādi 18 special varieties of Lingodbhava-Mūrtis, then are described—

(*ii*) Linga-vikalpa—the generic ones
(*iii*) Linga-Pramāṇa
(*iv*) Lauha-Linga-vidhi
(*v*) Linga-bheda
(*vi*) Sarva-sama-linga
(*vii*) Sarvatobhadra, etc.
(*viii*) Linga-Pīṭha and the avoidance of chhāyā-doṣa
(*ix*) Other details of linga and
(*x*) Bāṇa-linga-vidhi.

Chapter III—entitled 'Lakṣaṇodhāra-vidhi', deals with the further details of Linga-constructions, along with their pedestals, the yoni, etc.

Chapter IV—entitled 'Pratimotsedha-vidhi' deals with the different heights of the idols of different categories and incidently touches the Tāla-measures.

Chapters V to XV—all deal with the different varieties of the Tāla-measure—beginning from the Uttama-daśa-tāla, ending in Catuṣ-tāla.

Chapter XVI—entitled 'Kirīṭakaṭakādilakṣaṇa' deals with the ornaments, hand-poses, drapery and weapons, implements, etc. and the list is as follows:

	Urah-sūtra.	Śara.
Kirīṭa.	Canna-vīra.	Ṭaṅka.
Kuṇḍala.	Graiveyahāra (necklace).	Mṛga.
Graiveya.	Akṣamālā.	Cakra.
Kaṭaka.	Skandhamālā.	Śaṅkha.
Keyūra.	Kaṭi-sūtra.	Damaru.
Mudraka.	Jālaka.	Kamaṇḍalu.
	Bhujaṅga-valaya.	
Varda, etc. hand-poses	Bastram—the clothes.	Padma.
Yajñyopavīta	Dhanu.	Nāla.

Chapter XVII—entitled 'Śūlasthāpana-lakṣaṇa', delineates upon the installation of the Śūla, the characteristic emblem of the chief deity. It describes it in connection with both the male and the female deities.

Chapter XVIII—'Rajjubandha-lakṣaṇam', is also technical in prescriptions of the moulding out the icon.

Chapter XIX—'Mṛllepana-vidhi'—deals with clay-coating, etc.

Chapter XX—entitled 'Devī-Kumāra-lakṣaṇam', describes icons of Devī and Kumāra.

Chapter XXI—'Vāhana-lakṣaṇam' describes the animal-vehicles like bull, horse and elephant.

Chapter XXII—is devoted to the Śaiva-icons and deals with the following varieties of Śiva-images.

Sukhāsana.
Somāskanda.
Candraśekhara.
Vṛṣārudha.
Nine Nṛttamūrtis.
Gangādhara.
Tripurāntaka.
Kalyāṇamūrti.
Ardhanārīśvara.
Gajahā-mūrti.

Pāśupata.
Kankāla.
Harihara.
Bhikṣāṭana.
Caṇḍeśānugraha.
Dharma-vyākhyāna-dakṣiṇā-mūrti.
Vīṇādhara-dakṣiṇā-mūrti.
Jñāna-dakṣiṇāmūrti.

Yoga-dakṣiṇāmūrti.
Kālāri.
Lingodbhava.
Śrīpañcākṣarī.
Rudras.
Mṛtyumjaya.
Śaivāṣṭākṣaram.
Dakṣiṇāmūrti.
Aghora & Kinnasraśiva & Sadyojāta, etc. etc.

Chapter XXIII—deals with Vaiṣṇava icons in the following heads:

Aṣṭākṣari.
Gāyatrī.
Śrīkarāṣṭākṣaram.
Sudarśanam.
Nṛsimgha.
Vidāraṇa Nṛsimgha.
Tadbheda-Sadakṣarī.
Varāha.
Caturakṣarī.
Dhanvantari-Tadbheda.

Kārtavīrya.
Srīpañcāmṛtam-
Santānagopālam.
Tadbhedah.
Āvahantī.
Puruṣasūktam.
Lakṣmī-Nārāyaṇa.
Dvāvismantyakṣarī.
Vimśantyakṣarī.
Tadbheda.
Hayagrīva.

Śrīrāmaṣadakṣarī.
Rāmadhyāna.
Gopalakabheda.
Aṣṭādaśakṣarībheda.
Vāsudevādi catuṣkam.
Kesava etc.
Viśvarūpa.
The weapons and their places in worship
Aṣṭādaśākṣarī.
Tadbheda.

Cnapter XXIV—deals with the different forms of Devi-Murtis especially Durgā the presiding Goddess of the Śāktas:

Mūladurgā.
Bhuvaneśvarī.
Vāgīśvarī.
Śrī.
Tvaritā.
Dhūmāvatī.
Kālī.
Bhelakhī.
Mātangī.

anadurgā.
Trailokya-mohinī.
Indrāṇī.
Svayamvarā.
Prāṇaśakti.
Aśvārūḍha.
Vajraprastāriṇī
Nityaklinnā.

Tripurā.
Tripuṭā.
Bhūmī.
Śūlinī.
Gāyatrī.
Gaurī.
Annapurṇā.
Saptamatṛs.

Chapter XXV—deals with other miscellaneous deities and they are:

Indra.	Bījagaṇapati.	Kāma.	Trivikrama.
Agni.	Heramba.	Vırabhadra.	Matsya-mūrti.
Samvādāgni.	Bāla-gaṇapati.	Hanūman.	Kūrma.
Samardhi.	Subrahmaṇya.	Garuḍa.	Prabhā.
Raksohāgni.	Nāgayakṣı.	Aśvinau.	Brahmā.
Yama.	Śāstā.	Pitṛs.	Kumāra.
Nirṛiti.	Satyaka.	Apasaras.	Nāgas.
Varuṇa.	Śaktigaṇapati.	Saptṛṣis.	Asuras.
Vāyu.	Laksmī-nārā-yaṇa.	Ekādaśarudras.	Dānavas.
Dhanda.		Kṣetrapāla.	Piśācas.
Soma.	Ardhanārīśvara.	Vāmana.	Vetālas.
Brahmā.	Śamkara-nārā-yaṇa.	Nṛvarāha.	Navagrahas.
Śeṣa.		Nṛsimha.	Gṛdhras.
Mahāgaṇapati.	Sūrya.		

Chapter XXVI—entitled 'Bimba-doṣa-lakṣaṇam' describes the defects of the Image both of a male and female deity from head to foot.

Chapter XXVII—entitled 'Piṭhādi-lakṣaṇa' gives details of the pedestal on which the image is to be placed in all its parts in accordance with the different styles and shapes and other architectural and sculptural canons on this important iconographical subject.

Chapter XXVIII—entitled 'Pratiṣṭha-Vidhāna' deals with the installation of an image and the connected ceremonials as well as the digging up of the pits—the kuṇḍas, etc. etc.

Chapter XXIX—entitled 'Jīrṇṇoddhāra' is an ancient institution both in connection with temples and their idols and the procedurial details are described here at greater length.

Chapter XXX—entitled 'Linga prāsāda-karaṇa' is a new problem for an iconographical treatise. An Ārṣa or Pauruṣa or Svāyambhuva *i. e.* a linga rose by itself or founded by a Rishi, or a man or if found out in a forest, it has to be installed in a proper temple. The details are given how to do it.

Chapter XXXI—entitled 'Manuṣyālaya-lakṣaṇam' is not clear why the topic of the secular architcture cropped up here. The whole of the 2nd part of Śilparatna as edited and published in Trivindram Sanskrit Series is devoted to Iconography. The chapter on house-architecture, therefore, seems to be an interpolation or a misarrangement.

Chapters XXXII, XXXIII and XXXIV—are also of non-iconographical character, as they deal with the different kinds of wells (vide XXXII); seats (Āsana) cots, fans, conveyances and yantras like jala-yantra, Ikṣu-yantra, Nādi-yantra, etc. (the subject matter of XXXIII); the rules of the wages of the artisans, vide XXXIV and the last XXXIV incidently again deals with dhanu, etc.—the weapons,

Visvakarmiya-Silpa.—Let us now take up the northern or Aryan texts. Amongst them first and foremost consideration goes to the treatises going by the name of Viśvakarmā, the Architect of the Devas, and the founder Ācharya of the Aryan Vāstu-vidyā, having got it from Brahmā, the Creator of the universe. In Hindu mythology Brahmā and Viśvakarmā go together. From the architectural point of view the couple is complementary to each other. Brahmā is the Sthāpaka Ācharya, Viśvakarmā is the Sthapati Architect. One conceives, the other executes. Every creation is a planning before-hand. Creation too is a pre-planned act—the Mānasī Sṛṣṭi. Even today before building-operations are started, the planning—engineering or overseering—is an essential pre-requisite. Origin of the Vāstu-śāstra from the Primordial Being, the Pitāmaha, is a very interesting story and the readers are referred to the Vol. I. of these studies.

Though Viśvakarmā's work is the most popular treatise, there seems to have been more than one title to his work—Viśvakarma-prakāśa, Viśvakarma-vāstu-śāstra, Viśvakarmīya-śilpa, Viśvakarmīya-śilpa-śāstra. The one designated as Viśvakarma-prakāśa and published by Venkateśvara Press, Bombay (1952 sambat), is devoted purely to astronomical-cum-astrological and architectural matters; while the other bearing the title Viśvakarmīya-śilpa, is chiefly sculptural. Dr. Tarapada (cf. A study of Vāstu-vidyā) takes both these treatises separately and thinks of them belonging to the two different schools of Vāstu-vidyā—Nāgara and Drāvida. In my opinion it is not right. In my own view the two versions form in fact the complete treatise, and this contention is supported by Dr. Acharya (H. A. I. A. P 169) also.

A special feature of this latter compilation namely Viśvakarmīya-śilpa is that it is written in Tāntric style, having Śiva as its narrator. The contents are classified under the following 17 chapters :

(*i*) Viśvakarmotpattih karma-viśeṣa-bhedena vyavahṛta-takṣaka-vardhakyādiśabda-vyutpattisca.

(*ii*) Satyādi-yuga-jāta-naroccatā-pramāṇam, yajñīya-kāṣṭhena prastareṇa va deva-pratimā-nirmāṇe mānādi.

(*iii*) Takṣakasya garbhādhānādi-samskāra-kathanam, garbhotpatti-kathanādi ca.

(*iv*) Śiva-lingādi-pratiṣṭhārtham sabhā-nirmāṇādi

(*v*) Graha-pratimā nirmāṇa-pramāṇam, ling-pīṭha-nirmāṇa-pramāṇādi ca.

(*vi*) Ratha-nirmāṇa-vidhi-kathanam.

(*vii*) Ratha-pratiṣṭhā-vidhi.

(*viii*) Brāhmī Māheśvaryādinām svarūpādi-varṇādi.

(*ix*) Yjñopavīta-lakṣṇam.

(*x*) Suvarṇa-rajata-munjādi-nirmita-yjñopavīta-kathanam dig-bhedena-devasthāpana-prakārādi, meru-dakṣiṇa-sthita-hemśilākathanādi.

(*xi*) Lakṣmī-Brāhmī - Māheśvaryādi - devīndrādi - dikpāla-grahādi-mūrti-nirmāṇa-prakāra.

(*xii*) & (*xiii*) mukuṭa-prakarādi.

(*xiv*) Sthāvarāsthāvara-simhāsana-nirmāṇa-prakāradi, punarviśe-ṣeṇa kirīṭa-lalāṭa-paṭṭikādi-nirmāṇa-prakārah, Devatāyāh mandirasya ca jīrṇoddhāra-prakara.

(*xv*) Linga-mūrti-mandira-dvārādi-kathana.

(*xvi*) Pratimā-mūrti-mandira-dvārādi-kathana.

(*xvii*) Vighneśa-mūrti-mandirādi-nirmānādi-vidhi.

New Visvakarma-Vastu-Sastra.—This is a newly discovered manuscript in the Sarasvati Mahal Library Tanjore. It is expected to come out very soon. It contains as many as eighty-seven Chapters Vide Śilpa-samsāra January, 1956. A detailed analysis of its contents has been attempted in the 1st volume of these studies—Hindu science of Architecture.

Samarangana-sutradhara.—It is a medieval treatise by the pen of the renowned King Bhoja of Dhara, the most celebrated patron of art and literature who ruled over Malava in the 11th century A. D. The S. S. is a landmark in the development of Hindu Science of Architecture. It has not only consolidated the floating architectural lore of this whole sub-continent in one single treatise, evolved out ornamental style of its own, the Lāṭa style, the Gujarata school (though it does not speak of it by this name), but also it had prepared the ground for the evolution of a composite All-India-Hindu-Style. This is one great contribution to its credit. Further again its delineations on practically all the branches of Vāstu-Śastra e. g. Preliminary matters like engineering and overseering etc., the Regional planning and the Town-planning along with the selection of the site and examination of the soil; Secular Architecture—the Civil Architecture (the residential houses for common middle class people, the Śālā-houses and Palace Architecture) ; Religious architecture—Temple-architecture ; Sculpture (Iconography) and Painting (both religious and secular (cf. the medieval tendencies in this branch of artistic traditions)

and the Arts like Yantra-ghaṭanā—construction of machines and the Śayanāsana—the construction of household furniture, are its unique features not to be found elsewhere. In the 1st volume of these studies a detailed examination of this great text has been already made, as a matter of fact the whole study in about a dozen volumes is primarily based on this renowned standard text.

Now coming to its treatment of the subject of Icnonography it may be remarked that it is neither exhaustive nor copious in comparision to its treatment of the subject of Architecture both secular and religious, nevertheless, it has introduced some new elements in its iconographical prescriptions not to be found in other texts. The Rasas and Rasa-dṛṣṭis, the Mudrās, the Canons of Pictorial Art—are some of the novelties of the text and we shall presently see all these treatments of the text in their respective chapters ahead.

Aparajita-praccha.—The A. P. is also a medieval treatise like the S. S. and it is in a way contemporary of the Samarāṅgaṇa-sūtradhāra, though the S. S. is decidedly anterior to it (vide the 1st volume where a detailed discussion on the date of this work is attempted). Though not so standard a compendium as the S. S., the Aparājita-pracchā of Bhuvana-devācarya, to some extent, is complimentary to the S. S., as its delineations upon the sculptural details having the background not only of the Purāṇas and the Pañcarātra-texts but also of the Āgamas and Tantras, betokening the influence of the Dravidian canons of Indian architecture and sculpture as influenced by the Śaivite traditions and Āgamic and Pañcarātric ritualism and metaphysics, show. The writer has attempted a detailed introduction along with an outline of its contents chapter-wise to this important and representative treatise of the Northern school of Indian architecture and sculpture in the 1st volume of these studies and therefore a repetition here is not desirable.

It may be noted that while the S. S. is more and solely wedded to the Nāgara school, Aparājita's leaning towards the Dravidian one, is its special characteristic. Like the Samarāṅgaṇa, the Aparājita is not a confluence of the two streams where a Sangama of All India Composite Hindu style has taken place. Both the streams are running parallel here.

With this general estimation of the work, let us now come to its iconographical contents. The iconographical details of the Aparājita are not only exhaustive and extensive enough but here are described practically all the important classes of deities, Śaiva,

Vaiṣṇava, Brāhma, Gāṇapatya, Saura and Śākta—the whole of the Pañcāyatana. Not only the Brāhmanical images but also the Jain ones are included in the broader purview of this magnificant treatise. Other details like Iconometry and Iconoplastic art, would be examined in their proper places ahead. Here a brief analysis is attempted of all the icons described in this illustrious work.

I. **Saiva Icons**—*A*. **The Lingas**.—Sutras 196-207 and pages 505-32. The theme of Linga—its origin, its importance as a cosmic principle and other allied topics of worship as well as the manifold classifications etc. is very elaborately dealt with, in as many as twelve chapters, under the following headings :

1. Brahma-Viṣṇu-samvāde-lingotpatti—the origin of Linga.

2. Lingārcana-vidhi—the worship of Linga.

3. Ratnaja-linga-pramāṇa—Linga-icons of precious stones.

4. Aṣṭalohamaya-linga-nirṇaya—metallic icons of eight-fold varieties.

5. Dāruja-linga-nirṇaya—Wooden Lingas and their nine varieties, and the different species of the wood fit to be employed and their individual characteristics.

6. Śailaja-linga-hastāngula-pramāṇa-nirṇayah—stone-lingas, their proportions and their thirty-three varieties.

7. Śailaja-ghāṭyādi-nirṇayah—a detailed description of the different parts of the Linga and their nomenclature, etc.

8. Linga-parīkṣā—Examination of Linga, its substances, the śuddha Linga, the auspicious and inauspicious signs, the defects—those resulting from Śalyas (the wounds) and the Maṇḍalas (the rings).

9. Vyaktāvyakta-Pārthiva-linga-nirṇayah—the clay images of linga, the two general classifications—Vyakta, the manifest and Avyakta, the non-manifest. Among the Vyakta varieties follow the two divisions of those made of burnt-clay and those of unburnt one. As regards the Avyaktas, they are the traditional and time-honoured the five-fold Īśānādi. In the end Bāṇa-linga also is touched upon.

10. Bāṇa-Linga—the history of its origin and the Tṛtiyāvrata (the 3rd day of both the fortnights of a month) as initiated by Pārvatī, the consort of Śiva.

11. Bāṇa-Linga.—the theme is continued—origin, etc. and 14 varieties.

12. Pīṭhikā-lakṣaṇa.—the characteristics of the pedestal of a linga and its ten varieties.

Saiva Icons—*B.* **the Anthropomorphic Forms** – sutras 208 and 213.

1. Nandīśvaralakṣaṇa, along with the lakṣaṇa of Caṇḍanātha.

2. Ekādaśa-Rudra-lakṣaṇa—the Elevan Rudras beginning with Sadyojāta and ending in Mahādeva along with Dvādaśa-kalā-sampūrṇa-Sadāśiva ;

3. Then follow the icons of Gaṇeśa, the Gaṇapati and the composite mūrtis like Harihara-mūrti, Dhanvantari-Suṣeṇa, intermingled with Svāmikārtikeya and Vaidyanātha.

4. The Sutra 213 describes various classes of icons such as Dikpālas—Indra, Yama, Agni, etc. and the Pratīhāras of Śiva and their assignment in their respective quarters ; at the end of this Sutra are given Tripurāntaka-lakṣaṇa as well as some other composite images like Ardha-nārīśvara, Umā-maheśvara, Kṛṣṇa-Śankara, Hari-Hara-Pitāmaha, Hari-Hara-Hiraṇyagarbha, Candra-Arka-Pitāmaha, etc.

II. **Brāhma and Saura Icons**.—Sutra 214.

Aparājita's classification of Brāhma Images is a bit innovation. Varieties like Kamalāsana, Virañci, Pitāmaha, etc. are told in accordance with the different Yugas, the Ages. Later follow the Sun-images along with the nine planets, the Navagrahas.

III. **Vaisnava Icons**.—Sutras 215-219.

Introducing the Vaiṣṇava Icons, the author of the Aparājita, first takes up the preliminary matters intimately related to the Viṣṇu-images, especially the Vaiṣṇava Dhruva-Beras what are known as Śthānaka, Śayana, etc. forms, *i.e.* Urdhvāsanārcā-parikara and the Śayanārcā-parikara, together with the five-fold Arches in connection with Vāhika-krama, the external ornamentation pertaining to the Central Image, in a Viṣṇu-Shrine. Then are described the four Primary forms—Vāsudeva, Samkarṣaṇa, Pradyumna and Aniruddha, along with their trikas, the triads—thus completing the twelve primordial forms. The sutra 218 incidently describes the Dvārāvatī, its five chandas—Padminī, etc. and

then, its different varities and their linking up with the aforesaid four primary forms. Afterwards are taken up the Kṛṣṇa-icons, the primordial from—the Vāsudeva and other forms, such as Ādi-varāha, Vaikuṇṭha, Viśvarūpa, Ananta, Trailokya-mohana, Keśava—Jala-śāyi. In the end are taken up the Viṣṇu-pratihāras.

N. B. The Sutra 220 enumerates eight Pratihāras, the Gate-keepers of all the principal deities—Brahmā, Sūrya, Gaṇeśa, Gaurī (*i.e.* Dvārapālikās) Caṇḍīkā and Vīta-rāga, the Jina.

IV. Devi Icons. –Sutra 222-23.

The Sutra 222 describes 12 images of Gauri and then takes up the Panca-lalīyā-mūrtis ('Lalīyā' means the nomenclature beginming with letter 'l') Then are described Nava-Durgā-mūrtis, begining with Mahālak mi and ending in Hara-Siddhī. In the Sutra 223 are described other Devī-mūrtis such as Cāmuṇḍā, Kātyāyani and the Sapta-Mātṛs.

V. Jain Images

After this famous Pañcāyatana is elaborately dealt upon, the author does not forget the Jain Images which are more or less improvished on the Brahmanical images. Among the Jain images the twenty-four Tīrathankaras, along with their Śāsana-devas, the Yakṣas and the Śāsana-devikās, the Yakṣiṇis are only delineated upon and others like Śruta-devīs or Vidyā-devīs, etc. are left out as unimportant. As regards the Buddhist images, the author perhaps could not cherish them being alien not only in conception (cf. the Yabyum of Tibbet) but also anti-Brahmanical and so are ignored altogether.

Rupa-mandana—It is a historical treatise from the pen of Maṇḍana or Sutradhāra Maṇḍana of Malava. It is also an important work on Iconography. The word Rūpa or Bimba or Bera all signify icons. Maṇḍana is stated to have been in the employ of King Kumbhakarna of Medapatha and husband of Mirabai. According to Tod, this king ruled over the country of Mewara from A. D. 1419 to 1464. It is, therefore, post-Samarāṅgaṇa and mirrors some of the later phases of development of Hindu Iconography. Hence its position as a representative treatise may not be disputed.

'Several works attributed to Maṇḍana, the son of Śrikśetra, both of whom flourished in Mewar during the reign of Mahāranā Kumbha are of a great importance in this respect. Maṇḍana, a reputed artist

of his age, had his own statue as well as those of his two sons, Jaita and Saita, carved in relief inside the dhvaja-stambha raised under the orders of the said Maharana, his Patron, in honour of the great god, Samiddheśvara Śiva, whose temple was erected by Rana Mokal near by Chitorgarh. Maṇḍana is said to have composed or compiled several works on art and architecture, two of which are specially connected with our subject. These are Devatāmūrti-prakaraṇa and Rūpamaṇḍana.'

It may be noted that the Devatāmūrtiprakaraṇa draws mainly from South Indian works like Mayamata and Śilpa-ratna. The borrowings from Purāṇas are also there.. Dr. J. N. Bannerjea regards Rūpa-maṇḍana as more authoritative and therefore it may be classed as a representative work. It may however be noted that Maṇḍana is a great borrower. A persual of the Pratimā-lakṣaṇas will convince us that he has simply verbatum taken from mainly the Aparājita-pracchā.

Now as regards the Paddhati-class of works and the Dhyānas and Sādhanās, a tabulation need not be attempted here for want of space as well as for brevity's sake. It may be noted however that these Paddhatis having an abundant iconographical material are also very important in elucidating the growth and strides of development of this side of religious trend—the ritual of image worship—and the corresponding religious art, the Iconography. There are a good many of them and among them Hemādri's Caturvarga-cintāmaṇi and Gopālabhaṭṭa's Haribhakti-vilāsa are very important. The Vrat-khaṇḍa of Hemadri's monumental work contains numerous extracts dealing with the iconographical features of a really formidaable host of gods and goddesses belonging to the pantheon of different Brahmanical cults. Gopala Bhatta's work as the name indicates, is chiefly a Vaiṣṇava treatise. Both these works are also remarkable for their mentioning of the sources from which they quote—the Purnāṇas and Pañcarātra works. Similarly, paddhatis like Īśāna-śiva-gurudeva's and Mantra-mahodadhi, etc. are also of sustaining interest.

The Dhyānas are scattered practically in all religious digests. The Sādhanās are a special class of works belonging to Vajrayāna-Buddhism, (Vide Sādhanā-mālā) fully made use of, by Bhattacharya in his Indian Buddhist Iconography. 'An anthology of Pratimā-lakṣaṇa', appended with this work, will give due space to these Dhyānas and Sādhanās.

B. SCULPTURAL SOURCES

With these observations on the literary sources (the Śastrīya) of

Hindu Iconography, let us very briefly introduce the sculptural ones (the Sthāpatya) the second line of investigation. I have purposely used the second word, the Sthāpatya, to hint at its wider field of enquiry. It may include not only the stone-images, wooden ones or the clay icons, but also the images on the coins and the seals and so many other terracotta figures and figurinens as found in the remotest past. To put it in one word all that goes by the name of Archaeological data can be easily included in the broad scope of sculptural traditions of this country where the services of not only the stone-mason, wood-carver and the potter but also those of the metal-caster were employed by the numerous religious-minded people of India. Among metallic images (those of gold, silver, bronze etc.) the images on ancient coins and seals presuppose the flourishing metal-casting art of India. Hence all these data provide a facinating field of enquiry to reconstruct not only the sources of Hindu Iconography but also its rise and development.

Dr. J. N. Bannerjea in his monumental work 'Development of Hindu Iconography', has very ably utilized the archaeological data of inscriptions, coins and seals in relation to the development of iconic cult and the iconography. As regards the sculptures (the stone images) found in the different parts of the land, mainly on the temple sites and cities, these have not been satisfactorily studied from this angle, though some purvācāryas like Smith, Havell, Brown, Kramrisch, Gangoli, Bhattacharya, to mention a few of them, have treated this subject in their own way. But as the writer is more concerned with the canons of the art rather than the monuments, these artistic studies unless coordinated with canonical ones, are only half done. In our opinion it provides a very vast field of research and study and scholars interested in this very paying branch of Indology may take up this study not only from the point of view of the monuments but also from canons as well. The author has set up this ideal, though it is not very easy to correlate the sculptures with the canons and so the present work may suffer from initial limitations. Nevertheless raising of certain problems in this field is itself not devoid of value.

This problem of the synthetic sttudy *i. e.* correlation between the monuments and the literature on the subject may be proceeded with historical chronology—the different periods of Indian history presenting evidences both in the literary sources and the the monumental remains. We may begin with Vedas. As already hinted before, the anthropomorphic descriptions of the Vedic gods and goddesses are material descriptions very valuable in forming their coherent pictures. This

iconology therefore may be considered to be the progenitor of the later iconography as set out in both the sources of Art and literature. The descriptions of Indra, Sūrya, Viṣṇu, etc. as given in the Ṛgveda are full of iconographical features. All these early Vedic iconographical elements will therefore have to be valuated ahead when the Pratimā-lakṣaṇas of individual gods and goddesses are attempted.

After the Samhitās, Sūtras also provide a valuable field of enquiry to reconstruct an early iconography. Many gods and goddesses have been described therein. After Sūtra works Mahābhārata and Rāmāyaṇa are our very rich literary sources, which also need be studied from this angle. Both these great works throw a flood of light, not only on the early traditions of image-worship in relation to the yakṣas and gods and goddesses but also give a valuable hint at the early arcāgṛhas—the caityas, etc. Before the full-fledged temple envolved in brick and mortar with its characterstic grandeaur of superstructure, early premitive shrines in the shapes of catvaras and caityas were very much in vogue. The Mahābhārata has a further importance in this respect as it has laid down vivid descriptions of some of the popular gods of the time, like Skanda (A. P. Skandavanśa) from where we can reconstruct an early icnography. All these early literary sources like Samhitās, Sūtras and epics, unfortunately cannot be shown correlated in the monuments as the finds in our possession do not warrant this. In this direction the archaeological material like terracotta figures and figurines found in the early excavations on the sites like Mohenjodaro, Harappa, etc. do give some clue towards this reconstruction but that has still to be worked out satisfactorily before a proper evaluation is attempted.

After Mahābhārta, the different periods of ancients Indian History, like Śuṅga, Kuṣāṇ and Gupta are clear enough from where we can start in reconstructing the correlation between the manuals on the one hand and the monuments on the other.

With this general introduction to this line of investigation, for completeness' sake let us first take a bird's eye view on the principal schools of Indian sculpture as well as characteristic features of the sculptures of various periods before we give our own lines from which these studies. should be taken up. In this connection, the first thing to be noted in this historical point of view is that the early art is simple and 'free from the cramping influence of artificial rules, and are notably realistic; a desire on the part of the artist to copy nature as faithfully as possible is plainly visible in his work'—Rao. The arrange-ment of the different limbs particulary the chest and outline of the

whole body are remarkably natural in earliar sculptures. The drapery too is very effective and natural. In later sculptures however, there is a marked tendency of decorations and arrangements too deviate from a natural simplicity and seem to unwieldy effort. The later tendency is also represented in the iconographical prescriptions of the later Vāstu-texts, notably the Āgamas.

Viewing broadly, writers on this branch have classified Hindu sculpture in four different schools, representing four different regions of India. "The first comprises what Mr. V. A. Smith calls the Mathura school. The second school is represented by the sculptures of the early Chalukyas of Badami and also those of Pallavas of Kanchi. All the three groups comprised within these two schools are marked by the same characteristic simplicity and elegance combined with much naturalism. The South Indian Sculptures of a later period corresponding to the re-established dominancy of the Cholas and Pandyas are but the continuation of the Pallava style, and may therefore be canveniently classed with it. The third school of Indian Sculpture is the later Chalukya-Hoysal school, which is distinguished from the other schools by its extremely florid sytle of ornamentation and delicate tracery in details (*e. g.* Chennakesava: stone Belur). In this school convention naturally holds a dominent place; and we notice a striking similarity between figures representing the same subjects, although they may be found in different and distant parts of the country; the same kinds of ornamentation, clothing, head-gear, posture and grouping may be observed in the same subjects in a uniform manner. The fourth school, which resembles closely the third in respect of ornamentation and grouping, is chiefly represented by the sculptures of Bengal, Assam and Orissa. It is at once recognized by the human figures therein possessing round faces, in which are set two oblique eyes, a broad forehead, a pair of thin lips and a small chin."—Rao.

Having this classification of Hindu Sculptures with their general characteristics in view, I am prompted to remark that all this is very elementary in the faithful and the fullest estimation of Hindu sculptures. Much needs be done in this realm of Indology where an integration of the prevalent faiths, the dominant creative urges as well as the exuberance of particular local or regional styles are given due consideration before a proper elucidation of this vast field of sculpture can be tackled with some satisfaction.

Here we may raise certain problems as starting points to fathom

the unfathomed (though not unfathomable) ocean of Indian sculpture or better would be the analogy of the vast firmament with innumerable shining devas, devīs, sages, apsarās, gandharvas, kinnaras, yakṣas, nāgas, animals, and birds and hence for a comfortable flight, we need some device for our aerial sojourn.

The first question is: Can we investigate these scattered icons and other sculptures and gather them together in groups or styles or orders on the basis of the aforesaid integration as we have been able to do, to some extent, in case of the architectural remains? The answer may be in negative. As already pointed out that the background of Hindu Iconography is the institution of worship and this institution has had manifold transformations with the rise of different and divergent cults and sects. The rise of iconography, therefore, in our view, is synchronous with the cult-rituals. Granted that there were only five principal religious schools—Śaivism, Vaiṣṇavism, Śāktism, Buddhism and Jainism—developing their own Theology, Philosophy, Mythology and Rituals and in accordance with them for a proper evaluation of the sculptures associated with these religious trends, we have to go back to sacred sites. Naturally therefore, all the iconic sculptures scatterd far and wide in the different temple-sites to mention a few of them—Khajuraho and Bhuvanesvara in the North, Madura, Srirangam, Ramesvaram, etc. in the south can conveniently be grouped into two or three groups as the affinity is bewildering and evolution too is a result of inter-mixture of one another. Similarly the Buddhist and Jain Sculptures can be studied even though apparently hetrodox they are really very much influenced by the Brahmanical influences.

Temples and temple-sites or temple-cities are our open museums. For a proper sculptural analysis—its origin and development as well as their grouping—there can be no better way than to devote a good deal of our attention to these sites and attempt a comparative estimation. The affinity between Bhuvanesvara and Khajuraho is remarkable; so is the case with Madura. The other sites too will unfold some another vista of vision. Therefore in my humble opinion, the study of the temples of India is still incomplete. The pioneering lead from this angle has already come from that gifted and talented lady, the author of Hindu Temple (two Volumes), Dr. Stella Kramrisch. We hope such volumes can be prepared on one single temple. Let us wait for the day when such specialised undertakings are forthcoming.

CHAPTER II

CLASSIFICATION OF IMAGES IN GENERAL

As the previous pages of this work maintain that the Iconography was intimately related to religion, and religious creeds and sects being many, the natural corrolary was that the different religious creeds both hetrodox and orthodox gave rise to different sets of icons and images. Furthermore we have also seen—vide the last chapter (Sources of Hindu Iconography)—that this religious upsurge is fully represented in the pages of the literary texts. Hence here in this chapter I shall try to give the classification of images in general and incidentally dwell at length on the variety of Hindu images of gods and goddesses as found not only in the sculptures, but in the canons of the Śāstras, so that this equipment may provide a connecting link between them in the next chapter in which the images as described in Samarāṅgaṇa-sūtradhāra and Aparājita-pracchā as well as other sources which have been taken notice of.

Now before proceeding with the classification we have to take into consideration one fact of fundamental importance that each sculpture of an ancient date has a religious history behind it. The religious history of India in the pre-Christian and post-Christion periods is memorable in giving rise to so many faiths or cults, though they are all, as if they were, branches of one great tree. The Buddhism, Vaiṣṇavism Śaivism, Jainism, and the Śāktism together with Saura and Gāṇapatya cults, to mention only the principal ones, are the illustrations. A good many minor sects also arose in their respective folds, some of which assumed the character of a school itself. The Mahāyānism and Hīnayānism in Buddhism, schools of Śvetāmbaras and Digambaras in Jainism are notable examples of this fact. Similarly, Vaiṣṇavism and Śaivism too had their minor schools of thought and ritual. All these varieties in the religious life of India as a consequence, increased correspondingly, the varieties of sculptural representation in the realm of National Iconography of India.

Thus it is evident that the classification of images is not a simple thing. Classification can start only from some angle or other, naturally, therefore, there emerge various classifications, a brief notice of which I am going to take here. The classification of images can have various bases and these have been found currency in various treatises of modern scholars.

A. Centres of Art

We can classify images from the point of view of centres of art :—

1. Gandhara sculptures.	4. Tibetan sculptures.
2. Magdha ,,	5. Dravidian ,,
3. Nepalese ,,	6. Mathura ,, and so on.

But this classification is not scientific, it is only an explanation. Because though the images may belong to the different centres, they may be of the same style and hence there would be overlapping.

B. Religious Basis

1. Vaidic 2. Paurāṇic 3. and Tāntric.

1. Vaidic—*i. e.* those based on the conception of the Vedas.
2. Paurāṇic ,, ,, ,, ,, ,, ,, ,, ,, Purāṇas.
3. Tāntrīc ,, ,, ,, ,, ,, ,, ,, ,, Tantras.

But this also falls too short of a complete classification of Indian Images. What about the Buddhist and Jain Images? Though Buddhists and Jains too had their mythology, *i. e.* the Purāṇas and Tantras, but their images were quite different from those of the orthodox Hindu deities.

C. Sectarian Basis

1. Śaiva 2. Vaiṣṇava and 3. Saura images—it is also not broad enough. It only refers to minor faiths or sections of a principal school. Therefore, a good many scholars advocate three broad divisions of Indian Images :—

1. Orthodox Hindu or Brahmanical Images.
2. Buddhist Images.
3. Jain Images.

But this classification too needs some modification. There is vast difference and divergance between the Paurānic images and the Tāntric images, both in Hinduism and Buddhism alike. Hence unless it is modified like the following, it may not be a systematic and scientific classification :—

1. **Brahmanical Images** (*i*) Paurāṇic (*ii*) Tāntric.
2. **Buddhist Images.** (*i*) Paurāṇic (*ii*) Tāntric,
3. **Jain Images.**

Rao, Gopinath, T. A. in his 'Elements of Hindu Iconography' however, gives a somewhat quite different classification of the Images. As his treatment is confined to the Hindu or Brahmanical images, it is more acceptable than any so far advanced, though it may be pointed out that in several works on Śilpa-śāstra, Brahmanical and Buddhist as well as Jain images have been treated side by side (cf. Mānasāra). Of

the different bases—hitherto not taken into account—of the classification of Hindu images, Rao takes up the following ones :—

A. Basis as portability. Images are divided into three classes on the basis of portability or otherwise :—

1. Cala—Movable.
2. Acal—Immovable and
3. Calācala—Movable-immovable.

Now movable and immovable images again can be classified into five categories as per Bhṛgu's Vaikhānasāgama.

Gopinath Rao has adduced from it the following four categories of movable images :—

1. Kautuka Beras .. for worship.
2. Utsava Beras .. to be taken out on festive occasions.
3. Bali Beras .. daily service of offerings.
4. Snapana Beras .. for bathing.

These are made of metal and are easily portable.

B. Basis as Posture. Now the immovable images, called Mūla-Vigrahas or Dhruva-Beras, are generally made of stone to be permanently fixed in the central shrine, and they are invariably large and heavy images. They are classified into the following three categories :—

1. Sthānaka— Standing.
2. Āsana— Sitting.
3. Śayana— Reclining.

Here the basis is posture and a particular point of attention is that images of Viṣṇu alone can have all these three postures, *i. e.* reclining posture is not admissible in any other god except Viṣṇu. Again in case of Vaiṣṇava images, each of these three kinds of images are further sub-divided into the following four varieties :—

1. Yoga 2. Bhoga 3. Vīra and lastly 4. Ābhicārika. Thus the Vaiṣṇava Dhruva-Beras are classified into as many as twelve varieties as per the tabulation below :—

1. Yogasthānaka
2. Bhogasthānaka
3. Vīra-Sthānaka
4. Ābhicārika-Sthānaka
5. Yogāsana
6. Bhogāsana
7. Vīrāsana
8. Ābhicārikāsana
9. Yoga-śayana
10. Bhoga-śayana
11. Vīra-śayana.
12. Ābhicārika-śayana

The first variety is meant to be worshipped for the spiritual realisation, the second for the worldly prospects, the third for the military prowess and the fourth, that is the last, for the purpose of inflicting

defeat and death on the enemies and this last variety is not auspicious and is fit for setting up only in forests, on mountains, marshy tracts, etc., as they are not fit to be installed in the temples built in towns and villages.

C. Basis of Sculpture.—Sculptural basis presupposes the different and manifold substances as well as modality of the icons. It is with this fundamental angle that our texts of Vāstu-śāstra (cf. Mayamata, Śilpa-ratna, Samarāṅgaṇa, Aparājita, etc. quoted in Pr. Laks. pp. 10-14) have classified an image into three broad divisions, *viz.* Niṣkala, Sakala and Miśra. Niskala is linga, the non-manafest; Sakala is Bera, the fully manifest, and Misra—the manifest-non-manifest—the mixture of the first two, e. g. Mukha-linga.

From the point of view of art, these images can have another classification into :—

1. Citra 2. Citrārdha and 3. Citrābhāsa.

Citra—fully sculptured. It is also called Vyakta *i. e.* the images in the round, wilh ali their limbs worked out and shown.

Citrardha.—is half represented, say upto the chest. It is Vyakta-avyakta—manifest-non-manifest and is also called half-relief.

Citrābhāsa.—refers to images painted on walls and clothes and such other suitable objects.

D. Bhāva or Sentiment.—There is yet another basis for the classification of images. It is Bhāva, the sentiment : Raudra—the terrific—or Śānta or Saumya—the mild. It is particularly represented in the Śaiva Images.

These are some of the bases from which the images are classified. In the Samarāṅgaṇa-Sūtradhāra and other texts (vide P. L. pp. 10-14) however, the criterion of classification of images are the substances—the different varieties of which shall be dealt with in a subsequent chapter (cf. Iconoplastic Art) of this part.

This in short, is the contemporary treatment of the classification of images in general. A critical examination (vide Pratimā-Vijñāna p. 196-7) however would reveal that all these classifications so far advanced are faulty; for instance, classification proceeding from the basis of relegion—Brāhmaṇa, Baudha and Jain—is too wide and very general classification and in an iconographical analysis, it is of no help. Brāhmaṇa images themselves vary in accordance with the various cults and cult deities also vary with reference to the particular objects, forms and modes of worship. Similar have been the transformations in relation to Buddhist and Jain images as well. Naturally this classification may be helpful for a catalogue of images, but for our treatment which aims

at dealing with the characteristic types of images and their gradual development, this is not very helpful.

Similarly the classification of Indian Images having basis of the art-centres, Gandhara, Mathura, etc., is also faulty. Many of the images belonging to the two different centres tally one another not only in stylistic details but also in conceptual analysis. Thus this division commits the fallacy of overlapping each other. Further these divisions of art-centres do not claim sufficient exclusiveness from the point of view of art. 'Interchange of artistic styles has for all ages obtained among the ancient artists. It may be shown that Tibetan style of sculpture and the Dravidian style influenced each other and are identical in several ways. Similarly the style of the Mathura artists was deeply affected by Gandhara style. Needless, therefore, to multiply the defects of this classification'.

In consonance to the spirit of the cultural background (in which art and religion both are integrated) the following five-fold criterion or basis of the classification of Indian Images may be adhered to :—

1. Dharma (religion) 2. Deva, the deity, 3. Dravya the substance, 4. Śāstra—the canonial literature, and 5. Śailī, the style.

The first criterion is broad enough to include all the images, Brāhmaṇa, Baudha and Jain. The Second one may be comprehended into the five principal classes of gods—Brāhma, Vaiṣṇava, Śaiva, Saura, Gāṇapatya, etc. The Śakti forms, i. e. the female images of the consorts of the gods, can be coupled with their companion gods. As regards the Buddhist and Jain images, they are nothing but an improvisation or extemprovisation of the Brahmanical deities. They have sprung up from the same channel, but with a coloured water (except the Buddha image) that colour being the Yab yum of the Tibetan Tāntricism. As regard the different varieties of Buddha's images they can very easily be included in Daśāvatara images of Viṣṇu. So is the case with the Jina images also.

As regards the 3rd basis, the criterion of Substances, enough has to follow on this topic. The Śāstra and Śailī have been already taken into account. Thus the sum and substance of advancing this classification is to impress on the readers the desirability of such a classification of Indian Images which takes into its account all the above-mentioned bases.

CHAPTER III

ICONO-PLANNING AND ICONOMETRY IN RELATION TO A PERFECT ICONOGRAPHY

While introducing this part, it has been already pointed out that image-making in India was a very sacred institution. Though an art, it was a ritual as well. Similarly the complete adherance to the prescribed laws of image-making, was also an essential pre-requisite before iconography could be undertaken. It is in accordance with these two fundamental backgrounds that in evolving out a perfect iconography, let us first say something on both these pre-requisites—the Iconoplanning and Iconometry,—the subject matter of the Chapter.

Icono-planning.—The word icono-planning is a new coinage in the contemporay studies on Hindu Iconography. According to Hindu view of life, every creation is a pre-planned act. Even the Creation of the Universe is first Mānasī Sṛṣṭi. Therefore an image-maker, a mortal, however, adacious he is, while creating an image of the immortal (cf. 'Amarāh nirjarāh devāh') must undergo a descipline of mind and body both. The ancient studios were neither a factory nor a shop. They were either temple-sites themselves or a sacred secluded corner—a family chapel as it were—in the house itself.

With the intellectual, practical and the moral equipment of an ancient Sthapati (vide B. V. S. Vol. I "Sthapti evam Sthāpatya'—ch. 6) who was not only an architect but also a sculptor or image-maker, an equipment of a rigorous discipline of concentration like that of a Yogī was also a sacred tradition of Art in ancient India. The S. S. has very aptly hinted at this artistic sacrament of the past. The S. S. says (vide P. L. p. 9; and also other texts M. P. and A. P. pp. 9-10): 'The wise image-maker should commence the immage-making, observing complete Brahmacarya and having fullest of control over his senses (jitendriyah). During these sacred operations, he has to continue the 'Japa' (counting of beads with a sacred formula of a mantra) and 'homa' (the offerings in fire—sacrifice). He has regularly to live only on the remains of the sacrificial offerings (the haviṣyānna). He has to abandon sleeping on the cot and should sleep on the ground only......'

The Matsya also corroborates this procedure of self-purification of an image-maker. The Aparājita-pracchā, however, goes further and has very brilliantly brought out the philosophical or metaphysical

implication of the concrete image being nothing but a symbol of the Abstract Absolute. The sculptor has to meditate upon the deity whose icon he has to carve out, with the mantras as hinted at in the text [P. L. pp. 9-10 (iii) अ० पृ०]; the image-maker has not only to make his various instruments fit for the job, but also with the Japa-mantras, he has to bring in, the power of the deity in question, into his or her icon.

This preliminary procedure is a step towards the planning of an image-maker and the image both. To carve out or mould or shape or paint the image of a deity, requires a perfect 'Yoga' (the 'citta-vṛtti-nirodha) and this yoga can be attained only under a proper discipline of body and mind—the regulations both in the mode of living and ways of doing. Only under a proper concentration, an artist can conceive an image. Conception follows conceptulation. Both these cnoception and conceptulation have a meaning, a purpose. This is the transformation of the Divine, the Absolute, the Nirguṇa God into a concrete god—Saguṇa. We know that the sculptural productions of the Indian artists had a deeper meaning. The Indian images used to be wrought and fashioned for the purpose of worship. Brindāvana has very aptly said: 'And in order that the worshipper might, without much effort, meditate upon them, might think that his dearest, his saviour, his object of reverence has come before his eyes, might forget his own individual identity and identify his own self with the image of god, the artists of India have tried their fullest to render the image as impressive and imposing as could be possible in a sculptural art. They believed with the devotee that 'God comes near the worshipper if the images were made fine.'

Haya-śīrṣa-pañcarātra (also cf. ahead Pt. III—Pictorial images), has clearly put this ancient tradition :

"आभिरूप्याच्च बिम्बानां देव: सान्निध्यमृच्छति"

Further this conceptual process of the image-maker has a further meaning and purpose. As the seeds of Hindu Iconography are to be found in the semi-philosophical hymns of the Ṛṣis—the Dhyānas, Stutis and Mantras, and as the Nirguṇa Brahma, the Absolute can not easily be an object of worship, spontaneous springing up of Upāsanā (सगुणब्रह्मविषयकमानसव्यापार:) was the most natural outcome. Image-worship, therefore, was a historical necessity, Images were found to supply the readiest means of fulfilling the needs af Upāsanā. 'Prayer in the Hindu sense, chiefly, means meditation on the divine. The steps leading to it, as systematically treated in the practical side of the Yoga-philosophy,

may be shown to co-ordinate with the stages of Iconolatry'. And Śukrācārya, one of the greatest Ācharyas of the science of Indian Architecture and sculpture has rightly echoed this ancient tradition in the following lines:

ध्यानयोगस्य संसिद्ध्यै प्रतिमालक्षणं स्मृतम् ।
प्रतिमा-कारको मर्त्यो यथाध्यानरतो भवेत् ।।

शु० नी० चतु० १४७ ।

Thus in relation to icono-planning, the first thing enjoined by the text, keeping in the old tradition, both of the culture and the theology of India, is that the icon-maker, be he a sculptor or carpenter or a mason or a painter, he must attend to some of the ethical and religious discipline.

The iconographer must be adept in the śastras and endowed with insight and lead a life of perfect Brahmacarya and the Samyama (control over his senses). Before taking up this sacred task of giving a mūrta, the manifest form to the amūrta, the non-manifest one, of the gods—the presiding deities of the destiny of mankind, he should perform the sacrifice and then start japa in order to purify himself of all the secular impurities, so that his hands may be in complete union with the spirit and the mind. A code, indeed of rigorous discipline, is prescribed. He cannot even sleep on a cot, must sleep on the ground specially spread over with the Kuśa grass.

Iconometry:—Thus equipped spiritually (the mental equipment gained by the perfect study of the Śāstras and physical equipment consisting of the practical experience gained beforehand), the sculptor starts his work of image-making. Now in fashioning the image the artist has to follow the rules of measurements as given in the śāstra (the subject-matter of the Iconometry of this chapter), the strict adherence to which is a matter of supreme importance. But even the code of measurements is there, the materials not wanting, what are the models set before him. After all an artist cannot fashion out an image just from his own imagination, though the element of imagination is very necessary, the model is indispensible for any such creation of art. This model can be got from no where than from the man himself, the maker. It is here that the Maker and the maker meet. It is here that irony is most remarkably exhibited and the metaphysical truth of the identity of the supreme soul with the individual souls is realised. Varāhamihira's dictum regarding the display of the drapery and the decorations of the images in consonance with those prevalent in a country among men

and women themselves, perhaps needs some addition that the forms of the images too must conform to the forms prevalent among the mankind.

The conception of gods as anthropomorphic in nature and their representation in the mythology and art as mortals, was not peculiar to India. It was so in other ancient countries too. This affinity between the mortals and immortals, as hinted above lies deeper. The gods become gods only when they assume the human forms (cf. the Doctrine of Incarnation) otherwise the God, the Absolute, has no form. This is the underlying philosophical and mystic truth which has led men from very early times to endow the gods with human forms, human dresses, human decorations and even human emotions and passions. The innumereble illustrations of this fact in all the classes of ancient literature, Vaidic, Paurāṇic, Epic, where the denizens of the heavens appear for all practical purposes, as mere men, living their lives of joys and sorrows, though there was a time when the mortals and immortals were one and living only a life of joy alone (S. S. Sahadevādhikāra, Chapter VI).

Thus the model of the image is the model of the man himself. Therefore, the proportions of height, length, breadth, girth, together with various limbs of the body of the image to be fashioned out from head to foot, correspond to those of the standard types of men. Iconometrical measurements of the images of the gods to be fashioned out in sculpture and painting are akin to those of men. Our Śāstras believe in five different types of men and Samarāṅgaṇa-Sūtradhāra has assigned a separate chapter to this subject (cf. Pañcapuruṣa-Strīlakṣaṇa, the 81st chapter) wherein the author has not only described the five different types of men but also five different types of women. These five different types of men and women serve the models for the iconographer in fashioning out the different deities, gods and goddesses together with their accessories—the dami-gods and their opponents, the demons.

Five types of men, according to Samarāṅgaṇa-Sūtradhāra, are Hamsa, Śaśa, Rucaka, Bhadra and Mālavya. The māna, that is the height of the first type, namely the Hamsa is eighty eight aṅgulas and by increasing the measurement of Hamsa by two aṅgulas we get the height of Śaśs, and similarly increasing again two angulas in each of the remaining types we get the following chart of the proportions of all these types:—

1. Hamas .. 88 Aṅgulas 3. Rucaka .. 92 Aṅgulas
2. Śaśa .. 90 „ 4. Bhadra .. 94 „
and 5. Mālavya .. 96 Aṅgulas

This standard of measurements of the Samarāṅgaṇa-Sūtradhāra however, does not tally with that of the Bṛhatsamhitā, which is so much talked of in the contemporary critical works on Architecture and Iconography. Perhaps this variation is due to the fact that all the measurements as given in the text are for the images in paints and the images that are painted must be of lesser size than those carved out in the stone or made of the wood or the clay. The Aparājita-pracchā is conspicuous by the absence of any metion in it of the standards of measurements. It hovewer has a chapter on Tālamāna and that too in relation to the Citra-images cf. सू० २२५ "चित्र-प्रतिमा-ताल-निर्णय".

According to B. S. of Varāhamihira (belonging to the Gupta period), the height as well as girth of the self same five types of men is 96, 99, 102, 105 and 108 aṅgulas, respectively. It may however, be pointed out that the standards of measurement of the length of the five principal types of men as given in the text is the middle of the path canon, and the text which is missing might have added something more to relate these measurements to the traditional ones as ordained in so many other books. Or are these standards of measurements influenced by the secular tendencies of medieval art when the royal statues and the statues of great men, men of letters and artists (cf. the statues of Maṇḍana and his sons) came to the sculptured? Again as elucidated by Utpala, the famous commentator of the B. S. on the authority of Parāśara, a hoary sage and one of the earliest authorities on Vāstu-śastra, these standards of Varāha-mihira appear to apply to mahāpuruṣas alone and so are most suited to the standards of the divine beings.

The B. S. itself lays down some of the characteristic signs of the best type of men viz. Mālavya in the verse—Mālavyo nāganaso.... etc., etc., which supports this conclusion. Dr. Bannerjea also (cf. p. 312) supports this very conclusion that the physical features of Mālavya, as enumerated by Varāhamihira, contain several of the major Mahāpuruṣa-lakṣaṇas, which are also characteristic signs of a Buddha or a god.

As pointed out, the iconometrical chapters of the S. S. are very corrupt, we do not find in full the relative nomenclature and the proportionate measurements of the height, etc. of the five principal types of women as promised in the very first line of this chapter:

पञ्चानां हंसमुख्यानां देहबन्धादिकं नृणाम् ।
दण्डिनीप्रमुखानां च स्त्रीणांतद् ब्रूमहे पृथक् ।।
स० सू० ८१.

Here Hamsa and other four companions are clear in the text, but the Daṇḍinī and other companions are not clear. Vṛttā, Paurasī,

Balākā and Daṇḍā, four types of women could only be reconstructed (see the detailed measurements in the appended charts Appendix A).

In the Viṣṇudharmottara also, the five-fold varieties of women-models have been hinted at, but there too the whole picture is not clear, nor the nomenclature of the five varieties are mentioned. It only says: (vide Pr. Lakṣ. p. 311)—As five models of men Hamsa, etc., have been described, similarly there are five varieties of women as well. The height of women (when she is with her companion) should not exceed the shoulder of the man. Her waist should be thinner by two aṅgulas and it should exceed the waist of the man by four aṅgulas. Her breasts of course should go after her the *uras* and should be made fine.

With this introduction to the five principal standard measurements as illustrated in the five principle types of men Hamsa, etc., we may now say something more on this iconometrical theme. As Iconography and Iconometry are related subjects and complementary to each other, a working knowledge of the Iconometry is indispensible to draw a iconographical picture in its fullest of structure.

The 75th Chapter entitled 'Mānotpatti' gives the units of measurements together with other allied canons of iconometry. We know that there are two different kinds of units of measurements in the traditional measure of length. They are absolute and relative. The following table shows the relation between the various quantities used in the absolute systems as prescribed by the Samarāṅgaṇa-Sūtradhāra:—

8 Parmāṇus make	I Raja
8 Rajas make	I Roma
8 Romas make	I Likṣā
8 Likṣās make	I Yūkā
8 Yūkas make	I Yava
8 Yavas make	I Aṅgula (also Mātrā, cf. 9th Chapter),
2 Aṅgulas make	I Golaka or kalā
2 Golakas or Kalās make	I Bhāga—part.

This is the Mānāṅgula-measurement employed in connection with Iconographers' art, while for the Architect in planning out a building, a village or town or a street or road the measure called Hasta is employed, a notice of which has already been taken in connection with the Town Planning in Vol. I of the study. This Hasta measure has been dealt with fully in the text (S. S. 9th Ch.).

In the relative system there are as many as three types of Aṅgulas--Mānāṅgula, Mātrāṅgula and Dehāṅgula (or Dehalabdha-aṅgula). The

first is what is described above. Dr. Bannerjea (cf. D. H. I. p. 316-7) doubts the applicability of this type of aṅgula as the unit of measurement by the iconographers of ancient and medieval India, as the width of eight yavas (barley corns) placed side by side is far thicker than the same of the unit which was adopted by the artisis in measuring different sections of images. And higher units of length-measurement as used in Śilpa-texts, such as Kiṣku (*i. e.* 24 aṅgulas making one kiṣku), Prājāpatya (25 aṅgulas) Dhanurgṛha (*i. e.* 26 aṅgulas) Dhanurmuṣṭi (*i. e.* 27 aṅgulas) and Daṇḍa (*i. e.* 4 dhanurmuṣṭis) have no place in iconometry. Though derivatives of aṅgula, *i. e.* mānāṅgula, they are employed in such architecutral planning as streets and towns, etc.

The second type, the Mātrāṅgula was most suited and it was adopted by the image-makers in fashioning out the divine images. This is arrived on the basis of 'the length of the middle digit of the finger of either the sculptor or the architect or of the rich devotee who causes a temple to be built or an image to be set up'—Rao. There is yet another manner in which the Mātrāṅgula was reached, and it is referred to, by Dr. Bannerjea (p. 317), as laid down in the Śukranītisāra (IV. 4. 82). This is the fourth part of one's own fist.

Now as regards the third type of aṅgula, *i. e.* the Dehalabdha or Dehāṅgula, which was really the principal basis of the various kinds of image-measurements, it may be pointed out as per the commentary of Utpala, commented by Dr. Bannerjea (pp. 317-18) and also translated by him as to how this angula was derived: 'First, the height of the block of wood or stone out of which the image is to be made, leaving aside that portion of it on which the pedestal is to be shown, should be divided into 12 eqaul parts; when one of the latter is again divided into 9 equal partis, each of these sub-divisions is equivalent to the aṅgula unit, thus the height of an image is 108 aṅgulas; lastly the length and breadth, of the face of the image should be 12 such aṅgulas, *i. e.* the aṅgula of the image itsef'. Further critical details as initiated by Dr. Bannerjea, may not be taken up here. In regard to this aṅgula, however, one significant remark which need be made is that the different names are given to certain lengths represented by two or more dehāṅgulas upto twenty-seven; a knowledge of which is very helpful in understanding the texts on this topic—vide P. L. pp. 14-15—the Mānagaṇanam, a tabulation of which is given in the appendix 'A'.

Again in order to understand the canons of iconometry as prescribed in the texts (vide P. L. p. 15), it is necessary to know something about the meaning and usage of certain technical terms denoting the different ways in which the images used to be measured.

The iconometrical measurements as laid down in the ancien text like Mārīcī's Vaikhānasāgama (P. L. p. 15) are sixfold: *Māna, Pramāṇa, Unmāna, Parimāṇa, Upamāna* and *Lambamāna.* "Māna is the measurement of the length of a body; pramāna is that of the breadth, that is a linear measurement taken at right angles to and in the same plane as the māna; measurements taken at right angles to the plane, in which the māna and pramāna measures have been noted, are called unmāna, which obiviously means the measure of thickness; pramāṇa is the measurement of girtha or periptery of images; upamāna refers to the measurements of inter-spaces, such as, for instance, that between the two feet of an image; and lastly lambamāna is the name given to measurements taken along plumb lines."

Dr. Bannerjea, however, notices some difference in meanings in relation to a comparative study of the early texts both inconometrical and general, and this discussion may be seen in his book (pp. 314-15). The last measure namely the lamba-māna has very ably expounded in the Mānasāra—vide P. L. pp. 26-30. These terms however have several synonyms tabulated in the Appendix A.

Now with this introduction to the angular-measure, let us come to the Tāla-measure, the more popular measure in the Āgamas and other Dravidian texts, like Mānasāra, Sakalādhikāra, Amśumadbheda, etc. But before we do so, it may be noted that besides the smaller unit known as the dehāṅgula there are other larger relative units of length, which are called *Prādesa, Tāla, Vitasti* and *Gokarṇa.* "The distance between the tips of the thumb and the forefinger, when they are stretched out to the utmost, is called *Prādeśa*; that between the tips of the thumb and the middle finger, when they are also so stretched out, is called the *Tāla*; that between the tips of the stretched out thumb and ringfinger is known as the *Vitasti*; and that between the stretched out thumb and little finger is called the *Gokarṇa.*

Leaving aside all others (*i. e.* prādeśa, etc.) we have to concentrate on the tāla, the most widely used term of measuremeni in Āgamic texts like Suprabhedāgama and Śilpa-texts like Mānasāra and Śilpa-ratna. These tāla-measures vary from Uttama daśa-tāla to ekatāla—vide P. L. pp. 16-18. Bimba-māna, a manuscript in the British Museum No. 552-558 (mentioned by P. A. Mankad—editor of Aparājita-pracchā—vide his introduction p. CXXXVII) has a wider range going upto 12 tālas. The Aparājita-pracchā (cf. Sutra No. 225. 4-25) has, however, overtopped all the above texts and here the range of the tāla-māna extends upto 16 tālas, a comparative tabulation is given in the appendix A.

It may be noted that tāla-measure is not altogether a new thing—aṅgula is its constituent. The Vaikhānasāgama has laid down that a tāla is constituted of 12 aṅgulas and has its various synonyms such as Vitasti, Mukha, Yama, Arka, Rāśi and Jagatī. In some texts Vitasti is more common while in others Mukha—vide Matsya purāṇa (Ch. 258. v. 19.) Again in this relative measure of Tāla-māna, the different varieties pertain to a single tāla itself, e. g. uttama, madhyama and adhama daśa-tāla, uttama navatālas, satryaṅgula nava-tāla, etc. etc. Except Matsyapurāṇa, no other Purāṇas or the Śilpa-texts of purely Nāgara school like the Samarāṅgaṇa-Sūtradhāra give their iconometrical proportions in tāla-measure. It is a characteristic of Āgamas and the Dravidian texts like Mānasāra and Śilparatna, etc. Dr. Bannerjea makes a significant remark—p. 326—"Thus it is quite likely that the tāla of different measurements was a comparatively late feature in the iconometrical system of India. The earlier method of arriving at the smaller and higher units was a much simpler and practical one".

The subject of Tālamana, however, cannot be so lightly passed on. It is really a very fascinating branch of Indian Iconometry as it opens up a wider field for research in which anthropologists, ethnologists and other workers in allied sciences can co-operate.

In the hierarchy of relative superiority of the Devas, Devīs, Daityas, Dānavas, Gandharvas, Yakṣas, Kabandhas and Kūṣmāṇḍas, etc., etc., the assignment of tāla-measurement in accordance with the superiority and inferiority (vide the tabulation already referred—appendix 'A') is itself an indication that this topic has got some deeper meaning and purpose. Moreover these tāla-measures as prescribed in the Indian texts of Iconometry should not be deemed as mechanical rules. They are apparently so. Their practical utility is not devoid of aesthetic principles. Mr. Hadaway, a metalist of repute, rightly observes, "Hindu image-maker or sculptor does not work from life, as is the usual practice among Europeans, but he has in place of the living model, a most elaborate and beautiful system of proportions, which he uses constantly, combining these with those of observation and study of natural detail. It is in fact, a series of anatomical rules and formulae of infinitely practical use than any European system which I know, for the Indian one treats of the actual proportion and surface form, rather than the more scientific attachments of muscles and articulations of bones".

A word need be said on the Lamba-māna, one of the six categories of measure as already spoken before. Among the Śilpa-texts, Mānasāra has got a full chapter on this topic cf Pralamba-lakṣaṇa—vide P. L.

pp. 26-30—and its canons on this category of iconometrical measure are more or less common to those prescribed in the Āgamas and I better give the following reproduction from Rao's book (Vol. I Pt. 2—Appendix pp. 29-32".

"For measuring lengths along plumb-lines an instrument called the lamba-phalakā is employed. It is a plank, two aṅgulas in thickness and measuring 68 aṅgulas in length and 24 in breadth. All round the plank a margin of 3 aṅgulas is left. A small hole, just a trifle larger than a yava in diameter, is bored in the centre of the margin along the length of the plank; this hole is meant for the madhya-sūtra. Other holes are bored for the puṭa-paryanta-sūtra (nāsā-puṭa-sūtra), netra-paryanta-sūtra, karṇa-paryanta-sūtra, kaksha-paryanta-sūtra, and bāhu-paryanta-sūtra, in places marked on the accompanying diagram of the Lamba-phalakā. Through these are suspended by strings, which are one yava in thickness, small plummets of iron or clay. In the case of reclining figures the sūtras are strings stretched horizontally in front of the figure which is in the process of modelling. In the case of the sthānaka-mūrti, the madhya-sūtra which is suspended from the śikhāmaṇi (crest-jewel) set in front of the kirīṭa (crown) of the image, should pass through the middle of the forehead, between the brows, the middle of the nose, the neck, the chest, the abdomen, the private part and between the legs; it should touch the body at the tip of the nose and the middle of the abdomen. The distance of the top of the crown behind the madhya-sūtra is 6 aṅgulas; that of the middle point of the chin $4\frac{1}{3}$ aṅgulas; that of the hikkā-sūtra, 4 aṅgulas; that of the middle of the chest, $2\frac{1}{2}$ aṅgulas; that of the navel, $1\frac{3}{4}$ aṅgulas; that of the root of the penis, 2 aṅgulas; that of the middle of the thighs, 3 aṅgulas; that of the knee-joint, 8 aṅgulas; that of the shin bone, 16 aṅgulas; of the total length of the great toe a portion measuring half an aṅgula is to be in front of the madhya-sūtra, while the remaining portion of it measuring $2\frac{1}{2}$ aṅgulas is found to be behind the madhya-sūtra. The bāhu-paryanta-sūtra, which is also known as the aṅga-pārśva-madhya-sūtra should pass through the middle of the side jewel of the crown, the head the sides of the ear, the upper arm, the elbow, and the middle of the knee, the foreleg and the foot. The other madhya-sūtra which is hung behind the middle of the back, should pass through the middle of the back of the crown, the head, the nape of the neck, the back-bone, between the two glutials, and the heels. The vaktra-bāhya-sūtra should pass by the side of the head, through the extremity of the mouth, side of the cheek, end of the chin, side of the śrōṇi, and the middle of the thigh and the foreleg.

All the six sūtras mentioned above should be suspended as far below

as the pīṭha or pedestal on which the image is made to stand, whereas other sūtras, which are required for taking the measurements of particular limbs of the body may be suspended as far as the lower extremity of those limbs.

The nāsā-puṭa-sūtra is also called the dṛigantarī-sūtra, that is, the line that passes through the inner margin of the eye near the nose. This sūtra also passes through the extremity of the mouth and is the same, therefore, as the vaktra-bāhya-sūtra. The antarbhujāvadhi-sūtra is the same as the kaksha-paryanta-sūtra and is also sometimes called the aṅga-pārśva-madhya-sūtra, a term which means the line which is to pass through the middle of the side of the body. The sūtra, which passes through the back of the head and is known as the śirah-pṛishṭhā-vasāna-sūtra, is also the outer limit of the back hands of a figure with four arms.

Different names are found given to the same sūtra, according as the sūtra is viewed from the front or the side of the Lamba-phalakā; for example, the kaksha-paryanta-sūtra, when viewed from the front of the Lamba-phalakā, is seen passing just in front of the arm-pit and is therefore called the line that forms the limit of the arm-pit; the same sūtra when viewed from the side is seen passing just in front of the bhuja or the upper arm; hence it is called the line which forms the inner boundary of the upper-arm or antarbhujāvadhi-sūtra.

If the image is a seated one, the six sūtras should be suspended as far as the pīṭha on which it is seated. The distance between the two knees in a figure seated with crossed legs, as in the yōgāsana posture, is equal to half the total height of the corresponding standing figure, that is 62 aṅgulas."

Now with this criterion of measurement in hand, Samarāṅgaṇa-Sūtradhāra's prescriptions of the different classes of measurements in relation to gods, demi-gods and men can be seen in the charts worked out ahead (cf Pt. III—'Painting').

Thus this is the standard of measurement of the body of the gods. Now after this, the text proceeds with the different varieties of the forms of the gods, demons and men etc., together with the enumeration of the species of elephants, horses, lions, serpents, hens, etc. etc. and this I believe, is altogether an innovation in this work. In the ancient paintings the motifs centered round the celestial beings, *i. e.*, Yakṣas and Apsaras and the natural sceneries, but with the advent of the Medievel trends in the art, the motifs from animal kingdom also fascinated the

artist. A detailed tabulation will be found in the subsequent Part III—'Painting'.

Now comes the theme of the proportionate measurements of the different limbs of the image in relation to its fashioning of the whole. In the 76th Chapter entitled 'Pratimā-lakṣaṇa' the author, therefore, has given the proportions, first in relation to male figures of all the different limbs beginning from the eyes, ears, nose, nāsāpuṭa, cibuka, lips, sṛk, nose and their allied members, together with the forehead, cheeks, neck, chest, naval, genetic organ, ūrū, knees, legs, feet, finger nails as well as the hands, fingers; also all the other limbs and sub-limbs have been duly represented in the proportions of their respective measurements. The charts (vide Appendix A) will show these proportions in their broad features.

Lastly it may be pointed out that in the Aparājita-pracchā, the canons of iconometry are related to the proportions of the Prāsāda itself. The Sūtra 209—vide P. L. p. 30-31—prescribe the proportions of the image in relation to the Sīmā, the Garbha and the door of the temple as well as the hastāṅgula also. The Sīmā-mānodbhavārcā again is described of three orders—the superior, the middle and the inferior—as per their respective dimensions. Similar proportions are laid down in case of Garbha-māna and also Dvāramānodbhavārcā. Lastly it also touches upon the Āsana (the Sitting) the Śayana (the reclining) and the Sthānaka (the Standing) images in relation to their standards of measurements.

Now with this much of a very brief exposition of the two ancient institutions of Hindu Iconography, namely, the Icono-planning and Iconometry, a word may be said here of the virtues and defects in relation to a perfect image or its imperfect counterpart.. The S. S. has a credit to summarize the defects of the image in one of its chapters (cf. the S. S. 78. 1-9 and P. L. p. 35) in the most scientific manner nowhere else to be found in the extant manuals, though Śilpa-ratna also has a long description (cf. ch. 26 and also P. L. p. 35-40) but it is not wholly iconographical, much of it is anatomical in relation to the different kinds of men, women, etc. Thus the defects to be avoided in the evolution of a perfect image as laid down in the text are as follow :

The Merits & Demerits of the images (S. S. 78.).

A—Demerits

1. Aśliṣtasandhi
2. Vibhrānta
3. Vakra
4. Avanata

5. Asthita
6. Unnata
7. Kākajaṅgha
8. Pratyangahīna
9. Vikaṭa
10. Madhyagranthinata
11. Udbaddhapiṇḍita
12. Kukṣistha
13. Kubja
14. Parśvahīna
15. ?
16. Āsanahīna
17. Ālayahīna
18. Nānākāṣṭhasamāyukta
19. Āyasapindita
20. ?

B—Merits

1. Suśliṣtasandhi
2. Tāmra-loha-suvarṇa-rajata-baddha
3. Pramāṇasuvibhakta
4. Akṣata
5. Apadiga
6. Avivarjita
7. Apratyangahīna
8. Suvibhakta
9. Yathotsedha
10. Prasannavadana
11. Subha
12. Nigūḍhasandhikaraṇa
13. Samāyati
14. Ṛjusthita
15. Pramāṇaguṇasamyuta

N. B.—The absence of the defects like those in (A) are the virtues in (B).

CHAPTER IV

ICONOPLASTIC ART

In my Pratimā-vjñāna, I have taken up the topic of Iconoplastic Art first and Iconometry afterwards. That order has also been adhered to, in the compilation of Pratimālakṣaṇas, where in the 1st part, *i. e.* Khaṇḍa a new compilation in regard to the different canons of Iconography has been made and while classifying the different and manifold classes of an arcā, the image, it was but natural to take up the classification of the substances of which the images were wrought. Here however in this work a departure has been made to take up the Iconometry first and Iconoplatic Art afterwards. It was so necessiated because the author wanted to introduce a new canon, not so far taken up by any other contemrporary writer on the subject, *viz.* the sacred institution of Icono-planning. Icono-planning is not only a ritual but also a scientific prerequisite before fashioning an image out and therefore any planning, if it is scientific, must start with the correct proportions as handed down in the Śastras. It is in accordance with this new element of the exposition of the different canons of Hindu Iconography that Icono-planning and Iconometry have been taken together.

Now comes the turn of the Icono-plastic art.

As already hinted at, the Mūrtisthānas *i. e.* the materials of which the icons are made, now may be dealt with in detail. Samarāṅgana-Sūtradāra's classification of the materials of the images is sevenfold, the details of the materials and their respective efficacy is laid down hereunder :—

Icons made of	The Rewards gained
1. Gold	Health
2. Silver	Fame
3. Copper	Progeny
4. Stone	Landed property and victory
5. Wood	Longivity
6. Lekhya	Wealth
7. Lepya	,,

According to the great strides in the propogation of the Paurāṇic, Āgamic and Tāntric worship in the orthodox Hindu religion of the post-Christian period as well as the adoption of the cult in later Buddhism and Jainism (Mahāyānism and Neo-Jainism), the corresponding development of the iconoplastic art was but a natural consequence.

At many places in the previous pages of this study, I have pointed out a number of times that the architecture in India got the greatest impetus for its evolution and development from the religions of the land, naturally, therefore, when so many temples were built, so many tīrthas founded, so much emphasis laid on the worship of the images in the powerful and everexpending tradition of the Bhakti Cult, iconographer's art too took the greatest strides in its development. The services of the wood-carver, the potter, the stone-mason, the painter, the jweller and the metal-caster were utilised by the numerous religious minded people of India and more especially the ruling princes, the greatest patrons of art and literature through their benevolence and munificence. They gave active encouragement to this art and all this led to the tremendous development in the domain of architecture, sculpture and painting in India. Thus the previous thesis—the Architecture in India was Dharmāśraya or Rājāśraya—is equally true here as well. The sculpture and painting both were side-developments of the art of Architecture which in the broad sense of the Vāstu, includes them in its scope (cf. Scope of Architecture, H. S. A. Part I.).

Now coming to the subject matter, namely the materials, the dravyas of the arcās, the images or the icons, it may be pointed out that the different authorities give different classifications of materials more or less of the same nature; but a thing of special notice here in this classification of the Samarāṅgaṇa-Sūtradhāra is that in its sevenfold classifications (cf. the opening sentence of the Chapter, 76 :—

प्रतिमानामथ ब्रूमो लक्षणं द्रव्यमेव च ।
सुवर्णरूप्यताम्राश्मदारूलेखानि शक्तितः ।।
चित्रं चेति विनिर्दिष्टं द्रव्यमर्चासु सप्तधा । स० सू० ७६-१

Here the latter part of second line being corrupt, Mahāmahopādhyāya T. Gaṇapati Śāstrī, the editor, has suggested the correct rendering of this in the foot note as 'लेख्यानि' Now taking this rendering, Sri J. N. Bannerjea in his Development of H. Iconography remarks: 'This list is practically the same as that found in the Bh. Purāṇa as noticed above, with this difference only that it omits reference to clay images while mentioning pictorial representations twice under the heads Lekhya and Citra". But the text being quite vocal on the point that the materials are sevenfold 'द्रव्यमर्चासु सप्तधा' how can this rendering be helpful to so reconstruct the text in the light of the univocal statement ? I, therefore, suggest that 'Lekhyāni' should be read 'Lepyāni. This rendering is in keeping with the Lepya constituents which are elaborated in more than one place of the text (cf. Chapters 72 & 73). In the Lepya class

of materials, the most predominent constituent is the clay and, therefore, it can pass for the 'Pārthivī' variety of the classification of Bhaviṣya Purāṇa, the affinity of which with that of the Samarāṅgaṇ-Sūtradhāra's classification is hinted by the learned writer. Thus the correct rendering would be :—

प्रतिमानामथ ब्रूमो लक्षणं द्रव्यमेव च ।
सुवर्णरूप्यताम्राश्मदारूलेप्या निप्शक्तितः ।।
चित्रं चेति विनिर्दिष्टं द्रव्यमर्चासु सप्तधा । स० सू० ७६-१

Again this Lepya variety, as will be evident from other classifications just to be noticed, forms one of the varieties and hence the S. S. instead of Pārthivī category speaks of Lepya in which the ingradient of clay is so fashioned as to make it not a vulgar or primitive form of clay mouldings, but rather a scientific formula of what is known as Stucco.

After the establishment of the correct rendering of the text, let me take some other texts where the classifications of the materials throw a good deal of light on the development of iconography and the iconoplastic art in India as hinted in the previous paragraphs of this chapter. From this angle, the classification of the materials as we find in Gopāla Bhatta's 'Haribhakti-vilāsa' which is an anthology of an encyclopaedic nature giving detailed information regarding both the traditions of the Purāṇa and the Pañcarātras are more helpful. Gopāla Bhaṭṭa supplies two sets of classifications. According to the first images of the divinities are classified into four broad divisions:

1. Citrajā—painted on canvas, wall or cloth.
2. Lepyajā—made of clay.
3. Pākajā—made of molten metal (cast-images).
4. Śastrotkīrṇajā—carved by metal instruments.

According to the second classification, there are seven different varieties of these images in relation to the characteristic materials of which they are made of :

1. Mṛṇmayī—made of clay
2. Dārujā—made of wood
3. Lohajā—made of iron and other metals
4. Ratnajā—made of jewels
5. Śailajā—made of stone
6. Gandhajā—made of pastes like sandal, etc.
7. Kausumī—made of flowers.

Śukranītisara's classification is more informative and it needs to be quoted : Pratimā Saikatī Paiṣṭī Lekhyā, Lepyā ca Mṛṇmayī Vārkṣ

Pāṣāṇadhātūtthā sthirā jñeyā yathottarā (IV. 4. 72). Here the last statement says that each successive material is more durable than the preceding one and the metal images are the most permanent among them. Further, this list contains certain new materials which have not been taken into consideration so far. They are sand and the piṣṭa (the substance grund and then mixed with water into a dough). This piṣṭa evidently refers here to such a material as rice powder mixed with water, the ladies of these provinces call it Pīṭhā (from Piṣṭa-Pīṭhā). Besides these materials as quoted from Śukra, there still remain some more materials. T. Gopinath Rao in his 'Elements of Hindu Iconography' mentions the following three other new materials namely: 1. Brick 2. Kaḍi-Śarkarā and 3. Danta (Ivory). Among these the first and the last—brick and ivory—are clear. What does this Kaḍi-Śarkarā mean? Does the word Karkarā stand for Śarkarā? If so, it means little stone chips. Śabda-Kalpadrum assigns this meaning. Sri Rao also says, (*ibid*) that the main ingredient in the preparation of Kaḍiśarkarā is lime stone, *i. e.* lime stone chips—perhaps stone chips. "Almost all the Dhruva beras, that is, the images set up permanently in the central shrines of Indian temples (Hindu, Baudha or Jain) happen to be generally made of stone. There are a few instances of such principal images being made of wood; the most famous instance is in the temple of Jagannātha of Puri. The figure of Trivikrama in the central shrine of the large Viṣṇu temple at Tirukkoyilur, (South Arcot district, Madras Presidency) is also made of wood. Brick and mortar or Kaḍi śarkarā images are also occasionally met within several temples; in the famous temples at Śrīraṅgam and Trivandram (Anantaśayanam) the main central images are understood to be of this kind. Metal is rarely employed in the making of Dhruva-beras. This material is almost exclusively used for casting utsava, snapana and bali images. Instances are not unknown in which precious gems such as sphaṭika (crystal) padmarāga, vajra (diamond) vaidūrya (cat's eye) Vidruma (coral) puṣya and ratna (ruby) are employed as material for images. The palace of the king Theebaw of Burmah is said to have contained a large ruby image of Buddha. The temple at Cidambaram has a sphaṭika linga which is about nine inches in height and has a pinḍikā (base) of as many inches in diameter" (Rao E. H. I. pp. 49-50).

All these substances have been differently spoken of in the different texts—vide P. L. pp. 11-14—and therefore a detailed notice is called for; but before it is done, a passing remark may be made about the iconic substances as described in the pages of Aparājita-pracchā vide sūtra 197 and P. L. p. 13-14. The Sūtra (*i. e.* the Chapter) in question is entitled the 'Liṅgārcana-vidhi' and so the substances of which the

different species of Ling-icons are made, have been enumerated here along with their efficacy as well as the worshippers. The following tabulation will show at a glance the different substances and the merits thereof:

	Substances			*Worshippers*	*Merits*
1.	Vajramaya	made of	Diamond	Indra	Surarājatva
2.	Svarṇamaya	,,	Gold	Kubera	Dhanadatva
3.	Rūpyamaya	,,	Silver	Viśvedevās	Viśvedevātva
4.	Pittalātmaka	,,	brass	Maruts	Pavanatva
5.	Kāṁsyamay	,,	the bellmetal	The Eight Vasus	Vasutva
6.	Śīśakodhhava	,,	the lead	The Piśācas	Emancipation.
7.	Sūryakāntaṃaya	,,	the maṇi by the name	The Āditya	Sūryatva
8.	Candrakāntamaya		—do—	The Moon	Overlordship of the stars
9.	Prabālakamaya	,,	Coral	The Mars	—
10.	Indranīlamaya	,,	the maṇi by the mane	Budha-Mercury	—
11.	Puṣparāgamaya		—	Jupitor-Bṛhaspati	—
12.	Śaṅkhamaya	,,	Conch-shell	The Venus—Śukra	—
13.	Kṛṣṇa-nīlaja	,,	the mani by the name	The Saturn, Śanaiścara	
14.	Vaidūryamaya	made of	cat's eye	The Comet—Ketu	--
15.	Gomedhīya		——	The demon Rāhu	—
16.	Śuddhasphaṭikaja	,,	Pure crystal	The Arhatas.	—
17.	Haimavata (the Mahālinga)	,,	the Stone found at peaks of Himalaya	Brahma, Himself	—
18.	Haimakūṭaja—the Virūpākṣa	,,		Viṣṇu—the janārdana	—
19.	Aṣṭaloh.ımaya		(cf. the metallic icons)	All the goddesses	—
20.	Dhyānaja—the Divyalinga		—	Yoginīs.	—
21.	Ratnaja		made of precious stones	The Kings.	—

N. B.—(i) In the end the text takes up the different varieties of the Śailaja lingas which is of eightfold colour, *viz:*—

1.	Śveta—the white	efficacious	for	Brāhmaṇas
2.	Padma-varṇa—that of lotus	,,	,,	Kings.
3.	Kumudābha—that of lily	,,	,,	the Vaiśyas

4. Mudgābha	—	efficacious for	the Sūdras
5. Pāṇḍura	—	gives	health
6. Mākṣikanibha	—	,,	victory
7. Kapotābha	—	,,	Wealth and prosperity
8. Bhṛṅgābha	—	,,	progeny.

(ii) Further follow other varieties of substances. The Pārthiva is of two kinds pakva and apakva; the Kumkuma, the Karpūra, the Kastūrī, Mātulinga, Karbīra and other species of fruits, are also deemed suitable substances for making linga-icons. It is however enjoined that one who worships a fruit-icon, has to abstain from eating it.

From all these generalizations, it follows that the principal substances of which the images were made, are sevenfold: the clay, the wood, the stone, the metals (eightfold what is called aṣṭalohamaya), the precious stones (of manifold species), the ālekhya (the paints) and the miśra, the mixture of two or more substances. Let us therefore dwell at length upon these one by one.

The clay.—The substance of clay, though primitive, is also the most up to date. The ancient guilds of architects, though principally four in number, we are well acquainted with the geneological accounts of so many other artisans like Kumbha-kāra, the potter, the Svarṇa-kāra, the goldsmith, etc. who too were in the geneology Viśvakarmā and thus the potter can very well be regarded as the maker of clay images. Even today the clay-images of so many gods and goddesses expecially those of Gaṇeśa and Gaurī on the national festival of Dīpāvalī are manufactured in large numbers by these potters. Some of the clay-image-manufacturing centres of Uttara Pradesha, like Mirzapur, are producing very nice images of not only divinities but also of great personages, birds and animals.

The clay-images can be classified into two broad divisions the terracotta figurines abundantly found in the excavations of the most ancient sites like Mohenjo-daro and this shows this institution of clay-images was as old as the Indus Valley civilization. The second class of Clay-images are what we understand by the Lepyajā ones, a detailed procedure of their manufacture is a special treatment of the Samarāṅgana (vide the S.S. 73; also Citra-lakṣaṇa pp. 305-6,). This latter class of clay-images can also fall under Miśra class of the sevenfold substances in which ingredients of the clay compound are a mixture of so many other substances like sand, husks of corns, the hair of the horses and the cows, the bark of the coconut, as well the stone-

chips, etc.—cf. the S. S. 73. Both these crude and refined varieties of clay-images have been in vogue from times immemorial.

The Śilp-texts like Śilpa-ratna (vide Pr. Lakṣ. p. 12) have described clay-images in two categories, the āmamārtika, *i. e.* apakva, the unburnt clay-images and the pakva, the burnt-clay ones. The process of the āmamārtika class of images as described in the Śilpa-ratna is as follows: the clay got from such sacred spots as a tīrtha, or a kṣetra or the mountain or garden or any sacred site and having a colour either white or red or yellow, or even black, should be powdered and then be mixed with the powders of barley, wheat, māṣa-beans and the guggula. All this mixture should be made liquid with the juice obtained from specified trees as well as the oil and the kapilāpañcagavya —the fivefold mixture got from the Kapilā cow—her dung, urine, etc. etc. and then all this compound should be well shampooed for a fortnight and then the image could be moulded and it should be kept up for being dried up for the period of a full month."

Now as regards the second variety of the burnt-clay images, the only difference is that they are burnt in the fire, other details are common.

Before we conclude this category of clay substance, the attention of the reader may be drawn to a very advanced prescription of the clay-compound as laid down in the Haribhakti-Vilāsa—the 18th (quoted from such a sacred and authoritative scriptural text or Hayaśīrṣa-pañcarātra). The following lines give a detailed information on the scientific and the most advanced clay-compound:

मृत्तिकावर्णपूर्वेण गृह्णीयुस्सर्ववर्णिनः ।
नदीतीरेऽथवा क्षेत्रे पुण्यस्थानेऽथवा पुनः ॥
पाषाण—कर्करालोह—चूर्णानि समभागतः ।
मृत्तिकायां प्रयोज्याथ कषायेण प्रपीडयेत् ॥
खदिरेणार्जुनेनाथ सर्ज्जश्रीवेण्टकुंकुमैः ।
कौटजैरायसैः स्नेहैर्दधि-क्षीर-घृतादिभिः ॥
आलोड्य मृत्तिकां तैस्तैः स्थाने स्थाप्य पुनः पुनः ।
मासं पर्युषितं कृत्वा प्रतिमां परिकल्पयेत् ॥

Here in this prescription the ingredients include some new materials like stone-chips (पाषाण-कर्करा) iron-powder, etc., besides those expounded above.

Dr. J. N. Bannerjea's remarks on this compound are worth quoting (vide D. H. I. p. 210). "This mode of the preparation of clay, however, shows that the material thus prepared was used for making images far

more durable than ordinary clay ones, some of its constituents being powdered iron and stone. This compound is much similar to the material known as stucco which was so copioulsy used by the Hellenistic artists of Gandhāra from the third to the fifth century A. D. if we are to understand that lime stone is meant by the word pāṣāṇa, than the similarilty becomes greater. This seems to be the substance which was so frequently used in making many figure sculptures on the towering gopuras of many of the South Indian temples."

The Wood.—The wood is the primeval substance from which the creation was conceived. The Ṛgveda (X.81-4) bears the earliest testimony to the material of wood out of which the god Viśvakarmā could have created the universe. In my 'Hindu Science of Architecture' Vol. I. Pt. III cf. 'Secular Architecture', the origin of the first human house was described to have sprung up from the branches of trees, the śākhās—the Śālā-houses. Naturally both in architecture and sculpture the earliest material used was the wood. The architecutral ornamentations in palaces and pillars of the early medeival period, owe their origin to the wooden motifs of the earlier times. Wood was the principal material by which the ritual implements were fashioned out. Moreover from the point of the economy and convinient procurement, wood was the most handy material. It is therefore now an accepted fact that the earliest images must have been created out of wood. On account of the perishable nature of wood there is extreme pauchity of the early finds of images. All the early texts like Bṛhatsamhitā and others have given prominence to the collection of wood from the forest for the purpose of making images (vide Vanasampraveśādhyāya). There are detailed and minute rules for starting to the forest under auspicious constellation, selection of the trees and avoidance of the unfit ones. All these rituals and the scientific procedure of selection of wood is a common discourse of practically all the manuals. The text like Mānasāra and the Samarāṅgaṇa have these expatiations on the wood not in relation to the construction of images; but in regard to the house-construction. Thus the Mānasāra—vide Chapter on Stambha-lakṣaṇa, the 13th—deals at great length with this topic of Dārusaṅgrahaṇa—the collection of the wood from the forest, in relation to the architectural constructions. The S. S. also (vide its chapter on Vanasampraveśādhyāya, the 16th) delineates upon this theme of Dāru-āharaṇa only in connection with the architectural constructions. All this shows that wood as a material employed in iconoplastic art of India was only an early institution. In the medieval and later medieval times this art must have taken high strides and naturally the stone was the most popular sculptural material. Nevertheless the early sources like the Bṛhatsamhitā and Purāṇas like Bhaviṣya, Matsya and Viṣṇudharmottara, etc. do show that the wood

was the most frequently used material for image-making from very early times.

With these general remarks on the wood as a material for iconoplastic art, let us dwell a little more at the more important items of its selection from the trees as enumerated in the Śilpa-texts. The S. S. has an elaborate code of selection. You have first to ascertain the age of the tree. The young ones and old ones are to be avoided. Same is the case with the defective trees. The trees inhabited by insects, etc. are also to be avoided. Those grown on the places like cemetry, the high-ways, the hermitages etc., should not be disturbed. The following lines from the S. S. are a beautiful and by far the most scientific code of selection of the trees :

पुरश्मानग्रामाध्वहृदचैत्याश्रमोद्‌भवान् ।
क्षेत्रोपवनसीमान्तर्विषमस्थलनिम्नजान् ।।

कट्वम्लतिक्तलवणास्ववनीषु तथोद्‌गतान् ।
श्वभ्रावृतान् स्थिरोर्वीषु संभूतांश्च त्यजेद् द्रुमान् ।।

सम्यक् संलक्ष्य वृक्षाणां वर्णस्नेहत्वगादिकम् ।
विजानीयाद् वयस्तेषां बालान् वृद्धांश्च सन्त्यजेद् ।।
शतानि त्रीणि वर्षाणां सारद्रुमवयः स्मृतम् ।
गृह्णीयात् षोडशादूर्ध्वं सार्धवर्षशतावधेः ।।
वयसः परिणामेन निर्वीर्यत्वं यथा नृणाम् ।
प्रोक्तं तद्वद् द्रुमाणां च स्यात्तथा छिद्रपत्रता ।।
भंगुराः सुषिरास्ते स्युः सकोलाक्षाः खरत्वचः ।
तस्मादिमांस्त्यजेद् वृक्षांस्तथा चैवोर्ध्वशोषिणः ।।
वक्रान रूक्षानवप्लुष्टान् दुःस्थितानपि च द्रुमान् ।
वर्जयेद भग्नशाखांश्च द्वेकशाखान्वितांस्तथा ।।
अन्यैरधिष्ठितान् विद्युत्पातवातसरित्क्षतान् ।
ग्रन्थिनिर्युक्तदानांश्च भ्रमराहिकृताश्रयान् ।।
संसृष्टानेकतो भ्रष्टान् मधुभिर्बलिभिर्वृतान् ।
मांसामेध्याशनैस्तद्वद् दूषितानपि पक्षिभिः ।।
लूतातन्त्वावृतान् वन्यसत्वोद्‌धृष्टान् गजक्षतान् ।
वुध्नतोतिबृहत्स्कन्धांश्चिन्‌हभूतांस्तथाध्वनः ।।
अकाले पुष्पफलिनो रोगैरपि च पीडितान् ।
वासभूतानुकूलानां त्यजेदन्यान्यपीदृशान् ।।
खदिरो बीजकः सालो मधूकः शाकशिंशपे ।
सर्जार्जुनाञ्जनाशोकः कदरो रोहिणीतरूः ।।
विककंतो देवदारूः श्रीपर्णीपादपस्तथा ।
कुटुम्बिनाममी प्रोक्ता पुष्टिदा जीवदास्तथा ।।

N. B. These verses are a repetition in this work. They are translated and commented in the writer's 1st volume of this work to be published afterwards. It is necessiated only to bring home to the reader this very rich statement on the selection of the trees for the structural and sculptural purposes in this illustration work.

The Aparājita-pracchā, sūtra 200 (vide Pr. Lakṣ. p. 122-23) has some innovations to offer regarding the dāruja - icon of a linga or for the matter of any image. It first gives the names of nine lingas like Makarendu, etc. and then enumerates the trees like Candana, Devadāru, etc. as the fit trees, the wood of which should be employed; in the end it directs that a wooden icon of linga should not be made in lesser proportions than sixteen aṅgulas. It further prescribes that a wooden linga should be installed only in a wooden temple the nilaya—'दारुजे दारुजं शस्तं' etc.

The Stone.—The stone is the most popular and widely and universally used material for sculpture, not only in India but all over the world. The ancient Greek Sculpture is predominantly rather mainly fashioned out of the stone. India is rich with a large varieties of stones found in the different reputed centres.

A special feature of the Vāstu-texts, where the examination of stone is dwelt upon, is an elaborate procedure of its manifold tests—Śilāparīkṣā. These tests are both ritualistic and scientific as well. The earlier texts like Bhaviṣyapurāṇa, Bṛhatsaṃhitā and Matsyapurāṇa have special preference for wood. The Viṣṇudharmottara, however, lays down elaborate rules not only for the selection of the proper wood to be employed in making images, its expationations on the examination of the stone are also very elaborate and they more or less closely follow those enjoined in connection with Dāruparīkṣā. Dr. Bannerjea (cf. D. H. I. pp. 217-18) has taken full notice of the chapter on Śilāparīkṣā (the 19th) of the V. D. He has also given the extracts from Haribhakti-vilāsa (the 18th) as taken from Haya-Śīrṣapañcarātra and has duly translated and commented upon them. There are however, some other texts like Śilparatna and Aparājita-pracchā which also have very rich discourse on this topic, a detailed notice of which will be taken here for the first time. A succinct summery of the contents of the first two texts will however introduce the topic and may be complimentary to the exposition of the matter from the S. R. and A. P.

The sum and substance of this Viṣṇudharmottara's Śilāparīksā is that in the procurement of the Śilā for image-making the Sthapati, the sculptor, should go under auspicious stars. The colour would vary

according to the devotees belonging to the four castes—white, red, yellow and black stones are recommended for the Brāhmaṇas, Kṣatriyas, Vaiśyas and Sūdras respectively. It is further laid down that stone preferred should be of one colour. It should be "smooth, imbedded in earth, without any grains of sand in its layers, good to look at, washed by spiring water or merged in water, shaded by trees and hailing from sacred Tīrthas, of good length, breadth and thickness (āyāmapariṇahāḍhyām)..etc."—Bannerjea's translation. The further text prescribes various modes of testing the selected stone. They are, called Śilālepas. The details of Śilāparīkṣā as laid down in the Hari-bhakti-vilāsa are more or less in the line of those of the V. D. Here though they are more ritualistic, nevertheless embody certain very scientific statements. Its details of the different types of stones are worthy of mention. These are "yuvā (youthful), madhyā (of middle age), bālā (very young) and vrddhā (old) of which the first two only are to be used for images (these refer to the geological age of particular varieties) ; stone of masculine, feminine and neuter gender are to be destingushed with the help of their characterstic signs such as their ring and their glaze. The main image should be made of masculine stone, the pedestal of feminine, while the piṇḍikā (lowermost base) of the neuter (Pumlingaih pratimā Kāryā strīlingaih pādapīṭhikā I piṇḍi-kārtham to sā grāhyā dirṣtvā ya ṣaṇḍa-lakṣaṇā)"—Bannerjea's translation. The further text goes on with the different varieties of the pedestal and they may not be enumerated here as they are common to what will folow when linga-icons along with their predestals are taken up ahead. With this general introduction to this substance of stone to be used in making images as gathered from the V. D. and H. V. let us now concentrate on the contents of S. R. and A. P.

After the ritualistic details in connection with the procurements of the proper stone, the Śilparatna (vide chapt. I 22-30) makes a modification of the ancient rule of caste-wise colour of the stone that a devotee belonging to any caste can have any colour he likes—sarveṣāmathavā sarvāh śilah syuriti kecan. Then are enumerated the merits of the fourfold colour of the stone—white bestows emancipation, red the victory, yellow the wealth, the black the prosperity (dhānyam). Śilparatna also colloborates the recommendatian of Haribhakti-vilāsa that the masculine stone should be used for the image proper, the feminine for its pedestal or altar and the neuter for the base—the lowermost part. Any diviation from this rule according to the text brings misfortune to the nation as a whole :

स्त्रीशिलाकल्पिते लिङ्गे राष्ट्रं राजा च नश्यति ।
पुंशिलाकल्पिते पीठे लिङ्गे पीठे च पण्डके ।
स्त्रिया पुंसा च भूपीठे कृते स्याद् राष्ट्रनाशनम् ॥

The Aparājita-pracchā has got a very elaborate procedure for the selection of a proper stone for sculpturing a linga icon. The Sūtra 203 entitled 'Linga-Parīkṣā' (the contents reserved here and not quoted in the Anthology) may be quoted here to bring home to the reader this great ancient Indian institution of very meticulous care in the selection of a proper kind of stone for image-making.

शाणाविद्धं शितं कृत्वा चले रक्षादिभिः क्रमात् ।
यावन्निर्वाणतां याति तावत्कुर्याद्विचक्षणः ॥
शुद्धं तत्तु निरीक्षेत तस्मिंश्चिह्नं शुभाशुभम् ।
तस्य चिन्हानुक्रमं च प्रवक्ष्यामि च नामतः ॥
पद्माकारं स्वस्तिकं च शङ्खाभं चक्रसन्निभम् ।
छत्राकृति ध्वजाकारं त्रिशूलाकृति पार्वतम् ॥
मत्स्यमकरकूर्माभं कलशाकृतिकं तथा ।
अर्धचन्द्राकृति तथा चैवं गोवृषभाकृति ॥
वज्रखड्गाकृतिकं च दण्डाभं चामराकृति ।
वृषाकृति ! लिङ्गाकारं सयोनिमानसंयुतम् ॥
स्थपतिस्थापकानां तु पुत्रपौत्रविवर्धकम् ।
बहूनि यत्र दृश्यन्ते लिङ्गे लिङ्गानि सर्वतः ॥
पूर्वापरयाम्योत्तरे दृश्यते लिङ्गमुन्नतम् ।
राजा भृत्यैर्मन्त्रिभिश्च वर्धते प्रजया सह ॥
दृश्यते पर्वतो यत्र ह्यनेकशिखराकृतिः ।
राजा सेनावधं कुर्यान्मासेनात्र न संशयः ॥
समुद्रवीचिसंकाशं मण्डलाकृतिकं तथा ।
राजा परगतं राष्ट्रमचिराद्विनिवर्तयेत् ॥
गोब्राह्मणहितं चैव यजमानोऽपि वर्धते ।
सुखदं सर्ववर्णानां शान्तिपुष्टिप्रदायकम् ॥
इन्द्रायुधनिभारेखा चतुर्वर्णोपशोभिता ।
शुक्ला विप्रस्य सुखदा रक्ता राज्ञो विधीयते ॥
वैश्यस्य पीतिका रेखा कृष्णा शूद्रस्य शस्यते ।
अविच्छिन्ना भवेद्रेखा पुत्रपौत्रविवर्धिनी ॥
विच्छिन्ना विन्दुसंयुक्ता वर्जनीया प्रयत्नतः ।
बङ्कभासाकृतिश्चैव गृध्रकाकाकृतिस्तथा ॥
बलयाद्याकृतिश्चैव कौशिकाकृतिरेव च ।
कीटसर्पपतङ्गाश्च दृश्यन्ते यत्र वर्णतः ॥
अधमं तद्विजानीयात् प्रयत्नेन विवर्जयेत् ।
चिह्नं तु कथितं तेषां लाञ्छनानि ह्यतः शृणु ॥

आवर्तं दक्षिणं श्रेष्ठं वामावर्तं विगर्हितम् ।
येनावर्तो दृश्यते यत्र विपुलो मेखलान्वितः ।।
तल्लिङ्गं पूजयेन्नित्यं सर्वकामार्थसाधकम् ।
प्रासादो वा रथो वापि नन्द्यावर्तस्तथाङ्कुशम्।।
रम्भा कन्या पुष्पमाला शिवा च दर्पणं तथा ।
कलशं चैव हारं चाक्षसूत्रं पवित्रकम् ।।
वस्त्रयुग्मं कुण्डलं च तारकाकृतिकं तथा ।
कुण्डलं चेति विज्ञेयं लाञ्छनं शोभनं खलु ।।
सोमे सूर्ये वृषे पद्मे शङ्खे वै विपुलं धनम् ।
छत्रेषु चामरे चैव राज्यलाभं विनिर्दिशेत् ।।
हारे वस्त्रे भगे चैव स्वस्तिके विजयस्तथा ।।
लाञ्छना सरसंस्थाने शुभं वाप्यथवाशुभम् ।
वायव्याग्नेयमाहेन्द्रे वारुण्यां च यथा विधि ।।
अकारश्च उकारश्च एऐ ओऔ अंअस्तथा ।
गजडदबं च ज्ञात्वा यथा तत्र च दृश्यते ।।
एतेषु दृश्यमानेषु महाबन्धभयं भवेत् ।
आकारो दृश्यते यत्र अकारो वा तथैव च ।।
ऋ ॠ च दृश्यते यत्र उजघटयषस्तथा ।
नरपदाश्चाक्षराणि आग्नेयां च प्रकीर्तिताः ।।
एतेषु दृश्यमानेषु अग्निदोषभयं भवेत् ।
(उचकारो लकारश्च) अनुनासिकसंज्ञकाः ।।
यन्माहेन्द्राश्रितं ज्ञेयं लिङ्गे चिन्हं शुभप्रदम् ।
ककारश्च लकारश्च छजपथास्तथा ।।
शषसकारा विज्ञेयाः सकारश्च सुसम्भवः ।।
एभिस्तु लाञ्छनैर्लिङ्गं सर्वकामार्थ साधकम् ।।
कथितानि लाञ्छनानि शल्यदोषमतः श्रुणु ।
सयोनिमात्र संयुक्तं लक्षणीयं विपश्चिता ।।
... तस्मिल्लिङ्गे चैव मण्डलं यत्र दृश्यते ।
सगर्भं तद्विजानीयात् जीवशल्यं विचक्षणम् ।।
मांजिष्ठाभे मण्डलं स्यात् हरिते कर्करो भवेत् ।
पीते गोधां विजानीयात् कृष्णे विद्यात् भुजङ्गमम् ।।
कपिले मूषको ज्ञेयः श्यामे तु कृकलाशकः ।
किंशुकाभे च खर्जूरः अतसीभे पिपीलिका ।।
भस्माभे स्मृमरो ज्ञेयः वाल्हिका श्वेतभस्मभे ।
विचित्रे वृश्चिकं विद्यात् स्वस्रोतमग्निसन्निभे।।
चम्पाभे कृमयः? प्रोक्ताः श्वेतवर्णे नरोत्तमः ।
इतित्याज्याः लिङ्गदोषाः मूर्तिदोषं विवर्जयेत्।।

Here in this extract the first line very briefly indicates the procedure how to purify a ling-stone at the mountain. Further, the lines 2-15 describe the signs on the stone-slab both auspicious and inauspicious Padmākāra, Svastika, Śaṅkhābha, Cakrasannibha, Chatrākṛti, Dhvajākāra, Triśūlākṛti, Matsya-makara-kūrmābha, Govṛṣabhākṛti, Vajra-khadgākṛti, Daṇḍābha, Cāmarākṛti, etc. are the auspicious signs and are said to be conducive to the well-being and prosperity both of the Sthapatis, the sculptors, and the Sthāpakas, the priest-representatives of their patrons, the donors, the Yajamāns. Similarly Samudra-vīcisaṅkāśa and Maṇḍalākṛtika—these two signs are also hailed very auspicious. Indrāyudhanibha line is good for all casts. Then follow the colour-signs and they are traditional, white, red and yellow and black good for Brāhmaṇas, etc., the four castes respectively. The text is emphatic about the unbroken line as auspicious, otherwise (*i. e.* broken and having dots, the bindus on it) inauspicious. The further signs as enumerated in the text as in-auspicious are :—

Bankabhasākṛti Gṛdhṛkākākṛti Valayādyākṛti Kauśikākṛti	as well as it lays down that its colours indicating those of kīṭa, sarpa pataṅga ete. are also inauspicious.

Further text takes up the lāñchanas—the wounds of the slab. If the āvarta, *i. e.* the maṇḍala, the ring takes the right direction, it is good, if otherwise (*i. e.* left) is bad.

Other lāñchanas, enumerated as good are as follows:—

prāsāda	puṣpamālā	akṣasūtrā
ratha	śivā	pavitraka
nandyāvarta	darpaṇa	vastrayugma
aṅkuśa	kalaśa	kuṇḍala
rambhā	hāra	tārakākṛtika

Now follow a very interesting code of lāñchanākṣaras, the syllables of the Lāñchana—vide the lines 21-28. The import of these lines is certain vowels-consonants-like signs if seen on the slab are enumerated as inauspicious and others as auspicious. Now in the end follow the Śalya-doṣas and Maṇḍala-doṣas.

The Maṇḍala (ring on the slab) is indicative of the life underneath it and the following tabulation will be intersting to bring home to the reades this ancient conjecture of the wounds of the slab:

Māñjiṣtha	Maṇḍala	Kṛṣṇa	Snake
Harita	Karkara	Kapila	Mouse
Pīta	Godhā	Śyāma	Kṛkalāśaka

Kiñśukābha	Kharjura	White Bhasmābha	Bāhlikā
Vicitra	Vṛścika	Atasībha	Pīpīlikā
Agnisannibha	Khadyota	Bhasmābha	Smṛmara
Deep red	Indragopa	Campābha	Kṛmis
		White	Narottama

N. B.—The 1st word is the name of the colour, the second the name of the animal, etc.

Now after the selection of a proper kind of stone free from all the blemishes, a meticulous care in the examination of which was a matter of deep religious faith and artistic craftmanship, something ought to have been said of the proportions also. Accordingly as regards the actual proportions in carving out the entire image and its various sections and sub-sections, they have already been discussed in the previous chapter, the detailed instructions of which abound in practically all the texts on Iconography.

The Metals :—Images made of metals fall under the category of cast-images. Metal-casting also might have been a very ancient institution in India. Bronze-images abund in our ancient sculptural heritage (cf. 'South Indian Bronzes'—Gangoli). The beautiful bronze Buddha of the early Gupta period, found at Sultanganj and now in the Birmingham Museum and Art Gallery, as well as the gold-plated bronze image of Mañjuśrī recovered from the Balai Dhap mound, close to the ruins of Mahāsthāna and now in the Rajsahi Museum, are sufficient and unique specimens to prove that the Indian artists were quite adept in the art of metal-casting. The evidence furnished by the early coinage (the uninscribed and inscribed cast-coins of the pre-Christian period—some of them belonging to as an early age as the 2nd and 3rd century B. C.) also goes a long way to prove that this art was as old as 5th Century B. C. Despite the paucity of a large number of ancient remains, the surmize that "the metal-casters' art especially in the fashioning of divine images, remained throughout at a highlevel"—is amply borne out by the medieval bronze statues and statuettes from Nālandā, Kurkihar, Jhaverī (Chittagong) and other places of eastern India, and Chamba, Rajputana, etc. of north India and the bronze images found at Nagapatam, and various other parts of southern India.

All this early and medieval archaeological evidence of the metal-casting art is also corroborated in the Śilpa-texts. The 'Madhūcchiṣṭa-vidhāna' Chapter in the Mānasāra (a work of Gupta period as contended by Dr. P. K. Acharya) and detailed instructions as given in the Pañcarātra religious-texts, like Hayaśīrṣa, etc. in regard to the prepara-

tion of the clay to be used in besmearing the wax-model are a sufficient testimony of this icono-plastic art of metal-casting. The medieval texts like Abhilaṣitārtha-Cintāmaṇi (also Mānsollāsa of King Someśvara of the western Cālukya-line of Kalyāṇí, 12th century A. D.) and Śrīkumāra's Śilpa-ratna, give detailed instructions on the metal-cast-images. Further again, this metal-casting was both solid and hollow. Regarding the latter, there are clear evidences in as an early literature as the Ṛgveda itself (vide quotations in Pratimā-Vijñāna—'Sūrmayam, Suṣirāmiva, etc.'). The Manusmṛti also corroborates this ancient institution as pointed out by Dr. Bannerjea (cf. 217).

It may be pointed out here that the casting of large-sized metal-images was an elaborate process and required a good deal of expense. Naturally therefore, metal was rarely employed in the making of Dhruva-beras. Gopinath Rao's remark 'this material is almost exclusively used for casting utsava, snapana, and bali images' is thus quite significant and true.

Now with this general introduction to this ancient art of metal-casting, let us proceed further with the texts (as quoted in the Pr. Lakṣ. 34 (a) & (b)). Metals as enumerated in the Vāstu-texts (cf. Śilpa-ratna—Pr. Lakṣ p. 11) are eight-fold and they are designated as 'Aṣṭalohamaya'. This aṣṭalohamaya-bimba comprises within itself that made of gold (sauvarṇa) silver (Rājata), bronze (Tāmra), brass (Paittala) bell-metal (Kāmsya) iron (Āyasa) lead (Saisaka) and....? (Trāpuṣa).

The text further lays down the respective merits of images made of these metals—the gold-image gives bhukti and mukti both, the silver image bestows strength, the bronze and brass bless with sons, bell-metallic image offers health and longivity, but the last three are instrumental in briging about death, enmity and uccāṭana, etc. The text therefore is emphatic enough to instruct us to use only the first four metals called the 'Mukhya-lohāni' and avoid the last four called 'Piśāca-lohani'. We shall see ahead—vide linga-icons, that the different texts like Suprabhedāgama, among the Āgama texts and Aparājita-pracchā among the Silpa-texts, also keep intact this tradition of the 'aṣṭaloha-maya' metallic iconoplastic art.

Now the question is what was the process of making this class of cast-images? There are as many as six texts (1. Karṇāgama, 2. Suprabhedāgama, 3. Viṣṇu-Samhitā, 4. Mānasāra, 5. Abhilaṣitārtha-cintāmaṇi and 6. Śilparatna) which have expatiations on this art. Amongst these, the 1st two (K. A. and S. A.) merely testify to the use of bees' wax in metals-casting, the fourth, *i. e.* Mānasāra, though devotes a complete chapter (see Pr. Lak. p. 34) as hinted before, for describing

the method of casting of images in metals, is chiefly concerned with the ritualistic side of the subject. Now remain the three texts, a glance at whose contents is necessary. The Viṣṇusamhitā mentions briefly thus:

लोहे सिक्थामयीमर्चां कारयित्वा मृदावृताम् ।
सुवर्णादीनि संशोध्य विद्राव्याङ्गार व पुनः ।।
कुशलैः कारयेद् यत्नात् सम्पूर्ण सर्वतो घनम् ।

i. e. 'If an image is to be made of metal, it must first be made in wax and then coated with earth ; gold or other metals are purified and cast into (the mould) and a complete (and fully solid—sarvatoghanam) image in thus obtained by capable workmen.'—Rao's translation.

The more important and fuller textual testimony of the process of casting metal-images comes from Abhilaṣitārtha-cintāmani and Śilparatna (as quoted in Pr. Lakṣ. pp. 34. a & b). Both these texts are remarkable in giving to us both the methods of cast-images—solid and hollow. The former lays down rules of solid-cast, the later of the hollow one. A brief notice of both these quotations is necessary to acquaint the readers with this skilled art of ancient India.

Sri S. K. Saraswatī has the credit to point out, for the first time, the passage of Abhilaṣitārthacintāmaṇi—vide J. I. S. O. A. Vol. IV. No. 2 p. 139 ff—'An ancient text on the casting of metal images'. Dr. J. N. Bannerjea (D. H. I. p. 213-4) has also utilised, this text as translated by Sri S. K. Sarasvatī. The text [cf. Pr. Lakṣ. p. 34 (a)] first refers to the preparation of the image (*i. e.* the model, evidently made of wax though not expressly said so here) complete with all the details, according to the navatāla measurement; then instructions are given about the placing of wax-tubes on its back, shoulders and the neck or crown and besmearing it with refined clay in three layers. Rules for the preparation of the clay are given in detail. The clay coatings should be made in regular intervals and be carefully dried up in the shade. The textual injunction to be noted is that the amount of wax used to prepare the model should be weighed in the very beginning by the wise artist..... Then the particular metal out of which the casting is to be done should be measured according to certain proportions; if the image is to be made of brass or copper, the metal should weigh ten times (or eight times according to a varient reading), if of silver, twelve times, and if of gold, sixteen times, the weight of the wax model, according to the specific gravity of the metals. Then the measured metal should be encased in a cocoanut-shaped earthen crucible......, and the wax from the clay-coated mould should be melted away by heating the image in fire. The crucible with the metal within ought to be so heated

that the latter may form a liquid mass, then after puncturing the top of the crucible with an iron rod, the whole molten metal should be carefully poured down the mouth of the tube. When the molten metal has congealed after cooling down, the clay coating should be broken up very carefully. Any superfluous metal and tubes adhering to the fully fashioned metal image should be filed away with a cāraṇa (a file?), and lastly the whole should be brightly polished......'—Bannerjea. This is the technique of the solid cast.

Now comes the turn of the last text Śilparatna[Pr. Lakṣ. p. 34 (b)] prescribing the technique of the hollow cast and it is being translated by the present writer for the first time, a perusal of which should convince the reader of the efficacy of this art handed down from the hoary past.

Let a wax-model be prepared first, of an image (either a 'Bimba' or a Liṅga') ; then a sufficiently strong clay coating be overlaid and dried up, wax should then be removed. In that model then liquid iron or any other metal—gold or silver or bronze, etc.—is filled up. Now I am going to describe the technique of this casting for the benefit of workmen. There are five types of clay compounds to be used for a coating in a cast-image : 'kaṭhinā' (hard) ; manda-kaṭhinā (medium-hard) : mṛdvī (soft) ; mṛdutarā (softer) and mūṣākaranayogyā (clay fit for making a crucible—cf. writer's 'Hindu science of Architecutre', where the architecutural connotation of this word is expounded for the first time). Of these the first type is prepared of ordinary clay or that got from ant-hills (nakuja) and it has to be made fit for besmearing, by thoroughly mixing it with finely powdered brick-dust, pure water and extracts of arecanut or betelnut husks and it has also to be beaten down by a stone-pestle to make it hard. If, however, the second variety, *i. e.* medium hard, is desired, the above compound should be mixed up with cowdung. Further again if the third type of clay compound is aimed at, it is constituted by finely powdered dust of earthen pots (*i. e.* ground in a grinding stone) mixed with clay in proportion of one to four. If cowdung is added to this compound, the fourth variety is constituted. Lastly, the fifth is made by mixing charred husk, earthen pot dust and desiccated (*i. e.* pounded up by pestle) cotton cloth all in equal proportions and all finely powdered.

Whatever a variety of an icon is desired to be cast, its model should be prepared in a bit lesser measurements so that the different clay coatings may not go out of proportions. After the first coating is made and it got dried up the further coatings should be applied in such a way that the image is fashioned by and by and got hard also.

Now in the end, to make it soft, it should be besmeared with an essence of cowdung. Thus prepared (the model) a wax-plate, along with the desired metal in proper proportion with all the characteristic signs of the image (aimed at) should be overlaid. As regards the ornaments and other decorations or symbols they may be cast either by a wire of the wax itself or by tānta (tintinisāra); or again by a bamboo-fibre (veṇu-sara). Thus carved out with all the characteristic symbols as well as the weapons also, it should now be made well glossed and again a liquid clay coating of the softer type be given in more than one succession. When got dried up, it should be again besmeared with the soft variety of clay compound and be left for being dried up. Thus made hard enough it should now be tied up with black iron plates; again a claycoating of the hard variety should be given in such a proportion with which it may endure—this coating process may be continued in succession. On the minor limbs of the image the iron-line (loha-paddhati) is the rule. Thus dried up, it should be put on the furnace which is duly lit up with fire and the model covered up with the firelogs.

Now when the colour of the image takes up the colour of the flower of Kūṣmāṇḍa (a kind of pumpkin gourd) as is visible through the iron-pouring hole, it should be taken down from the furnace and be placed with its mouth upwards, in a pit dug in the ground. Now is the time when the iron-liquid already melted in a crucible should be brought quickly and be poured in the mouth gradually, so that the whole interior is filled up with the substance. After this, the model in the hole is covered up with the dust and when in time it is cooled down all the coated clay should be removed by the sharp iron sticks by and by. It should then be smoothed with the proper implements.

Metal images fall under the category of cast images, the pākajā class, which again also include the terracotta figurines that have been discovered in untold numbers from various parts of India belonging to the remotest past. Many of the terracotta objects as found in the Indus valley sites also stand for the images of gods. 'Mackay expressly tells us that the numerousness of such finds shows that they were manufactured in the factories of image-makers of these regions'—Banerjea. Similar is the conclusion of the excavations in the historic sites of Vaiśālī, Bhita, Śrāvasti, Kauśāmbi, Somapur (Pāhārpur), Pundravardhana (Mahāsthān), Banaras, Patna, Nālandā etc.

Precious stones.—Now comes the turn of the precious stones as one of the principal substances of image-making. The Ratnajā class of images are said to be made of as many as eight kinds of precious stones

vide Śilparatna (Pr. Laks. p. 11) They are Sphaṭika (crystal) Padmarāga (Lapislazuli), Vajra (diamond) Nīla (sapphire), Hiraṇya (Gold) Vaidūrya (cat's eye), Vidruma (coral) and Puṣya. Aparājita-pracchā, however, (Pr. Laks. p. 128) enumerates more than a dozen precious stones and gems of which the linga-icons were to be fashioned.

Regarding the evidence of the ratnajā class of images, Rao supplies it (E. H. I. Vol. I. pt. I. pp. 49-50) with the remark that instances are not unknown in which the precious gems are employed as material for images. The palace of the king Theaba of Burmah is said to have contained a large ruby image of Budha. The temple at Chidambaram has a sphaṭika liṅga which is about nine inches in height and has a piṇḍikā (base) of as many inches in diameter. Dr. Bannerjea further supplies us an information on the subject particularly in regard to the crystal by his remark "That crystal could be very skilfully handled and fashioned into beautiful forms, is proved by the discovery of the excellently carved crystal bowl with fish handle among the relics of Budha inside the big monolithic chest at Piprawa"

As regards the technique and craftsmanship in fashioning the images out of the precious stones, details are wanting in the texts of the Vāstu-śāstra. Dr. Bannerjea (ibid pp. 224-25) observes "As regards the ratnjā class of images, little or no details about their manufacturing technique are to be found in the general body of the iconographical literature for the obvious reason that these images, being expensive ones, were seldom in demand by the common class of devotees, and even when a few wealthy ones were in need of them, the highly skilled jwellers and ivory carvers of ancient and medieval India were never handicapped for lack of instructions in meeting their wants."

Ivory.—In ancient and medieval India, art of ivory construction was also in great vogue and it was one of the finest manifestations of Indian skill in artistic creations. Naturally, therefore, this art was also at the disposal of the worship and its object. Hence danta (ivory) was also reckoned as one of the precious materials of which the the images were made. It may be pointed out that the ivory-images may be included under the broader class of Ratnajā images--vide A. P. sutra 128 and Pr. Lakṣ. p. 128.

The sixth member of the seven-fold substances (clay, wood, stone, metals, precious stones, Miśra (the mixture of two or more) and the ālekhya-the painting) is what is described by Śilparatna (Pr. Laks. p. 12) as **Miśramayam** and the text defines it in relation to a ling-icon that after a wooden śūla, a pike *i. e.* a shaft is overlaid with iron-plate

(loha-paṭṭa) it should be adequately besmeared with clay and then be kept for being dried up. This suggests that the ingredients of this miśra material may include any number of substances.

While dealing with clay, it had already been pointed out that the clay images and sculptures, used to be fashioned out with ingredients of more than one substances. Śri Gopinath Rao has mentioned Kaḍi-śarkarā also as one of the substances for making images. In my opinion, Kaḍi-śarkara images, fall under this category of miśra-material. The main ingredient in the preparation of Kaḍiśarkarā according to Rao, is limestone, the others are not pointed out by him. Dr. Bannerjea has enlightened us further on the basis of a textual evidence from Hayaśīrṣa-pañcarātra, as quoted in Gopālabhatta's Haribhakti-Vilāsa (the 15th one) that this clay compound in which some of the constituents being powdered iron and stone, is much similar to the material known as stucco, which was so copiously used by the Hellenistic artists of Gandhara. Again while introducing the Miśra or mixed material of the Śilparatna, mention has already been made of a ṣūla or pratimā-śūla. This is also corroborated in the following passage from Haribhakti-Vilāsa:

स्थापयेत् प्रतिमाशूलं रत्नन्यासस्य चोपरि ।
शूलञ्च खादिरादीनां यज्ञीयानां प्रकल्पयेत् ।।
विंशोत्तरशतं शूलं कुर्याद् पञ्चविंशतैः ।
प्रतिमाङ्गुलमानेन कृत्वा संस्थापयेद् बुधः ।।

Matsyapurāṇa also refers to mixed material:

शैले शैलमयीं दद्यात् पार्थिवे पार्थिवीं तथा
दारुजे दारुजां कुर्यान्मिश्रे मिश्रां तथैव च ।।

Dr. Bannerjea takes this miśra compound as falling under this very category of stucco or kaḍi-śarkarā. Karkarā and Śarkarā denote the same thing—little stone chips, (perhaps limestone chips). Rao further informs us, "Brick and mortar or Kaḍi-śarkarā images are also occasionally met with in several temples; in the the famous temples at Śrīraṅgam and Trivindrum (Anantaśayanam), the main central images are understood to be of this kind."--E. H. I. Introduction p. 49.

Under this mixed material also fall brick and mortar images and Rao refers to one such image of Mahāṣadāśivamūrti found by him in Vaittisvarnkoyil (Tanjore District), which is a rare representation of brick and mortar image. The Vāstuśāstra description of Mahāsadaśiva-mūrti (cf. Mānasāra) that this form should have fifty arms and twenty-five faces (also Pr. Lakṣ p. 137) is corroborated in this find. In the 25 faces of this figure, each of the five aspects of Śiva—Vāmadeva,

Sadyojāta, Aghora, Tatpuruṣa and Īśāna are represented, by five faces. As regards its sculptural skill, Rao remarks: "the heads are arranged in tiers in arithmetical progression, thus the topmost tier has only one head, the next one below has three, the next five and so on till the last tier has nine heads" Dr. Bannerjea further observes (D. H. I. f. n. p. 228): 'Reference may be made in passim to the similar arragement of heads of the multi-headed Avalokiteśvara figure belonging to the Vajrayāna pantheon of Tibet and Nepal. One such eleven-headed standing figure has been illustrated by Grundwedel in his 'Buddhist Art', p. 203, fig. 148.

Lastly though not least in importance is the Ālekhhya as one of the most popular media of divine representations. Such images are said to belong to Chitrajā class; a detailed exposition of the pictorial art as well as a critical examination of the śāstric canons as found in the texts like the Samarāṅgana-Sūtradhāra, Aparājita-pracchā, Mānsollāsa (or Abhilaṣitārtha-cintāmaṇi) and Śilparatna etc. are reserved to the 3rd part of this work, hence repetition is unwarranted here.

A further reference ought to be made, for the sake of completeness, to various other modes of representing the deity. The Śilparatna (Pr. Lakṣ. p. 12) mentions some of the materials like sand, cowdung, piṣṭa (pīthā—prepared in rice powder) gola, (wooden ball) fruits and butter. The linga-icons, made of these materials, are said to be moulded temporarily and abandoned daily. The text is emphatic on the avoidance of any other parapharanelia, such as their pīṭhikā, trikhaṇḍamāna or śirovartana, etc. as well as any consideration of the time, the muhūrta or the adhivāsana, etc. The diety may be fashioned then and there and after paying one's homage, it may be adandoned in waters.

With this, a bit detailed exposition of the individual iconic substances, the truth must have been brought home to the reader that iconoplastic art of India was not only varied and rich but also popular in asmuch as it was meant to satisfy the demands both of a king and a beggar alike. The memorable Gītā verse 'पत्रं पुष्पं फलं तोयं' holds good here as well. Dr. Bannerjea simply echoes time-honoured truth when he says "The service of the wood-cutter, the potter, the stone-mason, the painter, the jeweller and the metal-caster were utilised by the numerous religious minded people of India in greater or less degrees. In fact, the divine images and their worship had come to be the most potent factor in the lives of the majority of the Indians as the simplest manifestation of the inner religious experience as inculcated in Bhakti." The Purāṇas like Viṣṇudharmottara make emphatic declaration that in

Kali Age there is no better way to pay homage to gods than in their images.

In the end a word may be said to the several factors which 'collectively contributed to the phenomenal [rise to importance of this practice and the consequent development of the iconoplastic art in its various phases'. The first and foremost of them according to Dr. Bannerjea, was undoubtedly the wide prevalence of sectarianism in India in the centuries of Christian era. In the writer's Pratimā-vijñāna, a detailed exposition of these manifold sects has already been attempted and Dr. Bannerjea's desertation on the theme (D. H. I. pp. 32 on wards) is very valuable information and the reader is referred to, to read all this. The phenomenal rise in the number of divinities and new errants in the orthodox hierarchy comprising not only the Brahmaṇic pantheon, but also the Buddhist and Jain ones, is another factor in the exuberant upsurge.

Another factor which contributed to the development of iconographer's art in this country was undoubtedly her contact with the foreigners, especially with the Greeks, in the centuries immediately precceding the Christian era.'

'The evolution of the Tantras and the gradual canonisation of the modes for icon-making were also important factors conducive to the development of Indian iconoplastic art.' 'The last though not least, important factor contributing to the development of Indian religious art, was certainly the systematic patronage which was given by the ruling powers of early and medieval India', the instances of the munificence of Emperors like Aśoka and the Imperial Guptas, Chalukyas, etc. are a common place history.

CHAPTER V

MUDRĀS—POSES AND POSTURES

Iconography is both a science and an art. An art must express life in all its manifestations. Images and sculptures, the finest productions of art, naturally therefore, must express life. An ideal art like iconography must not only express life, but should also ennoble life by means of its appeal, not only to the senses, but also to the spirit. Early Indian art being religious in character has always adhered to this spiritual side of artistic appeal. The very aim of Indian Iconography being the fulfilment of the want of worship of the gods and goddesses; and worship is nothing but a homage to the loftiest of virtues and highest of thoughts and noblest of acts that are understood to be possessed of, by these divinities; therefore they needed, in the anthopomorphic representations of gods and goddesses, to be expressed through some medium of art. How to do it? It was through the symbolism of Mudrās that the artists of India have done it and have done it creditably. The symbolism of Indian art is its chief characteristic which gives to it a unique distinction in the artistic history of the world.

The sculptural art in other ancient countries like Greece and Rome never cared with this symbolism. An image, if carved out beautiful, perfect in proportions and complete in artistic details as well as material craftsmanship, that was all that could be aimed at. 'The bodily culture and the improvement of its form engaged the sole attention of the Greek artists'. But here in India, this was not all. Art and Iconography are correlated subjects. Iconography, in fact, forms not only a part of cultural art but cultural life itself. Indian Iconography, as pointed out previously, has developed out of the womb of Iconology. This iconology is one of many manifestations which represent in all the consummation, the spiritual life of Indians. This iconology again was an outcome of man's reflections on nature and its manifold processes. Naturally therefore all these reflections had to pass through a mental process of personification, abstraction or generalization as well as recollection and representation. Therefore it is with this fundamental background of human mind that we have to view the Indian art which was rooted in the spiritual advancement and religious craving and its satisfaction of Indian people.

Our canonical and iconographical literature not only directs the Indian artists to express in art 'certain symbolic representations of the

nature of a particular god or goddess but to show, through their chisel work, extremely subtle poses of the image, to show unmistakably the various moods, either grim or mild or meditative or grave or some other kind, in which deities were to appear before the worshipper. This presumably led to the psychological foundation of Indian art'. It is from this cardinal angle of Indian art that Indian Images possess such a variety of expressive postures not only of the face but of the whole body—the hands and feet, etc. All these peculiarities of Indian art have thus a tradition both in manuals and monuments alike. There is no better designation of this element of Indian Iconography than the word 'Mudrā'.

All the poses and postures both of the hands and the feet, together with those of the body, I have placed under Mudrās. Anthropomorphic representation of the gods being itself a symbolic phenomenon, everything connected with its details should also be taken as symbolic. The word Mudrā conveys the sense and significance of all this symbolism. The seats, conveyances, the dresses and the ornaments, all are symbolic in nature so far as they are related to the anthropomorphic figures of gods and goddesses. Therefore, these latter topics, seats, etc. have also been placed by me under the heading of Mudrā (cf. the VI Chapter—Mudrās—continued).

Again we know that these 'Hasta' poses which are so much talked of, in the manuals on Iconography, really owe their origin to the institutions of dance and drama. Bharata's Nāṭyaśāstra treats this subject of 'Hasta' poses in relation to the different dancing modes for not only the production of the rhythm, so essential in the art, but also for the conveying of the expressions latent in the physical manifestation of the art. It is the mute expression of some of the noblest and highest ideas of poetry and philosophy on the part of the 'Naṭa', the dancer, to bring home to the spectators, the 'Sabhyas', the 'Sahṛdayas', the 'apperception' by means of which they too identify themselves with this apperception leading to the appreciation of the true meaning of the art with all its sentiments, emotions and underlying message.

Further again the imagination and the imitation are the foremost factors in any symbolic representation. They are more so in the fine arts. Viṣṇudharmottars's accounts regarding the origin of painting (cf. Part III Ch. 2, verses I-9) from the science of dancing also corroborate this truth that observation, imitation and imagination are essential in any symbolic expression, be it painting or dancing.

It is with this background that the technical Mudrās—hand poses, and the postures of legs—are intimately associated with the figures of gods and goddesses both in painting and sculpture, where the aim of the artist is to provide the mute gods and goddesses, a vehicle of expression through the medium of poses and postures. This suggestiveness, the most vital element in the art, brings life in any artistic expression. Moreover, gestures have played a great part in the development of human civilisation from the linguistic point of view. With the tremendous advancement in power of speech, a rational endowment to mankind, the use of gesture sometimes, in the expression of ideas with more clarity and emphasis, has been in vogue from time immemorial and it is still a civilised sign of an orator, a public speaker, or a lecturer in the class room. A mere gesture with a hand or any other limb of the body suggests volume of ideas otherwise unexpressed or expressed imperfectly. Hence the hand poses, the poses of the body or the postures of legs, in which the art traditions of ancient India make their images express themselves, were long stereotyped here.

Coomarswamy observes (cf. Coomarswamy and Gopalakrishnāyya—The Mirror of Gesture, page 24) "Such motions must have been elaborated and codified at a very early date, and later on we find that the art of silent communication by means of signs, which is in effect a 'deaf and dumb language', and just like the American Indian hand-language, was regularly regarded as one of the 'sixty-four arts' which every educated person should have knowledge of". "He refers to Jataka number 546 (J. Text, VI pp. 364) where Bodhisattva judges the suitability of a woman for being his wife by communicating to her through the medium of a particular hand sign (hattha-muddā); she understood it correctly and replied to him with another of her own. (J. N. Bannerjea, D.H. I. p. 247).

With this general introduction to this subject, I may now proceed with their elaboration in the text of the Samarāṅgaṇa-Sūtradhāra which has treated this subject very systemstically by devoting three separate chapters to the technique of poses and postures, the depiction of which in the domain of art, both sculptural and pictorial, has been a living tradition in India.

These Mudrās according to the Samarāṅgaṇa-Sūtradhāra may be classified into three broad divisions.

1. Poses of hands (vide Patākādi 64 Hastas, the 83rd Chapter).

2. Poses of the body (vide Ṛjvāgata, etc. Sthānas—79th Chapter).

3. Postures of the legs (vide—Vaiṣṇava etc. Standing postures—the 80th Chapter).

This broad division of the Mudrās, to my mind, comprises the whole kingdom of the Mudrās. Sri R. K. Poduval, however, distinguishes between 'three broad divisions of Mudrās, viz. Vedic, Tāntric and Laukika, (cf. his "Mudrās in art"). All these have been ably examined and dealt with by Dr. J. N. Bannerjea in his learned book the 'Development of Hindu Iconography'. Dr. Bannerjea has also done a singular service to the advancement of this particular branch of Indology by a study of these Mudrās in relation to their illustration in monuments. Let us first take the Hasta Mudrās:—

I. Hasta Mudrās

Poses of the Hands.—As regards the poses of the hands, the Samarāṅgaṇa Sūtradhāra divides them into the three varieties, namely:—

1. The Twenty four Asamyuta Hastas beginning with Patākā, etc.
2. The thirteen Samyuta Hastas beginning with Añjali etc.
3. The Twenty-nine Nṛtta Hastas beginning with Caturaśra etc.

All these are tabulated hereunder:—

(i) Group—24 Asamyute Hastas

1. Patākā	13. Sarpaśira
2. Tripatāka	14. Mṛgaśīrsaka
3. Kartarīmukha	15. Kāṅgūla
4. Ardhacandra	16. Alapadma
5. Arāla	17. Catura
6. Śukatuṇḍa	18. Bhramara
7. Muṣṭi	19. Hamsavaktra
8. Śikhara	20. Hamsapakṣa
9. Kapittha	21. Sanddamśa
10. Khaṭakāmukha	22. Mukula
11. Sūcīmukha	23. Ūrṇanābha
12. Padmakośa	24. Tāmracūḍa.

(ii) Group-13 Samyuta Hastas

1. Karkata	7. Dola
2. Savastika	8. Puṣpapuṭa
3. Khataka	9. Makara
4. Utsanga	10. Gajadanta
5. Añjali	11. Avahittha
6. Kapota	12. Vardhamāna

(iii) Group—21 Nṛtta Hastas

1. Caturasra
2. Viprakīrṇa
3. Padmakośa
4. Arala Khatakāmukha
5. Āvidha-vakraka
6. Sūcīmukha
7. Recitahasta
8. Uttānavañcita
9. Ardharecita
10. Pallava
11. Keśavandha
12. Latāhasta
13. Karihasta
14. Pakṣavañcitaka
15. Pakṣapracyotaka
16. Garuḍapakṣa
17. Daṇḍapakṣa
18. Ūrdhvamaṇḍali
19. Pārśvamaṇḍali
20. Uromaṇḍali
21. Urahpārśvārdhamaṇḍala.

It may be noted that all these hastas though more true in drama and dance are really characteristic of the peculiar poses in which some of the renowned forms of Lord Śiva (cf. Nṛtta-mūrties) are represented in Art. Dr. Bannerjea's observation (p. 248) that these have no practical application in Iconography is not fully correct. The standard manuals like the Viṣṇu-dharmottara and the Samarāṅgaṇa-Sūtradhāra have given an honoured place to these in relatian to their iconographical expositions. Sri R. K. Poduval also bases his studies on 'Mudrās in Art' on an early Sanskrit text 'Bālarāmabhāratam' written by King Bālarāma Kulaśekhara Vāñci Bhūpāla of Travancore. The real significance, however, as hinted at previously and pointed out in my 'Pratimā-Vijñāna' (p. 240) is that among the Śilpa-texts, it is unique distinction of the S. S. that it has devoted 3 chapters on Mudrālogy and one chapter on Aesthetics in relation to the canons of painting. Both these are very important topics in dance and drama, where भावव्यक्ति and अवस्थानुकृति are aimed at, and as per the Viṣṇudharmottara' dictum (Bk. III Ch. 2) that the science of painting is dependent on the art of dancing, the S. S. too has echoed this fundamental truth of the intimate relationship of the art of dancing and drama with that of the Mudralogy in art:

हस्तेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन्
सजीव इति दृश्येत सर्वाभिनयदर्शनात् ॥
आङ्गिके चैव चित्रे ··· ··· साधनमुच्यते ।
··· ··· ··· तस्मादनयोश्चित्रमाश्रितम् ॥

and so conclusion is that what is true in Painting and the Citrajā images, is also true in sculptural images, in the considered opinion of an asthetician of repute, king Bhoja of Dhārā, the celeberated author of the S. S.

Now it may be pointed out here that sometimes in the texts on Iconography, the words 'hasta' and 'mudrā' are spoken of as synonymous, for example 'abhaya-hasta' and 'abhaya-mudrā' 'varada-hasta' and 'varada-mudrā', etc. Sometimes again the word 'hasta' denotes an emblem and a posture both, *e. g.* 'padma-hasta', 'pustaka-hasta', etc. would mean a hand holding a lotus and a book respectively; whereas the word 'sūcī-hasta' would literally mean a hand holding a sewing needle; but really it denotes the pointing pose. The word 'daṇḍa-hasta' may stand for both, the emblem as well as a specific gesture. Further again, the word 'mudrā' is also used in a restricted sense of a hand pose, *e.g.* jñāna-mudrā, cinmudrā or vyākhyāna-mudrā—all these denote the peculiar posture in which the palm with fingers is shown.

As regards the word 'hasta', Dr. Bannerjea, observes that it is generally used in cases where the whole of the arm along with the hand is shown in a particular pose (cf. daṇḍahasta, gaja-hasta, kaṭi-hasta, etc.). But as per the writer's observations before, the word 'mudrā' in Indian Iconography, should be taken in a wider sense to denote the whole kingdom of symbolism associated with the images of divinities.

A reference has been made to R. K. Poduval's three broad divisions of mudrās (cf. his 'Mudrās in Art'). His contention is that he has recognised as many as 64 mudrās in Art and 108 in Tantra. Among the 45 Tāntric Mudrās as reproduced by Poduval, such as añjali, vandanī, vaināyakī, etc., etc., Dr. Bannerjea's observations (D. H. I. p. 249) are worth quoting; 'A careful analysis of these names show that some are connected with the deities to be worshipped, while others with the worshipper, a third set again symbolising the upacāras used in worship'.

Without entering into further discussions whether Poduval's contentions are satisfactory or otherwise, let us see how many hasta-mudrās are found depicted in early art of India. The following tabulation will suffice to supply this important information as gathered from Bannerjea's work.

The following hasta-mudrās are depicted in early representations of the Indian divinities and their attendants :—

1. Abhaya
2. Varada
3. Añjali
4. Dhyāna or yoga

5. Jñāna
6. Vyākhyāna
7. Dharmacakra
8. Kaṭyavalambita
9. Kaṭaka or Simhakarṇa
10. Gaja or daṇḍa
11. Sūcī
12. Tarjanī
13. Vismaya
14. Bhūsparśa

Abhaya—It is also known as Śāntida (cf. Br. S. ch. 57-vv-33-5) the hand turned towards the visitor, (*i. e.* turned to front) with fingers raised upwards. Its early illustrations are Mathura Buddha figure of the Kushan period ; Śiva-Viśvāmitra figure (on the coins of Dharaghoṣa); King Brahmadatta in illustration of Mahākapi Jātaka at Bharhut. 'This is one of the commonest mudrās in which one or other hand of the Brahmanical, Buddhist and Jain images is shown, and it stands for assurance of fearlessness, tranquillity and protection given by the deity to his worshipper'—D. H. I. p. 251.

Varada.—It is also another of the typically common mudrās in iconographic illustrations of ancient and medieval India, symbolises the bestowal of boon or benediction by the god on his votary. Utpala, the celebrated commentator of Br. S. explains this mudrā as the pose in which the palm with fingers pointing downwords is shown inside out. The antiquity of this pose goes as far back as the age of Indus Valley civilization (cf. Mohenjodaro seals containing figures of a god seated in yoga posture and Harappa terracotta human figurines). Sri M. S. Vatsa has described several such Harappa figures—vide 'Excavations at Harapa', p. 294, pl. LXXVI. Kubera (Kupiro Yakho) is also depicted in Bharhut with his hands in this pose.

Dhyāna—Yoga—or Samādhi-mudrā :—'It is that particular pose in which the palm of the right hand is placed in that of the left and both together are laid on the crossed legs of the seated image'—Rao. Our early literature abound the description of this yogic posture (cf. Bhagvadgītā VI. 13 ; Sāmaññaphalasutta ; Kumārasambhava Canto. III. 47). Regarding its illustrations in the early art Dr. Bannerjea says (D. H. I. p. 253-54): "The earliest approach to the Dhyāna-mudrā of the texts, as explained by the quotation from Rao, is to be found in the figure of a deity seated on a lotus seat, appearing on certain copper coins of Ujjayanī, that can be dated in 2nd-3rd century B. C. In Gandhara some of the numerous Buddha figures are shown with their hands in this pose ; its association with asceticism (tapas) is characteristically emphasised in the figures of Buddha

practising asceticism in the collections of the Peshawar and Lahore Museums. The red sandstone figure of Pārśvanātha from Mathura, now in the collection of the Lucknow Museum, shows the Jina seated erect with his legs crossed and his hands in Dhyāna-mudrā; it belongs to the early Kushan period. Many images, Brahmanical, Buddhist and Jain, of the Gupta period, show this pose, two Yogāsana-Viṣṇu figures in the Mathura Museum characteristically portraying it".

Jñāna-Mudrā :—Rao says, 'the tips of the middle finger and the thumb are joined together and held near the heart, with the palm of the hand turned towards the head'. Bharhut railings typify this pose as an early example in Ajakālaka Yakṣa and other representations. The front right hand of the figure of Nārāyaṇa in the Nara-Nārāyaṇa relief at Deogarh, is its Gupta period illustration. Dhyan Budha figures of early period also illustrate this. It may be remarked that this mudrā is particularly associated with Śiva's Dakṣiṇāmūrti and unfortunately its correct representation in early art is yet to come to light.

Cinmudrā :—It is described by Rao thus-'the tips of the thumb and the forefinger are made to touch each other, so as to form a circle, the other fingers being kept open. The plam of the hand is made to face the front'. 'The hand in this pose is usually raised upwards near the breast and it appears that this is the exact counterpart of jñana-mudrā'—Bannerjea. This mudrā is adopted when an explanation or exposition is being given, hence it is also called Vyākhyāna-mudrā and Sandarśana-mudrā. Illustrations :—1. The extreme right section of a large panel in the cave temple of Rameśvara at Ellora depicts Subrahmaṇya teaching his father Śiva the significance of Om; the right hand of polycephalous god is shown in the Vyākhyāna pose, a rosary being shown in the palm; 2. The two-armed figure of Nara in the Deogarh relief just referred to, shows his right hand in the same pose, a rosary being also placed in the hand. 3. 'One of the earliest representations of a teacher expounding his lessons or doctrines is to be found at Bharhut where the sage Dīrghatapasvī is shown in the attitude of instructing his pupils'—Bannerjea.

Dharmacakra :—It is characteristic of Buddha images alone. It symbolises the first preaching of the Law by the Master at Sarnath, 'thus figuratively speaking, setting thenceforward the 'Wheel of the Law' in motion. It is also used in the representation of the Great Miracles at Śrāvastī. The Gandhara images, in the opinion of

Dr. Bannerjea (D. H. I. p. 256) could not give an authentic representation of this pose. 'But in the truely Indian images of Buddha from the Gupta period onwards, the Dharmacakra-mudrā is invariably presented in the manner shown in Fig. 4, Plate III of this book'. Dr. Bannerjea further remarks—'this hand-pose is nothing but the combined representation of jñāna and vyākhyāna-mudrās, the left hand being in the former and the right in the latter'.

Kaṭyavalambita—or Kaṭisaṃsthita-hasta :—It is the pose in which 'the arm is let down so as to hang by the side of the body, and the hand is made to rest on the loin, indicating thus a posture of ease'—Rao. This is the most popular and commonly met mudrā in the artistic remains. Coomarswamy takes it as the iconographic pose par execllence in ancient and medieval India. Dr. Bannerjea has a long ist to represent this pose, a tabulation of some of the more famous ones is given below vide—Early Indian coin-devices:

1. Śiva on some coins of Wema Kadphises,
2. Śiva-Viśvāmitra on Dharghoṣa's silver coins
3. Śiva-chatreśvara on some Kuniṇḍa coins.
4. Lakṣmī on the unique coin with the legend 'Pakhalavadidevata,' *i. e.* Puṣkalāvatī-devatā grouped by the numismatists in the Indo-Scythic series.

5. Durgā Simha-vāhinī or Ekānamśā on some copper coins of Azes, identified by Dr. Bannerjea on the authority of the Bṛhatsamhitā's description of this goddess-Ekānamśā.

'The standing images of Buddha, the Nāgas and various other divinities, of the early Kushan and subsequent periods found at Mathura and adjacent places very frequently display this attitude; the Katra, Anyor and Mankuwar images of seated Buddha also show the same pose', Bannerjea.

Kaṭaka—or Simhakarṇa-hasta :—It denotes that particular pose where in 'the tips of the fingers are loosely applied to the thumb so as to form a ring or, as some what poetically expressed by the latter name, so as to resemble a lion's ear'—Rao. It is specially suited to figures of goddesses and is very common also. Sirimā devata at Bharhut is one of its earliest representations.

Daṇḍa-hasta or Gaja-hasta :—'It has got the technical sense of the arm thrown forward (sometimes across the body), appearing like a straight staff or the lolling trunk of an elephant'. The palm in this pose

'seems to be in Vaināyakī mudrā', Bannerjea. It is finely illustrated in the well-known Naṭarāja images of Śiva. Nṛtya-Gaṇapati, Kṛṣṇa Kāliya-damana, dancing Cāmuṇḍā are also some of the more famous figures representing this pose. Bharhut sculptures of the Apsaras also depict this pose.

Sūcīhasta :—It has already keen briefly noted.

Tarjanī-hasta :—It is a very suggestive hand-pose where the projected finger of the right hand points upwards (in the sūcī, it usually points downwards, the hand being held down), 'as if the hand is warning or scolding another' (Rao) 'In Vajrayāna Sādhanās', remarks Bannerjea, 'Marīcī and several other goddesses are very often described as 'tarjanīpāśa-hasta'—which means that the noose which is meant for chastisement, is placed in the same hand which is shown in threatening pose. Bharhut coping stones again illustrate this pose also in a Jataka relief. (cf. Gahapati Jataka, the house-holder Bodhisattva is represented in this attitude). Dr. Bannerjea has corrected Barua in his observation of Sudarśanā Yakṣiṇī in Bharhut, who also is depicted in a pose similar to tarjanī.

Vismaya-hasta :—It indicates astonishment and wonder 'In this pose the forearm is held up with the fingers of the hand pointing up and the palm turned away from the observer'. 'The relief illustrating the Caṇḍeśānugrahamūrti of Śiva in the Kailasanatha temple at Conjeevaram belonging to the Pallava period' is an example. A railing pillar relief of the Saka-Kushan period in the collection of Mathura Museum, depicts a male figure in this attitude. Dr. V. S. Agarwala and Upadhyaya have rightly identified this figure as the young hermit Ṛṣyaśṛṅga and they observe 'This mudrā is indicative of astonishment (vismaya) and reflection (vitarka). The eye balls are turned upwards and the whole expression is one of deliberation in which an awareness of the immediate surroundings is absent. Satisfaction beams on the face'. Dr. Bannerjea comments: The story of Ṛṣyaśṛṅga is often narrated in the Brahmanical and Buddhist literature and the most suggestive moment in it is that in which the young Brahmacārī beholds a maiden for the first time; the artist has chosen this moment and has very effectively portrayed the pleasant wonder of the unsophisticated youth when sex-consciousness dawns in his mind'. A Kumārasambhava passage (III. 41) describing Nandī guarding the entrance of Śiva's place of medtation has also been taken by Dr. Agarwala to illustrate this pose. Dr. Bannerjea gives a further artistic illustration of this pose in the bronze image of Hanūmān belonging to the temple of Shermadevi in the Tinnevelly district of

Madras State. A Bharhut relief (victory of Buddha over Mara) also depicts this pose. 'Exactly the same posture is shown on similar figures appearing in the scene of Buddha's birth in numerous reliefs from Gandhara'.

The two more mudras—**Kāyotsarga** and **Bhūsparśa**—characteristic mainly of the Jain and Buddhist images, respectively may also be referred to now. The former pose is usually adopted in the representations of Jinas. In it the hands are shown hanging straight down the side of the body without the least bend in any of the limbs; this is described by Varāhamihira as Ājānulamba-bāhu, *i. e.* 'the arms long enough to reach the knees'—this is one of the characteristic signs of great men and divine beings.—Bannerjea.

The bhūsparśa, on the otherhand, is particularly associated with Buddhist iconography. In this pose, the left hand rests on the lap with palm outward and the right with the palm inward touches the seat below. 'This pose illustrates the story of Buddha's calling the earth as his witness for testifying to his right to sit on the Vajrāsana under the Bodhi tree, which was challenged by Mara, just prior to his enlightenment'. Gründwedel has remarked that 'certain hand postures attached themselves to particular legends and the position of the hands in the chief figure becomes an indication of the legend' (Buddhist Art', p. 177). This observation is mainly applicable to the two, *viz.*, the dharmacakra and the. bhūsparśa mudrās, both these were principally connected with Buddhism and in the developed Mahāyāna Iconography they were the typical hand poses of the two Dhyānī Buddhas *viz.*, Vairocana and Akṣobhya, respectively. 'The nearest of the latter pose in Hindu Iconography is to be found in the two-armed figure of Nara in the Deograha relief already noted, where the god is seated in the ardhaparyaṅka fashion on a raised seat with index and the middle fingers of his left hand touching his seat; but unlike the Buddhist mode of representing the mudrā, we find here the palm of the hand turned outwards'.

II. Poses of the Body.

The various positions in which the figure may appear have been variously named in various texts. For example in the Viṣṇu-dharmottara Part III (Dr. Kramresch's translation page 13-14) there are nine leading attitudes in which the figure is made to appear and they are:—

1. Ṛjvāgata—the front view;
2. Anṛju—the back view;

3. Sācikṛta Śarīa—a bent position in profile view;

4. Ardhavilocana—the face in profile, the body in three-quarter-porfile view;

5. Pārśavāgata—the side view proper;

6. Parāvṛtta—with head and shoulder belt, turned backwards;

7. Pṛṣṭhāgata—back view with upper part of the body partly visible in forlorn profile;

8. Parivṛtta—with the body sharply turned back form the waist and upwards; and lastly,

9. Samānata—the back view in squatting position with body bent.

The complete list of these sthānas in which the figures of gods are to be shown according to the authority of the Viṣṇudharmottara itself (cf. J. N. Bannerjea's D. H. I. also p. 267) is: Ṛjvāgata, Anṛju Madhyārdha, Ardhārdha, Sācikṛtamukha, Nata, Gaṇḍaparāvṛtta, Pṛṣṭhāgata (?) Pārṣvāgata, Ullepa, Calita,, Uṭtān and Valita. This enlargement is perhaps due to the law of 'fore-shortening, (kṣaya-vṛddhi)

It may be remarked here that a perusal of these Sthānas gives an impression that these do not fittingly represent my classification of the bodily poses. They are in a way, a mixture of the bodily poses with those of the postures of the legs and feet: "The above poses are characterised by the postion of legs and feet which are varied by a series of motions like Vaiśakha, Ālidha, and Pratyālidha, etc." (ibid 267).

The Samarāṅgaṇa-Sūtradhāra also classifies these Sthānas in nine different attitudes and these are:—

(*a*) 1. Ṛjvāgataī 2. Ardharjvāgata 3. Sācikṛta 4. Adhyrdhākṣa 5. Pārśvāgata.

(*b*) 6. to 9. The fourfold Parivrttas,

(*c*) together with twentyfold Vyntaras. Thus according to the Samarāṅgaṇa - Sūtradhāra, these poses consist in these varieties of bodily poses, the first principal varieties among them being only five (cf. 1 to 5) and the second and third i. e. (b) & (c) are Parivrttas and their antras—inter-poses.

It may be brought home to the reader that there are three principal texts of Northen India—Viṣṇudharmottara, Samarāṅgaṇa and Aparājita·pracchā, where these poses have been done justice in their technical exposition. The Samarāṅgana-Sūtradhara (ch. 79—Ṛjvāga-

tādisthāna-lakṣaṇa) is the completest account and this chapter of full three hundred thirty-eight lines, when translated will throw a good deal of light on this most complicated and technical canon of Hindu Iconography. In the present dessertation, however, this translation is left unattempted for the simple reason that the text at many places need emandations and unless a proper concentration on this side of study is also made, the result may not be very satisfactory. I, therefore, propose to do it in a subsequent volume in the series of 'Bhārtīya Vāstuśāstra'.

As regards Aparājita-pracchā, it does not make any innovation on the topic except that its delineations on the Dhruvaberas or the principal types of Viṣṇu images' *viz.*, Sthānaka (standing), Āsana (seated) and Śayana (reclining) are full of innovations, taken into account a head in connection with Viṣṇu icons.

Now remains the Viṣṇudharmottaram-passages on this topic and I am taking liberty to use Dr. Bannerjea's translation and the comments thereof. As already pointed out before, that these poses (ṛjvāgata etc.,) are characterized by the position of the legs and feet which are varied by a series of motions like vaiśākha, ālīḍha and pratyālīḍha (poses peculiar to archers—'तत्र वैशाखमालीढं प्रत्यालीढञ्च धन्विनाम्), citragomūtrikā-gata and viṣama (peculiar to welders of sword and shield), calita, khalita (valita ?) āyasta (āyata ?), and ālīdhaikapāda (peculiar in turn to the holders of a spear, a tomara, *i. e.* an iron club, a stone and a bhiṇḍipāla, *i.e.* a small javelin or dart) and savalgita (in a sort of gallop?—pose peculiar to the persons who hold a wheel, a trident, a mace, a kuṇapa, *i. e.* a kind of spear). These varieties of the positions of legs and feet are in addition to the two principal groups of standing poses, viz., sama and ardhasama or asama (cf. III group ahead) which mean 'well-planted' and 'in motion', respectively:—

समश्चार्धसमाः पादाः सुस्थितानि चलानि च ।
समासमपदस्थञ्च द्विविधं स्थानक भवेत् ॥

Samapāda is also known as the stance which is 'pādabhūyiṣṭha' (feet firmly and squarely planted ?), while the other type (*i. e.* asama or ardhasama) should be (known) as maṇḍala (in rotarory motion) :

तद् गत्वा पदभूयिष्ठं स्थानं समपदं स्मृतम् ।
मण्डलञ्च द्वितीयं स्यात्............ ॥

'One foot firmly planted, the other shown in moving posture, is really the ardhasampāda or ekasampāda'—cf. the description of the standing pose of a female figure vide V. D. Bk. III Ch. 39, 49-50.

'One of the legs (should) be in Samasthāna (straightly planted), the other in the vidgala (does it refer to the manner of showing one by crossing the other firmly planted leg ?..............), the body should be shown in a graceful manner, sometimes held by supports, charming with its grace and dalliance, with the front part of, the loins being broad and spacious, with one leg firm and well adjusted'.

III. Postures of the legs

The third variety of the Mudrās as described by this text has been termed by me as postures (not poses) of the legs. In a previous chapter under the general classification of the images, one of the classifications consists of three varieties in relation to the Dhruva Beras of Viṣṇu images namely Sthānaka (standing posture), Āsana (sitting posture) and Śayana (reclining position). Accordingly in the representation of the male Sthānaka mūrties, six different standing postures are adopted by the author of the Samarāṅgaṇa-Sūtradhāra and they are :—

1. Vaiṣṇavam
2. Samapādam
3. Vaiśākham
4. Maṇḍalam
5. Ālīḍham
6. Pratyālīḍham

The text also offers three postures in relation to representation of the female-sthānaka mūrties—'vide S. S. 80-13.

1. **Vaisnavam.**—It is so called because the presiding deity, to whome this particular pose is most favourable is Viṣṇu. The distance between the two legs should be of 2½ tāla and one of the legs to be shown as poised and the other tryaśra, a bit bent in a triangular position, both the thighs being a bit bent down (80. 3-5).

2. **Samapādam.**—Its presiding deity is Brahmā. It is also called Samabhaṅga—this denotes the equiposed body where 'the right and left of the figures are disposed symetrically, the Sūtra or plumb line passingthrough the navel, from the crown of the head to a part midway between the heels' (Tagore). "Thus", says J. N. Bannerjea, "the weight of the whole body is equally distributed on both the legs and the pose is firm, erect, there being no bend in the body. This posture is illustrated in many Indian images which are shown in this attitude, the most typical being the early and late figures of the Jain Tīrthankaras". Sirimā devata and many other Vyantara-devatās on the Bharhut railing stand in the samabhaṅga attitude. Early Indian coins and seals such as varieties of Śiva on Ujjayinī and Audumbara coins ; Mahāsena on Huvishka's coins ; Gaja-laksmi on Bhita seal also illustrate this pose.

3. **Vaiśākha.**—Here the distance between the two legs is 3½ tāla—one leg being aśra and the other pakṣasthita. This posture is known as

Vaiśākha after the god Viśakha, who is the presiding deity of this posture. As already pointed out this posture is pecular to the archors.

4. **Mandalam.**—Its presiding deity is Indra .The distance between the two legs being 4 tālas—one leg tryaśra, the other pakṣasthita and the waist and the knee being identical (.................). It has already been noticed and explained above (cf., V. D.'s definitions and Bannejera's translations thereof).

5. **Ālīdham.**—Rudra is its Presiding Lord. In it the distance of the stretched up right leg and its left companion between each other is five tālas.

6. **Pratyālīdha.**—It is the reverse of the Āliḍha. The right leg was stretched up in the former. Here it is bent up and the left one is spread, instead of being bent down.

"Āliḍha-pāda, which is sometimes loosely called ālīḍhāsana, denotes that particular mode of standing in which the right knee is thrown to the front and the leg retracted, while pratyālīḍha-pāda is just its opposite; both these attitudes are adopted in shooting arrows and one of the earliest depictions of these poses is to be found in the two arrow-shooting figures of Uṣā and Pratyuṣā, goddesses of dawn, accompanying Sūrya, in a pillar of the old stone railing at Bodhi Gaya" (D. H. I. P. 266). Dr. Bannerjea has given a very good representation of praty-ālīḍha pose of a figure appearing on some punch marked coins among the Purneahoard—Śiva appearing on the Sirkap bronze seal of Śivarakṣita and some copper coins of Maues also approach this posture. Hindu goddess Tārā as per the descriptions of Tantrasāra of Āgamavāgīśa also assumes this pratyālīḍha attitude. Some Yakṣṇīs of Bharhut and Mathura railings are also depicted in this pose. A good many medieval and modern images of Kṛṣṇa in several of his līlāmūrtis are also shown in this pose.

In the end a word need be said about poses technically called Ābhanga, Tribhanga and Atibhanga. A. N. Tagore (vide his 'Some notes on Indian Artistic Anatomy') has very brilliantly brought out the implication of these poses. "**Ābhanga** is that form of standing pose, in which the plumb line or the centre line, from the crown of the head to a point midway between the heels, passes slightly to the right of the naval"—Tagore. Its early representations are: Śiva on some Ujjayinī coins and those of Wema Kadphises as well as on a square copper coin of Maues and a few coins of Huvishka portray this picture. Similar are the examples like Umā, Skanda-Kumāra and Viśākha, on some coins of Huvishka, etc. These are some of the famous illustrations.

The **tribhaṅga** pose has been described by Tagore as one in which 'the centre line passes through the left (or right) pupil, the middle of the chest, the left (or right) of the navel, down to the heels. The lower limbs, from the hips to the feet, are displaced to the right (or left) of the figure, the trunk between the hips and neck, to the left (or right) while the head leans towards the right (or left).' This pose is so called because the number of the bends in the figure is three and so the name is quite appropriate.

Dr. Bannerjea observes; 'The pose may not be as common as the other two, but it is also used in the iconographic art of ancient and medieval India, especially in the representations of goddesses and other attendants of principal deities. Ṛṣyaśṛṅga on the Mathura railing—and the goddesses on certain copper coins of Azes, tentatively identified by me as Durgā....are undoubtedly depicted in the tribhanga pose.'

Now remains **atibhaṅga.** It is really an emphasised form of tribhaṅaga, 'the sweep of the tribhaṅga curve being considerably enhanced. The upper portion of the body above the limbs below are thrown to right or left, backwards or forwards, like a tree caught in a storm'. This type is comparatively rarely represented in Indian art and is used in the depiction of dynamic action of the divinity; several ugra (terrific) forms of Śiva and Śākta deities and various krodha-devatās of Vajrayāna Buddhism are usually depicted in this manner'—Bannerjea (D. H. I. P. 266).

Something ought to have been said here of the Dancing Poses, intimately associated with Naṭarāja Śiva; but they are reserved for exposition ahead—Śaiva Icons—the Nṛtta-mūrtis.

Before closing the Chapter two more 'mudrās' may be only hinted at here. The first is the mode in which certain figures were depicted in the iconographic art of ancient and medieval India. It is the flying one and as it is intimately associated with Gandharvas and Vidyādharas, it woned be taken ahead—Pratimā-lakṣaṇa Pt. II—'the Gandharvas'. As regards the second it is conventional representation of the clouds in the early and medieval art. It is also associated with these celetial figures—the gandharvas and vidyādharas, who make their aerial sojourn through the firmament and therefore its indication or representation has formed an important topic of the iconographer's art. The V. D. has prescribed the canon (vide its discourse on the Painting—Book III) and it will be taken up in its proper place vide Pt. III—the Pictorial Art.

CHAPTER VI

MUDRĀS (*continued*)

(Objects, Seats, Drapery & Decorations)

This chapter is in continuation of the last chapter. While in the former we have dealt with the Mudrās in their subjective, *i. e.* mental and spiritual attitudes manifesting themselves in the bodily poses. Here in this chapter they are being treated from an objective point of view. To the various attitudes in which the hands of images are shown as many as three chapters have been devoted in the text and their notice has already been taken of, in the previous chapter. Similarly there are a good many other technical terms usually employed in the description of the images such as the postures and poses which the bodies of the images are made to assume, these too have been taken notice of, in the previous chapter (cf. the standing postures and poses of the body). But there is a multitude of terms which denote the costume, ornaments and headgear in which the images are represented together with the objects which images of gods are shown to bear in their hands, such as weapons, implements, musical instruments, animals, birds, etc. These need be taken notice of for the sake of completeness of the topic, though no separate chapter is devoted in the Samarāṅgaṇa-Sūtradhāra for their description. Aparājita-pracchā however has a unique distinction to devote some Sūtras to this side of iconographical treatment. Śilparatna and Mānasāra are also credited to have taken up this subject (P. L. p. 50-55).

In the previous chapter I have maintained the thesis that Mudrās should not be taken only to denote the poses of the hands, body and the legs and feet alone, but they are also the symbolic representations of the characteristic emblems of the divinities. In this sense all the symbols characteristic of a particular deity can stand for mudrās. Mudrās as poses of the hands, etc. and current in literature are more intimately connected with the Buddhist images. The Brahmanic images being full of their characteristic emblems, like dresses, ornaments, seats, and conveyances have not been shown with so many intricacies of the mudrās as they are generally understood, by the Indian artists.

It may, however, be again remarked that as per the thesis of the writer taking mudrās in broader sense, it is obivious that in orthodox Hindu literature, the mudrās are symbolic reproductions of the characteristic emblems of the divinities and not, generally speaking, the

peculiar positions of the hands and fingers or feet and body as those of Buddhist and Jain figures. 'The reason why mudrās are less important in orthodox Hindu art may be explained by the presence of their substitutes in a great number of weapons and attributes held by Brahmanic deities.'

This contention is borne out by the following quotation from Tantra-sāra :

एकोनविंशतिर्मुद्राः विष्णोरुक्ता मनीषिभिः ।
शंखचक्रगदापद्म —— वेणुश्रीवत्सकौस्तुभाः ।।
... ...शिवस्य दशमुद्रिकाः ।
लिंगयोनित्रिशूलाख्या मालेष्टाभीमृगाह्वयाः ।।
सूर्यस्यैकैव पद्माख्या सप्तमुद्रा गणेशितुः ।
लल्मीमुद्रार्च्चने लक्ष्म्या वाग्वादिन्याश्च पूजने ।।
अक्षमाला तथा वीणा व्याख्या-पुस्तकमुद्रिकाः ।
सप्तजिह्वाह्वया मुद्रा विज्ञेया वह्निपूजने ।।

Thus nineteen mudrās are known to be of Viṣṇu—some of them are śaṅkha, cakra, gadā, padma, śrīvatsa, kaustubha, vanamālā etc. Śiva has ten mudrās sacred to him, *i. e.*, the liṅgam or the phyllic symbol, the trident, the rosary, ḍamaru, etc. Sūrya or the sun has one mudrā, namely the lotus. Gaṇeśa has seven mudras, some of which are the tusk, the goad, the axe, the rice-ball etc. The mudrās for Sarasvatī are the lute, the book and the rosary. Similarly the mudrā for Agni is seven flames—I. I. p. 46.

The symbols or mudrās in the broad sense of the term (which I have introduced) are accessories to the main figure—the conductors, as it were, between the image and the idea. Thus the observation of the elephant in the image of Indra brings back the whole idea of Royalty of which an elephant used to be a fundamental emblem. The bull, in India, is a sombol of Dharma and was thus used as the vehicle of Śiva, the great yogī. Symbolism in India is the key note of its culture and philosophy.

It is from this broad stand point that we have bestowed upon our gods and goddesses the following weapons and implements.

I. Objects

A—Weapons and Implements.—The weapons and the implements that are generally mentioned in the manuals of Iconography in

relation to the description of the images of gods are tabulated as hereunder indicating also their association with the particular gods or goddesses :—

(i) Weapons

S. No.	Weapons	Gods & Goddesses
1.	Cakra (Sudarśana)	Viṣṇu
2.	Gadā (Kaumodakī)	,,
3.	Śārṅga—the bow	,,
4.	Triśūla (or Śula)	Śiva
5.	Pināka	,,
6.	Khaṭvāṅga	,,
7.	Agni	,,
8.	Paraśu	,,
9.	Ankuśa	Gaṇeśa
10.	Pāśa	,,
11.	Śakti	Subrahmaṇya
12.	Vajra	,, (also Indra)
13.	Ṭaṅka	,,
14.	Musala	Balarāma
15.	Hala	,,
16.	Śara (arrow)	Kārtikeya, the war lord (cf. S. S. 77. 27-28).
17.	Khaḍga (Sword)	,,
18.	Musṛṇṭhī	,,
19.	Mudgara (club)	,,
20.	Kheṭa (Shield)	,,
21.	Dhanuṣ (bow)	,,
22.	Patākā (Flag staff)	,,
23.	Parigha	Durgā
24.	Pattisa (spear)	,,
25.	Carma (skin shield)	,,

Aparājita-pracchā, among the manuals of Northern texts, has a unique credit of describing as many as thirty weapons—vide Sūtra 235 (Pr. L. pp. 43-43). The number 36 (sattrimśati) of the weapons (Āyudhas) is perhaps traditional like No. 16 of the ornaments (Ṣodaśa-

Ābhūṣaṇas). These Āyudhas of the Aparājita are tabulated as hereunder :

1. Triśūla	13. Daṇḍa	25. Śīrṣaka
2. kṣhurikā	14. Śamkha	26. Sarpa
3. Khaḍga	15. Cakra	27. Śṛṅga
4. Kheṭaka	16. Gadā	28. Hala
5. Khaṭvāṅga	17. Vajra	29. Kuntaka
6. Dhanuṣ	18. Śakti	30. Pustaka
7. Bāṇa	19. Mudgara	31. Akṣamālā
8. Pāśa	20. Bhṛśuṇḍī	32. Kamaṇḍalu
9. Aṅkuśa	21. Musala	33. Sruk
10. Ghaṇṭā	22. Paraśu	34. Padma
11. Riṣṭi	23. Kartikā	35. Patra and
12. Darpaṇa	24. Kapāla	36. Yoga-mudrā.

N. B.—A glance at these will show some of these so called āyudhas (Nos. 12, 24, 25, 27, 30 to 36) are really symbolic objects placed in the hands and they may be called improvished weapons.

Śilparatna, another text of repute belonging to the Southern group of Śilpa manuals has also described certain weapons (Chap. 16. pp. 54-66; Pr. L. p. 45) like dhanuṣ, śara, taṅka, mṛga, cakra, śamkha, damaru, kamaṇḍalu, padma and nāla—some of which, as remarked, are only improvised weapons.

Now some remarks need be made about these weapons and their presentation in art :

Trisula.—It is a weapon par excellence of Śiva. Its sculpturing or iconography presupposes the same material, of which the image bearing it, is made. The Śilparatna is emphatic enough to impress that

"यद् द्रव्येण कृतं बिम्बं तेनैवायुधमाचरेत्"

According to A.P. it has four principal parts, the daṇḍa, the two pakṣas and the śakti, in the middle. The pakṣas, the blades are enjoined to be sharp enough to terrify and śakti-part should be overlaid with 'kaṅṭakas' and it should a bit higher than the two blades. As regards the daṇḍa, its staff, the proportions of its length and thickness (or width) is ten to one respectively.

Dr. Bannerjea holds that triśūla or śūla and paraśu in some instances go together in their early representations—the coin devices (cf. Pl. I, Figs. 16, 19, 21 and Pl. VIII. Fig. 10—D.H.I.). There are however some coin devices which illustrate independent position (cf. Pl. I, Fig. 15; Pl. VIII Figs. 16-18 and Pl. X. Fig. 4—D.H.I.).

Ksurika—Kṣurikā as described in the text is nothing more than what we possess and use it in the household. It is said to be of seven types—Kaumārī, Lakṣmī, Śamkhinī, Tundukā, Pāpinī, Subhagā and Lākṣā. Their proportions vary from six to twelve aṅgulas. Its muṣṭi should be of four aṅgulas in length and in its upper part it should be well beaten and its bottom to be in the shape of barley and of course it is to be studded with a wedge. The text warns the sculptor to avoid its ill proportions otherwise misfortunes are the outcome.

Khadga—Means a sword and various names are used to denote swords particular to different deities, the sword of Vāsudeva-Viṣṇu is Nandaka, while the one placed in the hand of the consort of Pradyumna is Nistrimśa. Its sculptural varieties and the proportions, there of, as given in the A. P. are 50 aṅgulas, the superior variety; 48 the middle or medium and 46 the inferrior one. The sword having its edge like corn barley is called 'Yavaka'. Regarding its shape instruction is : पालिकोर्ध्वे यवं कुर्यात्ताडकाधस्तु ग्राहकम् ।

Khetaka—Bṛhatsamhitā (ch. 57, v. 40) alludes this weapon in the description of the consort of Śāmba, the son of Vāsudeva-Kṛṣṇa. The S.S. allots it to Kārtikeya (ch. 77). It is a shield either round or oblong in shape; it is primarily a weapon of defence and used to be made of wood, metal or skin. On account of its being made of hide it is very often named carma in iconographical texts.

It is also a kind of sword and the A.P. describes it, in the proportions of Khaḍga; only its diameter is to be bigger by two aṅgulas than that of the Khaḍga. Like Khaḍga it can also take three varieties, the superior, etc.

Khaṭvāṅga—Rao describes (E.H.I.) it as 'a curious sort of club, made up of bone of the forearm or the leg, to end of which a human skull is attached through its forearm'. Dr. Bannerjea comments (D.H.I.p. 302): 'This description shows how hideous the weapon was, though in some of its late medieval representations, this character is somewhat subdued by the replacement of the osseous shaft by a well-carved and ornamented wooden handle; this weapon is peculiar to the awe-inspiring forms of the Devī and her Consort Śiva, such as Cāmuṇḍā and Bhairava." This latter refinement is also indicated in corrupt lines of the A.P. describing this weapon—'हेमदण्डविभूषितः'

Dhanuṣ and Bāṇa—*i.e.* bow and arrow, both these go together. Special names are given to the bows held by different gods; the bow of Śiva is pināka and that of Viṣṇu is called Śārṅga. 'The bow held by

Pradyumna (Manmatha, Kāmadeva—the same as Māra in Buddhist mythology) is floral (he is also called Puṣpadhanvā) and having arrows five in number (Pañca-sara). Manmatha, the God of love, is, sometimes (especially in the medieaval period), endowed with a sugar-cane bow'.—Bannerjea.

A.P. (after describing the bow) classifies the arrow as of three-fold variety (cf. Pr. L. p. 44).

कुम्भके कुम्गयेद् वाणं पूरकेण तु पुरयेत् ।
रेचके रेचयेद् बाणं त्रिविधं शरलक्षणम् ॥

Pāśa and Aṇkuśa—The former is a noose or lasso used in binding one's enemies. It is sometimes shown in the form of a snake (nāgapāśa). Rao observes: 'It is represented in sculptures as consisting of two or even three ropes made into a single or double loop. The latter, *i.e.* amkuśa, an elephant goad, is a weapon consisting of a sharp metal hook attached to a wooden handle'. This description as given by Rao is corroborated by A.P.—'मकरद्वित्रिकं वापि पाशो ग्रन्थिसमाकुलम्' ।

Ghanṭā Riṣṭi, Darpaṇa and Daṇḍa—The first weapon will go after the bell, riṣṭikā is four-bladed, darpaṅa looking glass, is a mirror, and daṇḍa, the staff, takes the proportions of a sword—A.P.

Śaṅkha Cakra and Gadā—The Śaṅkha is described as dakṣiṇāvarta, Cakra cārayuta, gadā after the dimensions of the sword—A.P. According to Śilparatna (P. L. p. 45), śamkha and cakra are of equal proportions, *i.e.* of 12 aṅgulas in vistāra. A detailed notice, however, will reveal that these are very important weapons associated with the most popular gods of Hindu panthèon (as already pointed out).

Śaṅkha—is an ordinary conchshell specially associated to Viṣṇu images. It is known by the name of Pāñcajanya (said to have been made out of a bone of the demon Pañcajana, killed by the god). In Bhagvadgītā (Canto I) is given a vivid description of the various śaṅkhas used by the principal warriors assembled in the battle-field of Kurukṣetra, and one that was blown by Hṛṣikeśa—Vāsudeva-Kṛṣṇa—was this pāñcajanya as recounted by Sañjaya. In ancient India, these conch-shells were used to be blown, on the battle-field, to inspire the soldiers and strike the terror into the hearts of enemies. Rao's observations on its sculptural varieties are worth mentioning: 'The conch represented in sculptures is either a plain conch, held in the hand with all the five fingers by its open end (pl. I. Fig. 1) or an ornamented one, having its head or spiral top covered with a decorative metal cap,

surmounted by the head of a mythical lion, and having a cloth tied round it so that portions of it may hang on either side (Pl. 1 fig. 2). There are also tassels or pearls hanging on the sides. Curiously enough a śaṅkha of this description is shown, so as to be held between the first two fingers which is indeed a difficult task to perform. In a few instances, attached to the lower end of the śaṅkha, there is a thick jwelled ribbon, which is made to serve as a handle (Pl. 1. fig. 3). Sometimes this ornamental variety of śaṅkha is shown with 'jvālās' or flames of fire on the top and on the sides'.

Cakra—is also characteristically Vaiṣṇava weapon. It is also carried by Durgā. It 'is a wheel, the one par excellence held by Viṣṇu, being Sudarśana and the Pañcarātra texts like Ahirbudhnya Samhitā elaborately describe the latter. In art it is represented in two ways either as a cart wheel...or an ornamental disc; sometimes in the form of a full-blown lotus, petals serving at the spokes'.

Gadā—or the Indian club or mace is usually represented as thicker than the daṇḍa or the ordinary cudgel. Dr. Bannerjea remarks: 'In the very early representations of this weapon found in some Indian coins and seals, no distinction is probably made between these two weapons'. The mace held in the hands of Viṣṇu is known as Kaumodakī (cf. Siśupālavadha canto. III).

Vajra and Sakti—Vajra as defined in the A.P.—'शूलद्वयदीर्घमेकविंशति शूलत:' is not quite clear. As regards Śakti, it is said to be having a blade in the shape of half-moon and it is 12 aṅgulas in measure. Vajra, a thunderbolt, is particularly associated to Indra (and also Śiva). 'It is made up of two similar limbs, each having three claws resembling the claws of birds, and both its parts are connected together by the handle in the middle'—Rao. Dr. Bannerjea observes: 'Vajra seems to have been represented in early art in two different ways: one is club-like appearance, narrow in the middle and wider at both ends (cf...in the upper right hand of Śiva on a coin of Huvishka) and the other is a double-faced weapon ending in projecting prongs at its both ends (... a vajra of this variety, shown behind its personified form on whose head the right hand of Zeus—Indra is placed)'.

Sakti—is a spear, the special weapon of Skanda—Kārtikeya—and Durgā. 'It consists of a metallic piece, either quadrangular or elliptical in shape, with a socket into which a long wooden handle is fixed'—Rao.

Mudgara and Bhrsundi—The A.P. defines a mudgara as capable of holding in hand in its uppermost part and its measure is 16

aṅgulas; bhṛśuṇḍī, on the other hand is two hastas in length and in equal measure....,

As per the S.Ś.'s description of Kārtikeya, both these weapons are particularly favourite to this god of war.

Musala and Parau—The former is defined as 20 aṅgulas in measure of length and 4 aṅgulas in breadth; the latter resembles the half-moon. Musala is the wooden pestle, 'an ordinary cylindrical rod of wood capable of being used as an offensive weapon; it is usually associated with Saṅkarṣaṇa—Balarāma. Paraśu is the battle axe'. Rao says 'The earliar specimens of this are light and graceful. The paraśu of the archaic type consists of a steel blade which is fitted in a turned, light, wooden hand'e. The handle is sometimes fixed in a ring which is attached to the blade of the axe. Sometimes, however, the blade is fixed in a hole bored in the handle. The latter form consists of a heavy club, closely resembling the gadā, into which the head of paraśu is fitted.'

Kartikā, Kapāla and Śīrṣaka.—Kartikā and Kṣurikā take equal proportions; Kapāla is the head bone while Sīrṣaka as a weapon is nothing but the the head (the killed and separated one?) of the enemy.

Sarpa, Sṛṅga, Hala and Kuntaka.—Among these Hala is of particular mention. 'This is the ordinary Indian plough, probably extemporised as a weapon of war'—Rao. It is called also sīra, lāṅgala etc. and is particularly associated with Saṅkaraṣaṇa—Baldeva. Sarpa is definied in the text as 'three-hooded snake.' Śṛṅga is the horn of the cows etc. and Kuntaka, the spear, is of five hastas in length.

Now the last seven (of the ṣaṭtrimśatīrāyudhas) the **pustaka** (said to be sculptured in yugmatāla), **akṣasūaraka** (the rosary for japa) **Kamandalu**, (pādonah?), **Sruk** (of 36 aṅgulas), **padma** (resembling the flower lotus), **patra** (unfettered and tremulous—mukta and lola) and lastly the **yoga-mudrā** (padmasārdha-yugma-hastā) are really not weapons, but symbolic objcets like implements and other objects held in the hands of the deities, a consideration of which is to follow as the second item under this hleading.

But before we close this item a word on **Agni** and **Ṭaṅka**—the two weapons among the 25 weapons tabulated above remains to be said: 'Agni shown as a ball of fire is placed in one of the hands of Śiva-Naṭarāja; it may also be depicted as a torch serving the purpose of an incendiary weapon. The earliest representation of agni as the sacrificial fire (a pot with flames issuing out of it) is found in the scene of the miracle of sacrifice

(performed by Buddha for the conversion of Kāśyapa), carved in the eastern gateway of Sanchi (in medieval Indian art, it is shown in the illustration of the marriage of Śiva-Pārvatī, the Kalyāṇasundaramūrti of Śiva). Ṭaṅka—a stone-mason's chisel, is really an implement, but could also be used as offensive weapons in early times.

(ii) Implements & other Symbols

1.	Sruk	Brahmā	Sacrificial implements in the shape of ladles, the usual emblems of Brahmā.
2.	Sruba	,,	
3.	Kamaṇḍalu	,,	A special characteristic of Brahmā though Śiva, Pārvatī and other deities too are associated with it.
4.	Pustaka	,,	Also of Sarasvatī, the presiding goddess of learning.
5.	Akṣamālā or Akṣasūtra	,,	A rosary of beads either Rudrākṣa or Kamalākṣa. It is also made of corals crystals, rubies and gems, etc. Also of Sarasvatī and Śiva.
6.	Kapāla	Śiva	(i) It is a smybol of Śiva (cf. Kapālabhṛt, one of his names). (ii) It is a cup made out of a human skull, to drink out of which is one of the various rites of a Tāntrika Sādhanā.
7.	Daṇḍa	Yama	A Staff—the Sceptre of Yama. A symbol of authority and punishment.
8.	Darpaṇa	Devī	
9.	Padma	Lakṣmī	
10.	Śrīphala	,,	
11.	Amṛtaghaṭa	,,	
12.	Modaka	Gaṇeśa.	

N. B. The other objects in hands, as hinted by Rao, are animals and birds but they are seldom placed on the hands of the images of deities; rare instances being of a goat or a ram, a deer and a cock. The first three are associated with an extraordinary Śiva figure and the last one with Skanda, Kārtikeya.

B. Musical instrument (as improvised weapons)

1.	Vīṇā or Vallakī	Sarasvatī
2.	Veṇu	Kṛṣṇa
3.	Ḍamarū	Śiva
4.	Śaṅkha (Pāñcajanya)	Viṣṇu
5.	Ghaṅtā	Durgā & Kārtikeya
6.	Mṛdaṅga	— —
7.	Karatāla	— —

Some comments on these musical instruments are necessary to complete their picture in artistic representations:

Vina.—Dakśiṇā-mūrti of Siva is also shown with a Vīṇā in the left hand, the right one being made to play upon it. Dr. Bannerjea writes (D. H. I. p. 303): Vīṇā, in the Śuṅga art of Central India, is shown as a stringed instrument like the Greek harp or lyre; the harp-like Vīṇā appears for the first time in a Bharhut railing pillar, it being placed in the hand of a devatā, probably the prototype of Sarsvartī, the goddess of fine arts and learning.....Another mode of depicting it is the long stringed instrument, somewhat similar to modern 'esrāja' shown in the hands the medieval and modern figures of Sarsvatī and Vīṇādharadakṣiṇā-mūrti of Siva.

Venu or Murali.—is the bamboo flute and usually placed in the hands of some youthful figures of Kṛṣṇa of a comparatively late period, Muralī of Kṛṣṇa was one of the most popular lyrical themes in medieval poertry; the celebrated Hindi poet Sūradāsa has simply immortalised it in signs 'Muralī-mādhurī',

Damaru.—It is a small kettle drum played by the hand and is intimately associated with Śiva, being his characteristic emblem.

Sankha.—described as a weapon of war (cf. 36 Āyudhaś) is really a a musical instrument. **Ghaṇṭā** is a common bell usually placed in one of the hands of multi-armed image of Pārvatī. In the S. S it is also associated with Kārtikeya.

Mrdanga.—a big drum wide in the middle and narrow at the ends, is sometime shown as being played by the divine attendants. **Karatāls** are a pair of metal cymbals struk against each other with hands to keep time with music. They are usually associated with the accessories.

II. Seats

(i) Asana.—We have seen the Mudrās, that is, the poses of hands and fingers together with those associated with body in general and legs and feet in particular. This is one sense in which Mudrās can be taken into consideration. The objects like weapons and implements and other improvised weapons (musical instruments), the object of hands together with the seats can also pass for the Mudrās in their broader sense of the term. The weapons and implements have already been taken into consideration. Let us now come to, the seat (the Āsana). It may mean either sitting posture or the object to sit upon. We are familiar with Yogic Āsanas, where it signifies a variety of modes of sitting assumed in the performance of meditation and mental concentrations. "Iconographically, the Āsana refers to particualr position assumed by the deities, male and female, in their sculptural representations. Āsanas are in fact physical postures of the legs and feet just as Mudrās are postures of the hand and fingers. Symbolism of the Āsana in the representation of the divine images is illustrative of the fact that all forms of Hindu worship are governed by the practical side of Yoga philosophy'. The principal Āsanas which are met with, in the authoritative texts (cf. Ahirbudhnya Samhitā) Chapter 30), are:—1. Cakrāsana 2. Padmāsana 3. Kūrmāsana 4. Mayūrāsana 5. Kaukuṭṭāsana 6. Vīrāsana 7. Svastikāsana 8. Bhadrāsana 9. Simhāsana 10. Muktāsana 11. Gomukhāsana.

J. N. Bannerjea says (vide D. H. I. p. 269-70), "It should be noted that in the above list, some can be understood to mean the particular animal or object whose name is associated with them. Thus Kūrmasana in one context may mean that it is the tortoise which serves as the seat of a particular god or goddess" (cf. the river goddess, Yamunā, who is Kūrmasanā) while in another would indicate that type of sitting pose in which "the legs are crossed so as to make the heels come under the gluteals". Similarly other Āsnas too can be interpreted. These are only the principal varieties of the Āsana as found associated with the images of the deities. The Nirukta-tantra (Śabdakalpadruma) refers to innumerable Āsanas (as many as 84 lacs). Some other Āsanas not listed here though seen in the representation of the deities in sculpture or painting are:—

1. Utkūṭikāsana
2. Paryaṅkāsana
3. Vajrparyaṅkāasana
4. Baddhapadmāsana
5. Vajrāsana
6. Lalitāsana.

We have taken Āsana so far only in one sense (some of them however, illustrate both the senses). In another sense, the word Āsana can

also mean a seat or even a pedestal. For the pedestal, however, the word Pīṭha is frequently used. T. A. Gopinath Rao refers to five different kinds of seats as mentioned in the Suprabhedāgama viz. Anantāsana, Simhāsana, Yogāsana, Padmāsana, and Vimalāsana. According to Chandra Jñāna, Anantāsana is a triangular seat, Simhāsana is rectangular, Vimalāsana hexagonal, Yogāsana octagonal, and Padmāsana circular'. According to Sri Bannerjea, these are the detached pīṭhas which were used on particular occasions for seating the images, *e. g.* worship, offering, witnessing amusements or invocations.

The principal āsanaṣ associated with Indian images, are quite popular for their lakṣaṇas, the Pratimā-lakṣaṇa p. 40., may be consulted. Something, by way of their representation in art, remains to be said here.

Kurmasana. –Dr. Bannerjea gives the earliest illustration of this sitting posture in seated protoypes of Śiva-Paśupati on some Mohenjo-daro and Harappa seals.

Padmasana.—is the most commonly depicted pose in sculpture.

Virasana.—is represented on an Ujjayinī coin and also on a Bharhut relief. The Aihole figure of Viṣṇu depicts the **Sukhāsana.** A gold coin of Śaśāṅka in the Indian Museum, Calcutta, depicts Śiva (seated on his mount) also in this pose. An āsana called **Utkūṭikāsana**, is illustrated in some images of seated Kevala Nṛsingha and of Lakulīśa, the so called founder of Pāśupata sect. Seated figures of Maitreya in medieval Buddhist art illustrate **Paryāṅkāsana.** 'The figure of Ambikā, on the reverse side of some coins of Chandragupta-Kumāradevī type sits on her lion mount in this manner'. The **Vajrāsana** is said to, be particularly depicted in Buddhist images (cf. Vajrāsana Buddha) Dr. Bannerjea remarks 'One of the commonest types of sitting modes is the **Ardhaparyankāsana** known also as **lalitāsana** or **lalitaksepa**. . Many Brahmanical, Buddhist and Jain deities who are profusely endowed with ornaments are often depicted in this pose'. A word now remains to be said of **Pretāsana.** It is really a yogic āsana, in which the whole body lies rigid like a corpse. Its representation, in the art, however, is quite different and is literal e. g. Cāmuṇḍā, one of the seven Mothers described as Pretāsanā, is seated on a dead body.

(ii) Vahana.—Āsana and Vāhana are allied topics in the Hindu Iconography; what are called Āsanas may be taken as Vāhanas also. We have already noticed that some of the Āsanas described by the authorities like Ahirbudhnya may be taken in the sense of Vāhanas, viz. Kūrmāsana,

crocodile as Āsana which in its turn becomes Vāhana also. According to Hindu mythology, gods are supposed to have their respective vehicles, e. g. Brahmā Hamsa; Viṣṇu Garuda; Siva bull; Durgā lion; Ganeśa mouse; Kārtikeya cock; Indra and Rudra elephant; Śītalā the ass; Laksmi the owl; Gaṅgā the crocodile, etc., etc.

It may be remarked here that among the renowned texts on Vāstu-śāstra, Mānasara has a unique distinction to have devoted as many as four chapters on the most popular vehicles—Hamsa, Garuḍa, Vṛṣabha and Simgha, of the most popular gods and goddesses—Brahmā, Viṣṇu, Śiva and Pārvatī—vide Pr. Laks p, 40-43. It gives vivid and glorious descriptions of these so called Vāhanas, really deitified into worshipful animals.

III Abhusana—Drapery and Decorations.

There are three manuals of note which have treated the subject of Ābhuṣaṇa in connection with the general canons of Iconography. These are Mānasāra, Aparājita-pracchā and Śilparatna. The relevent portions of these texts have been gathered together in the writer's 'Pratimā-lakṣaṇa', also appended with this work (cf. pp. 46-55). Amongst these, Mānasāra has devoted two chapters dealing with 'Mauli' and 'Bhuṣaṇa'—the contents to be utilised ahead [cf. (c) headgear]. The second text, the Aparājita-pracchā, of Bhuvanadevācharya, has unique distinction to have treated very systematically all the traditional sixteen ornaments. Sodaśābhūṣaṇas, the sixteen types of ornaments, are also as famous as Sattrimśati-āyudhas, the thirty-six types of weapons (already dealt with). The third text, Śilpa-ratna, however, restricts its treatment to the general description of both the ornaments as well as other items of dress and decorations as well as weapons and implements, etc., etc. under the general heading 'Kirīṭādilakṣaṇa' the 16th Chap. All these contents as incorporated in Pr. Lak. (46-53) will be briefly made use of in the following exposition.

It may be noted at the very outset that according to Varāhamihira's dictum "दशानुरूपभूपणवेपालङ्कारमूर्तिभिः व ार्या" the varieties of drapery and decorations were largely dependent upon local influences. Besdies we have another dictum of Bharaṭamuni (cf. Nāṭyaśāstra) :

भूपणानां विकल्पं च पुरुपस्त्रीसमाश्रयम् ।
नानाविधं प्रवक्ष्यामि देशजातिसमुद्भवम् ॥

The types of the dress, including ornaments, are to be determined by the class of representative people to whom it should fittingly be apportioned. "Thus we find the kings wear the royal costume, the warriors the

military dress, the ascetics the hermit's robe, the ladies have their own dress especially rich in ornaments and gems. Iconographically, Viṣṇu (whether as Vāsudeva or Nārāyaṇa), Indra, Kubera and others, who represent ideal royalty, put on gorgeous royal dress. Śiva, Brahmā, Agni and others, who represent ideal asceticism, put on the requisite robe of a Yogī. Likewise, Sūrya, Skanda and others who particularly typify martial activities, are dressed in military costume, in arms and armours, Durgā Lakṣmī or Kalī and other female deities are attired in sculpture; in various ornaments and jewels as fit for ladies of a high social standing (I. I.)". Similarly the colours of dress were such as would match the complexion of a particular deity. Thus Viṣṇu, who is of a bluish colour, had, in representation, a yellow garmnent (Pītāmbara-dhārī). Similary, Sūrya, Brahmā, Lakamī, who are of fair complexion, are robed in red clothes.

With this introduction, let us make a survey of drapery and decoration associated with the representation of the images of the Hindu divinities. These may be broadly divided under three heads:—

A. Costumes.
B. Ornaments.
C. Headgear.

A. COSTUMES

(i) *Drapery*—Śilaparatna (P. L. p. 55) enjoins that in the allotment of different kinds of vastras (the clothes), kauśeya (made of silk), kārpāsa (made of cotton), the cīra (?) and carma (the skin), the sculptor has to use his own descrimination. "The early Indian artists attained much success in the treatment of drapery which, in the case of male figure is made up of a loin cloth (dhotī) whose folds were very tastefully arranged in parallel rows in the early and medieval periods and long scarf thrown loosely on the upper part of the body. In the early figures of Maurya—Śuṅga period and even sometimes afterwards, the excess of the long loin-cloth is gathered together and shown hanging in a long tapering fold or folds in front. This form is common to both the male or female figures (cf. the figures of Parkham Yakṣa and Besnagar Yakṣinī in H. I. I. A., Pl. III Figs. 8 and 9). Thus there was not much difference in the dressing of male and female figures in early Indian art especially in the lower part of the body. But the long scarf shown on the upper half of the male figures is usually absent in the female, the upper part of the latter remaining mostly uncovered"—D. H. I. p. 293.

Again a point of special importance is that a few figures met in early art of Sanchi and Bharhut, there is a close covering of the whole

body, from the neck to the feet. On this Dr. Bannerjea's learned comment is worth reproducing: "This is one method of representing the 'udīcya veṣa' named by the authors of iconographic texts while describing such figures as Sūrya, Citragupta and Dhanada (cf. Hemādri's Caturvarga-Cintāmaṇi); Varāhmihira characterises it fully as 'gūḍham pādāduro yāvat' in his description of the Sūrya figures. In the extant images of Sūrya of an earliar date, the custume worn by the God is exactly similar to the ḍress worn by the Kushan kings like Wema Kadphises and Kanishka (cf. the sculptural and numismatic representations of these kings with the Sūrya relief at Bhumara). The mode of presentation of costume changes in the latter sculptures and varies mostly in details according to the different localites they belong. In the case of some late medieval figures great care is bestowed by the artists on the carving of the garment; thus the 'sāri" i. e. the cloth worn by women, which is shown round the body of the figure of Pārvatī, one of the pārśva-devatās (deities shown on the side niches) of the Liṅgarāja temple at Bhuvanesvara, Orissa, is an example of the highest skill in carving"—D. H. I. p. 293-94.

Images are also dressed in different other materials such as cotton and silk, clothes and the skin of the tiger or deer. The Cotton and silk clothings are dyed in various colours. Rao remarks 'The tiger's skin is worn over the silk or the cotton clothing, while the deer skin is thrown over the body'. There is yet another manner of wearing the deer skin—it is in the Upavīta fashion as illustrated in Deogarha relief (cf. Nara and Nārāyaṇa.

Again we know some deities have their particular colours—the great Viṣṇu is pitāmbara, Balarāma is nīlāmbara, Devīs like Durgā raktambarā and other famous gods like Brahmā are śuklāmbara. Therefore some of the sculptured images are even painted so as to show the intended colours of their chiselled costumes.

As regards the wearing of Yajñopavita, the sacred thread invariably worn by the Dvijātis, is also found on the images of the gods from the Gupta period onwards. It is contended that in the earliar images it is not usually to be found; e. g. the Gudimallam Lingam, one of the earliest known sculptures, does not show Yajñopavīta.

(ii) *Other articles of dress usually associated with figures of gods and goddesses are :*

1. Hāra (Necklace)
2. Keyūra (arm-ornament)
3. Kaṇkaṇa (bracelet)
4. Udarabandha
5. Kaṭibandha
6. Kucabandha (esp. female deities).

7. Bhujaṅgavalaya (cf. Śiva)
8. Yajñopavīta
9. Urah-sūtra
10. Skandhamālā
11. Kaṭi-sūtra
12. Jālaka
13. Vana-mālā
14. Pitāmbara, Nīlāmbara, Suklāmbara, Raktāmbara etc.
15. Udīcyaveśa
16. Kṛttivāsa, etc., etc.

Some remarks are needed to explain and illustrate some of these various articles of drapery and decorations. Some of these are oranaments as well as dresses.

Hara—though usually regarded as an ornament, can stand for a dress also. It is to decorate not only the neck but also the breast. It has many varieties, some of them being simply superlatively sublime, like Kaustubha, Vajayantī and Vanamālā, associated with grand image of Vāsudeva-Viṣṇu. It is also called Niṣka and Graiveyaka. The earliest form of neck ornaments is to be found in the representations of Śiva-Paśupati's prototype in Mohenjo-daro and Harappa. Ṛgveda (33rd hymn) describes Rudra as wearing a beautiful niṣka. Bṛhatsamhitā describes Sūrya as 'pralamba-hārī'; here hāra means a torque or a necklace. Śiva is also described in some texts as hārbhārārpito Harah—loaded with the weight of haras.

Graiveyaka—a broad necklace is represented almost invariably in the figures of Yakṣas adorning their neck and breasts in Central Indian Art. Dr. Bannerjea remarks : "In many cases the these necklaces are adorned with jewel-pendants and the jewel par excellence adorning the breasts of Viśṇu is Kaustubha (cf. Brhatsamhitā's description of Viṣṇu as Kaustubhamaṇibi bhuṣitoraskah".

The breasts of Viṣṇu, Buddha and Jinas are also characterised by **Srivatsa** mark. It is a sort of hairy mole, one of the 'Mahāpuruṣa-lakṣaṇas'; Utpala explains it as a 'romāvarta'. Rao says, 'In sculpture this mole is represented by a flower of four petals arranged in the form of a rhombus, or by a simple equilateral taringle, and is invariably placed on the right side of the chest'. According to Dr. Bannerjea Gupta seals represent this mark and its varients.

Now the long necklace, the **Vanamala**, a garland of woodland flowers, is peculiar to Viṣṇu-Vāsudeva. It is defined (cf. Śabda-mālā) as :

आजानुलम्बिनी माला सर्वर्तुकुसुमोज्ज्वला ।
मध्यं स्थूलकदम्बाढ्या वनमालेति कीर्तिता ॥

There is a great varient of this long necklace or garland universally

known as **Vaijayantī-mālā.** It hangs from the neck below the knees and is peculiar to Viṣṇu, Rao says :

"The Vaijayantī is a necklace composed of a successive series of groups of gems, each group wherein has five gems in a particular order; it is described in the Viṣṇu-Purāṇa thus :—"Viṣṇu's necklace called Vaijayantī is five-formed as it consists of the five elements and it is, therefore, called the elemental necklace. Here five-formed points to five different kinds of gems, namely the pearl, ruby, emerald, blue stone and diamond". Viṣṇurahasya also says, "from the earth comes the blue gem, from water the pearl, from fire the Kaustubha, from air the cat's eye and from ether the Puṣparāga"

No as regards the other items of dress, they are **Kucabandha** and **Udarbandha.** Both these are flat bands, the former to keep the breasts in postion and the latter the protruding belley, characteristic of male figures (cf. Parkham nd other Yakṣa figures). **Katibandha, Mekhala** and **Kancidam** may also be taken as another set of drapery and decorations. The Besanagar and the Didarganj Yakṣiṇī figures are repesented in these decorations. Dr. Bannerjea remarks 'In medieval reliefs, both of the north and the south, they are far more elaborate'.

Another very peculiar kind of dress current both in sculptures as well as the iconographical texts is the **avyanga**, the waist-girdle peculiar to the Sun images of the north. Br. Sam. supports it. It is ṣaid to be based on the Avestan 'aiwiyaon' the sacred wooden thread girdle which a Zoroastrian is enjoined to wear round the waist.

B. ORNAMENTS

We find an excessive fondness on the part of the Hindu artists for displaying ornaments on the images of gods and goddesses from the very early times. Practically all parts of body had their various appropriate ornaments. This excessive display according to some modern critics like Grundwedel has hindered very considerably the development of the human figure. But the case is not so, because we never aimed at the development of the figure so much as at the development of the symbolism behind it. The ornaments in which the Indian images are found (or said to be) decorated can be classified as per the following tabulation :

(*i*) Ear ornaments (Kuṇḍala). There are five principal kinds of Kuṇḍalas : 1. Patra-kuṇḍala (cf. Umā), 2. Nakra-kuṇḍala (common), 3. Śankha-patra-kuṇḍala (cf. Umā) 4. Ratna-kuṇḍala (Common), 5. Sarpa-kunḍala (Śiva and Gaṇeśa).

(*ii*) Ornament of nose—Vesara (cf. Kṛṣṇa and Rādhā)

(*iii*) Ornaments of neck : 1. Niṣka, 2. Hāra, 3. Graiveyaka, 4. Kaustubha and 5. Vaijayantī.

(*iv*) Chest Ornaments : 1. Śrīvatsa, 2. Cannavīra, 3. Kucabandhas—they are also a class of ornaments together with the costumes.

(*v*) Ornament of the Waist : 1. Kaṭibandha (Waistband), 2. Mekhalā (Girdle), 3. Kāñcīdam (Girdle with twinkling bells).

(*vi*) Ornaments of the leg ankles : 1. Mañjīra.

(*vii*) Ornaments of the upper & lower arms Kaṅkaṇa, Valaya, Keyūra, Aṅgada etc.

Now after this tabulation some remarks are necessary to expound their association with their deities and their representation in art.

Ear ornaments.—Their very names indicate that they were made of cones of coconut or palmyra-leaves or even thin gold leaves (metal, ivory or wooden piece) in the shape of the mythical 'makara' (a crocodile like animal), cut sections of conch-shells, jewels and (metal, ivory or wooden piece) fashioned like a cobra, respectively'—Bannerjea. Among these, as already pointed out, some of these are particularly associated with particular gods, but nakra-kuṇḍala and ratna-kuṇḍala can with equal appropriateness be used to decorate the ears of the divinities of both sexes. Viṣṇu, Sūrya and Baladeva are described, (cf. Br. Samhitā) as 'Kirīṭa-kuṇḍaladhārī'; 'Kuṇḍalabhūṣitavadana'; and 'bibhrt-kuṇḍalamekam'; respectively.

Aparājita-pracchā (vide Pr. Laks. p. 52), however, associates Kuṇḍala only in the image of Vāsudeva and it also directs that in this type of Vāsudeva-kuṇḍala, all varieties of gems studed with the grains of diamond are to be applied.

Nose-ornament—Vesara.—is not to be found in early Indian images.

Neck-ornaments.—as tabulated above, have been already expounded in drappery. They are both ornaments as well as dresses.

Chest-ornaments.—like Śrīvatsa, etc. are already explained (vide costumes). 'Here a word on canna-vīra is called for, 'Channavira', according to Rao, is a kind of flat ornament, a kind of jewelled disc, meant to be tied on the makuṭa or hung round the neck by string, so as to lie over the

chest'. But Rao is not quite sure about his explanation; the ornament is mentioned very often in the iconographic texts. 'An ornament made of two chin-like objects worn crosswise on the torso, one in the upavītī and the other in the prācīnavītī fashion (the latter is just the reverse of upavītī) with a flat disc, may illustrate Channavīra; this is sometimes found on some late South Indian sculptures of Viṣṇu or his incarnatory forms (cf. Rao, op. cit. Vol. I. pl. LV. Figs. of Rāma and Lakṣamaṇa) and other images'—Bannerjee. Dr. Bannerjea has found the representation of this ornament in the Taxila museum (torso is decorated with it). Besnagar Yakṣiṇī and Culakokā devatā in Bharhut pillar also seem to be decorated in this ornament.

N. B.—Reference was already made (p. 144) of the ṣodaśābhūṣaṇas of the Aparājita-pracchā. Its complete list of these sixteen ornaments (Pra. Laks. pp, 48-52) is as follows :

Sodasabhusanas

1. Hāra
2. Padak
3. Śrīvatsa
4. Kaustubha
5. Patrābharaṇa

Three fold mukuṭa

6. Śekara ,,
7. Kirīṭa ,,
8. Āmalasāra ,,
9. Kaṅṭha
10. Vāhu-bala
11. Kuṇḍala
12. Navagraha-kaṅkaṇa
13. Rāmacandra Khaḍga
14. Aṅgulikas
    (i) angulika
    (ii) yugāṅgulika
    (iii) ṭīkā-tripuruṣa
    (iv) aṅguṣṭha
    (v) ardhāṅgulika
    (vi) vajra-dhārā
    (vii) angulikā
15. Kuṇḍala—Vāsudeva
16. pādamudrikas.

C. HEADGEAR, i. e. MAULI

Mānasāra describes as many as twelve types of headgear both crowns and head dresses which along with the association of the respective deities are tabulated hereunder:—

Sl No.	Variety	Gods	Remarks.
1.	Jaṭā	Bṛahmā, Śiva (Rudra) and goddess Mānonmāninī.	
2.	Mauli	,, ,,	
3.	Kirīṭa	Viṣṇn and his forms (Nārāyaṇa, etc.)	
4.	Karaṇḍa	Other gods and goddesses.	
5.	Śirastraka	Yakṣas, Nāgas and Vidyādharas.	
6.	Kuṅtala	Lakṣmī, Sarasvatī and Sāvitrī.	
7.	Keśabandha	Sarasvatī and Sāvitrī.	

8.	Dhammilla	Other Goddesses.
9.	Alaka	Other Goddesses.
		,, ,,
10.	Cūda	Other Goddesses.
		,, ,,
11.	Makuṭa	Brahmā, Śiva and also Viṣṇu.
12.	Paṭṭa	For kings and queens, etc.

(a) Patrapaṭṭa (b) Ratnapaṭṭa (c) Puṣpapaṭṭa.

It may be noted that in the above tabulation the 3rd, 4th and 5th denote different types of crowns, while the rest so many different modes of dressing the hair. The jaṭamakuṭa, consists of matted locks of hair, done up into the form of a tall crown on the centre of the head. It is very often adorned with jewels, a crescent and skull (cf. Rudra-Śiva, who is also named 'Kapardī' (meaning one whose matted locks wave spirally upward like the top of a shell). Dr. Bennerjea observes: 'Some Buddha figures of Saka-Kushān period at Mathura have the Kaparda type of jaṭamakuta on their heads.

As regards Kirīṭa-makuṭa specially appropriate for Nārāyaṇa, according to the Mānasāra 'is a conical cap sometimes ending in an ornamantal top carrying a central pointed knoli'—Rao. "This type of headgear was not worn, however, exclusively by the God Nārayāṇa-Viṣṇu; it could also be worn by Sūrya and Kubera. Varāhmihira not only describes Viṣṇu as Kuṇḍala-kirīṭadhārī (wearing ear rings and Kirīṭa crown), but also says that Ravi should be wearing a makuṭa (makuṭadhārī) and kubera should be 'Vāma-kirīṭī'

Karanda.—makuṭa is shaped like conical basket with the narrow end shown upwards. This is the type of crown peculiar to most of the other gods and the goddesses and is indicative of subordinate status according to Rao.

Sirastraka.—an elaborate turban invariably associated with Nāgas, Yakṣas, Vidyādharas, is depicted in the early Indian art of Sunga period.

The items nos. 6th to the 8th (cf. tabulation above) as hinted already, are different modes of dressing the hair. They are appropriate to different goddesses like Indirā and Sarasvatī.

There is still another very famous head dress called **Kākapakṣa** (mastaka-pārśvadvaye keśaracanā-viśaṣah). It is only style of doing the hair like those in very young boys. It was being used by Eastern Indian artists in the in the representation of youthful Kṛṣṇa and other divinities from the late Gupta period onwards. Dr. Bannerjea illustrates this mode in some figures of Kṛṣṇa at Paharpur.

There are yet two more mudrās which though not ornaments proper but may be called ornamental decorations. They are 'Prabhāvali' and 'Siraṣcakra' which are characteristic features of Indian images in general. Both these are halos, round the whole of the divine body and from the artistic point of view they really serve the purpose of the stele or the back slab.

Prabhavali.—the larger halo, is an ornamental decoration, usually elliptical in shape. It is sometimes endowed with a number of jvālās or projecting tongues of flame. Dr. Bannerjea remarks (D. H. I. p. 298)—"The prabhāvali sometimes contains the emblems special to the god to whose image it serves as the background; while in the case of some principal types of Viṣṇu images (dhruvabaras) the ten avatāras are carved on it. In early and late mediaeval Hindu images of northern and eastern India, it commonly depicts a scheme of decorative carving on it, thus, in a fully complete stele, the order of arrangement of the motifs from the pedestal (pīṭhikā) upwards is first the leogryph (lion upon elephant gaja-śārdūla; sometimes the animals bear sword-bearers on their backs), then the 'makara' transom, above it the hybrid couple (Gandharvas) playing on lute and dancing, a little higher up the flying garland-bearers (mālādhāri Vidyādharas) among the clouds and lastly the Kīrtimukha finial. This last motif consists of a grinning lion face with protruding goggle eyes and fangs, just placed in the top centre of the prabhāvalī, sometimes chains of jewel garland issuing out of either corners of its mouth. The 'Kāla-makara' motif in Indonesian art seems to be an adaptation of this Indian motif."

Sirascakra.—is the smaller halo-circle. Art critics like Grundwedel hold the view that these halos owe their origin from the Greek nimbus. Dr. Bannerjea, however, holds that origenally, it belonged to the astral deities. According to Rao Siraṣcakra 'should have the form of a circle or a full blown lotus, eleven angulas in diameter, and should be away from the head by a distance equal to a third of its diameter. This halo circle is attached to the back of the head of images by means of a rod whose thickness is equal to one-seventh of the diameter of the śiraṣcakra'.

As regards its artistic representation, Dr. Bannerjea says—'In Gandhara it is almost invarialy plain; in the Śaka-Kushān art of Mathura it shows a scalloped border, while in the Gupta period though retaining this feature, it is endowed with more ornamentation. But several images of the Hindu divinities in the Gupta period are represented with comparatively plain nimbus. In the medieval sculptures different types of Siraṣcakra are used to decorate the figures, the commonest of them taking the shape of a lotus flower in full blossom;

another common variety is parabolic in shape, with two concentric layers of gable decorations at its outer end. Varāhamihira describes the image of Sūrya as having a prabhāmandala shining with jewels (ratnojjvalaprabhāmandalasca') D. H. I. p. 296.--The medieval bronze Viṣṇu image from Rungpur show separate prabhāmandalas attached to their heads which in case of stone or wooden images is carved on the back of their heads in the same piece.

Now in the end a word about the ideology underlying this custom may again be repeated. These manifold mudrās of multiple hands and abundant decorative items were regarded by writers like Smith, etc., as monstrosity of the Indian iconographic art. A deeper examination, keeping in view the philosophy and symbolism of Indian culture, will however give quite another estimation and this estimation of the Western critics like Smith and others will seem misconceived (cf. Coomarswamy's observations in this regard—Dance of Śiva). Dr. Bannerjea also holds: The idea of symbolising the manifold activities of the deity, in however imperfect manner, undoubtedly lies at the root of placing in these multiple hands the variety of objects noted above. In the developed concepts about the numerous members of the Hindu pantheon, particular activities were associated with the individual units among them. It is no wonder then that one or more of these objects came to be regarded as special to different gods, though it must not be forgotten that the same objects could also appear in the hands of other deities in secondary role. The mythology at the root of divinities also determined the allocation of the objects.

CHAPTER VII

ICONOGRAPHICAL AESTHETICISM AND THE INSTALLATION OF THE IMAGES—PRĀSĀD AND PRATIMĀ

This is the concluding chapter of this second part—'Canons of Iconography'. Practically all the principal canons of Hindu Iconography relating to the classification of Indian images, their code of manufacturing—planning, measures, substances—etc.—together with their symbolic manifestation as are conveyed through manifold mudrās both bodily poses and external symbols like weapons, seats, implements as well as the drapery and decorations, have already been tāken into consideration. Now remain the two very important topics of this canonical exposition. These are aestheticism in Indian iconographical art and the installation of an image in its abode, the garbhagṛha, of a Vimāna or Prāsāda, the Hindu Temple. Both these are taken up for the fiirst time in an iconographical dessertation in contemporary writings.

A. Iconographical Aestheticism

Iconography is both a science and an art. For an artistic perfection of an image. it has to be accomplished in such a way as to arouse in us the aesthetic experience akin to one as we get from poetry and music. According to the Indian aestheticians, the main purpose of a poetical composition is to arouse pleasure, the 'Āsvāda' what is called 'Rasāsvāda', in the readers. And this rasāsvāda is extolled as 'Brahmānanda-sahodara'. It is from this fundamental standpoint of Indian aestheticism that we do not have tragedies in our dramatic literature. The Indian view or more appropriately the Hindu view of life is one of the unbounded faith in the eternity, a profound sense of optimism and a sublime outlook of life, coloured by the numinal existence and heavenly bliss, both the Svarga and the Apavarga. Naturally therefore, all arts, be it poety or music, painting or dance, are to be viewed from this lofty idealism of aestheticism.

In nearly all the phases of Indian art the Rasa (or impassioned feeling) has played a very prominent role. The Indian belief is that the supreme being is Rasa-svarupa (cf. the Indian theory of Rasa-Brahma-Vāda रसो वै सः). Again image-worship, for which icons used to be made of the manifold materials with manifold symbols, to be

worthy of desired end, has to be done in a manner of an accomplished art, *viz.* dance and drama where there is an identification of the spectator with the Naṭa, the actor. A similar identification is essential between the worshipper and the worshipped. This is possible only through the arcusing of rasas, the aestheticism, in art. The sculptural monuments in our possession do corroborate this dictum and there we find a number of different 'Rasas' which the artists endeavoured to dwell upon in their dry stones and metals. Brindavana's observations (vide I. I. p. xv), in this connection are worth quoting: 'The images were so wrought by the Indian artist as to manifest one or more of these Rasas by their pose and appearance. The artists believed that when the mind, feeling and temperament of a devotee would come in an identical line with those of the worshipped, the realization of one's prayer could only then be expected. Thus they furnished various images expressing not one but a variety of Rasas just according to the needs of the worshipper. Nor should we carelessly err in assuming that an image conveys one single feeling in its pose. As in a man, so in an image may be discernable a mixed feeling, the result of an interaction of multiple feelings, either of similar type or even of opposing types. As an illustration the expression of love and sublimity is regularly to be noticed in the images of Hara-Gaurī or Lakṣmī-Nārāyana, more particularly in the Ananta-śayyā group. The feeling of laugther but without repugnance or sarcasm may easily be excited in us as we look at the pot-bellied image of Gaṇesa, dancing with his elephant nose or of Kubera, the god of wealth.....The mood of anger together with the sympathetic protection (varabhaya) has been emphatically expressed in most of the Tāntrika images which as a rule, represent the energetic principles of the universe. In them more vividly than in others, may be witnessed a mingled feeling of fear, wrath, repugnance, wonder and sportiveness. Indeed, it ought to be plainly said that without a trained eye in this directon, it is as impossible to appreciate the remarkable success attained by the Indian artists in the composition of those images as it may be to estimate rightly all the standing monuments of Ancient Indian Culture'.

Thus aestheticism in art becomes instrumental in producing the भावव्यक्तिः and this भावव्यक्ति is dependent on the resas or rasadṛṣṭis cf. the following lines of the Samarāṅgaṇa :

रसानामथ वक्ष्यामो दृष्टीनामिह लक्षणम् ।
तदायत्ता यतश्चित्रे भावव्यक्तिः प्रजायते ॥

Here citra can stand both for the pictorial images as well as the sculptural ones. Hence according to the S. S. it is the supreme achievement of the image-maker or the sculptor to see to this side of aestheticism in art—the 'bhāva-vyakti'. This aestheticism is really one

of the major contributions of Indian canons of Art as propounded in the texts like Viṣṇudharmottara and the Samarāgṅana-Sūtradhāra, to give a distinct and unique character. The oft-quoted aphorism ब्रह्मानन्दसहोदर: रस: is not without significance and high meaning. It aims at ennobling life. Even birds and beasts, the so called brutes, when characterized with the different sentiments in accordance with the different situations, if go higher up, men and women, when imbubed with it they simply become divine. Further more this aesthetic element in Indian art pre-supposes the ideal of 'Beautifnl' in its real perspective. The beautiful is not only to be viewed in anatomical perspective, but also in the inner manifestation, the sole criterion of the beautiful, the 'Sundara' from the Hindu view of life. Beautiful internally, in its turn, presupposes the truthful,—the 'Satya' both internally and externally and the art which is both Satya and Sundara, that alone becomes the benficient the 'Śiva'--the Supreme Ideal of life. It is this 'Good' of the humanity at large that the Indian seers have always aimed at. Any creation unless it is condusive to the well being of life, unless inspiring to ennoble it and unless high enough for creative urge, it is not worth the ideal. It is from this fundamental angle that aestheticism in iconographical art is to be viewed and purviewed. With this introduction to this subject, it may be wounded up here to be resumed in its more appropriate place—the canons of pictorial art—the subject matter of the 3rd part of this work—Pt. III.

B. Installation

This topic of installation is a very popular topic in the innumerable religious digests of the Paddhati class literature and it has to be surveyed both ritualistically and artistically. The present work may not bother with the too many details of the retualistic treatment of the subject. Pratiṣṭhā and Utsarga—these are some of the most important topics of Dharmśāstra literature both of early and medieval period in Indian histroy. The Sūtra works the Smṛtis both have expounded this topic in minutest of details. A few words, therefore, need be said on Pratiṣṭhā.

Installation or 'Pratimā-pratiṣṭhā' according to 'Īśānaśivadeva-gurupaddhati' a standard digest of Paddhati class of works, a medieval compendum, is five-fold :

1. Pratiṣṭhā
2. Pratiṣṭhāpana
3. Sthitasthāpana
4. Utthāpana and
5. Āsthāpana

and all these are connected with both the 'Sakala' and 'Niṣkai images (cf. Pr. Laks. p. 66)

Pratistha—A ling-icon when first installed on the Brahma-śilā and is made to rest on the 'piṇḍikā' the base or pedestal, is called Pratiṣthā—I. S. G. P. (Pr. Laks. p. 66).

Prastisthapana—or Sthāpana type of installation is related to the Bāṇa-lingas, the Ārṣa-lingas, the Svaymbhū-lingas.

Sthitasthapana—on the other hand is connected with those linga-icons which are made of precious stones, gold etc. and having only one piṇḍikā.

Utthapana.—is concerned with jīrṇoddhāra institution of images i. e. any image when broken or demolished or got defunct and is to be reinstalled, it falls under this type of Pratiṣṭhā.

Asthapana.—Lastly āsthāpana is enjoined to be adopted in case of the Sakala classes of images, the fully sculptured images in round, such as those of Viṣṇu and Śiva etc.

Now Pratimā-pratiṣṭhā presupposes the foundation of the temples and dedication of wells, tanks, parks, etc. for the benefit of the public—the true import of the ancient institution of Prtiṣṭhā and Utsarga. It may be remarked, however, that the early dharma-sūtras, though speak of images and temples viz: "अथातो वापीकूपतडागारामदेवताय तनानां प्रतिष्ठापन व्याख्यास्यामस्तत्र" etc. Par. Gr. Pariśiṣṭa, it strikes one as somewhat strange that none of the principal Grhya and Dharma-sūtras contain any procedure of consecrating an image in a temple, while in the Purāṇas and some of the digests much space is devoted to the topic of devatā-pratiṣṭhā. The Matsyapurāṇa in chap. 264 and the Agnipurāṇa in chaps. 60 and 66 deal with devatāpratiṣṭhā in general. There are special chapters in the Purāṇas on the consecration of the image of Viṣṇu or Śiva or the Linga.

The worship of God can be done in two ways, viz. without any outward symbol and with a symbol. The first is achieved by a prayer and offering oblations in fire; the second by means of images. The worship of god through the medium of images for which pratiṣthā is essential, is again two-fold done in one's own house and in a public temple. The latter is, according to many works, the best and the completest, since it allows of celebration of festivals and the performce of the varied items or modes of worship (upacārās). The establishment of images in temples is again of two kinds viz. calārcā (where the image can be lifted up, moved to another place) and sthirārcā (where the image is fixed on a pedestal or is not meant to be lifted up or moved). The consecration of these two differs in certain details.

"The principal matters to be attended to according to the Matsya-purāṇa (264-66) are: the auspicious time for the consecration of an image, the erection of a maṇḍapa to the east or [north of the temple, the erection of a vedī threin, erection of four *torāṇas* (arched gates) for the maṇḍapa, placing two auspicious jars at each of four gates filled with scented water and herbs and covered with mango leaves and white cloth, raising of banners all round the *maṇḍapa* worship of lokapālas (guardian deities of quarters), erecting another maṇḍapa for bathing the image in, bringing the image and honouring the artisans, drawing lines on the image or liṅga with a golden needle to represented the lustre of eyes, the selection of a qualified sthāpaka or ācārya and of from eight to 32 other priests (called mūrtipa); taking the image or liṅga to the *maṇḍapa* meant for bathing the image, bathing the image to the accompaniment of music with pañcagavya mixture, with mṛttikā (loose earth), with holy ashes and water; rendering it pure by repeating four mantras (viz. samudrajyeṣṭhāh, āpo divyāh, yāsām rājā and āpo hiṣṭhā, which are respectively Ṛg. VII. 49. 1-3 and X. 9. 1); offering worship after the bath to the image; with sandalwood paste and covering it with a garment (with the verse 'abhi vastrā' Ṛg. IX. 97. 50), placing the image in a standing position with the mantra 'uttiṣṭha' (Ṛg. I. 40. 1); placing the image in a chariot with the verses 'ā mūraja' and 'rathe tiṣṭhan' (Ṛg. VI. 41. 31 and VI. 75. 6) and entering it in the maṇḍapa with the verse 'a kṛṣnena' (Ṛg. I. 35. 2); placing the image on a bed on which kuśa grass and flowers are strewn with the face (of the image) towards the east; placing a water jar (called nidrākalaśa) having gold in it and a piece of cloth at the mouth towards the head of the image with the mantras 'āpodevīr' (Tai. S. VII. 3. 13. 1) and 'āpo asmān' (Ṛg. X. 17. 10); placing under the head of the image silken pilllows, sprinkling honey and clarified butter, and worshipping with mustard with the verse 'āpyāyasva' Ṛg. I. 91. 16 or IX, 31. 4) and 'yā te rudra' (Tai. S. IV. 5. 1 .1); offering worship with sandalwood paste and flowers and tying a band (*pratisara*) on the right hand (of the image) with 'bārhaspatya' mantra; placing a parasol, chowrie' mirror, jewels, auspicious herbs, household utensils, fine vessels and seats by the side of the image with the verse 'abhi tvā' (Ṛg. VII. 32. 22); honouring the image with the presentation of various foods and condiments with the verse 'tryamba-kam yajāmahe' (Ṛg. VII. 59. 12); placing four priests and four door-keepers in the directions, viz. a priest knowing Ṛgveda in the east and so on and each of the four priests is to repeat from his own Veda several hymns and verses e. g. the Ṛgvedin priest should recite Srīsūkta (Ṛg. I. 165), Pavamāna hymn (from Ṛg. IX. 1), Śāntikādhyāya (Ṛg. X. 16), then a hymn to Indra. Then the ācārya is to perfom homa

towards the head of the image with Śāntika mantras and offer into the fire 1000 *samidhs* (fuel sticks) each of palāśa, udumbara, aśvattha, apāmārga and śamī trees and then touch the feet of the god; preparing nine kuṇḍas each one cubit square and offering into them one thousand *samidhs* each time on touching the navel, the chest, and the head of the image; remembering the eight forms (mūrti) of God viz. the earth, fire, the sacrifice, the sun, the water, wind, moon and ākāśa, and offering homa to these with *vaidika* mantras; placing auspicious jars near each kuṇḍa; bathing the image at every watch and offering incense, food (naivedya), sandalwood paste; offering bali to all beings, and dinner to brāhmaṇas and persons of other castes at one's desire; celebrating a festival at night with dances, song and music; this may go on from one day to seven days (it is called adhivāsana); then the temple building is to be sprinkled over; finding out a place for the image either to the north or slightly to north-east in the temple; a stone in the form of a tortoise is to be placed on the temple floor; preparing a piṇḍikā and bathing it with pañcagavya with mantras; then raising the image with the mantra 'uttiṣṭha' (Ṛg. I. 40. 1), bringing it in the inmost chamber of the temple and placing it on the pīṭha (pedestal), offering it arghya water, pādya water, madhuparka; then the nyāsa (depositing) of eight kinds of jewels, viz. diamond, pearl, lapis luzuis, conch, crystal, puṣparāga, indranīla and nīla in the eight directions from the east, also of eight kinds of grains viz. wheat, barley, sesame, mudga. nīvara, śyāmāka, mustard and rice and also eight fragrant things such as white and red sandal-wood, agaru, uśīra etc. Nyāsa of all these is to be made after repeating om and the paurāṇika mantras (with 'namo namah' at end) of the eight guardians (lokapālas) viz. Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Soma, Īaśna, and also of Brahmā (9th) and Ananta (10th); raising the image and fixing it in the scooped up portion of the pedestal with the mantra 'dhruvā dyaur' (Ṛg. X. 173. 4); placing one's hand on the head of the image and contemplating on the well-known form of the deity that is established, whether Viṣṇu, Siva, Brahmā, the Śun; repeating appropriate mantras (viz. those of Rudra, Viṣṇu, Brahmā, the Sun in the case of the respective gods whose image is established); establishing deitieis near the principal image of the god's dependants (such as Nandī in the case of Siva); invocation (āvāhana) of the principal deity with its attendants with paurāṇika mantras; bathing the image with curds, milk, clarified butter, honey and sugar and then with water in which flowers and scents are mixed up; repeating the following mantras again and again viz. 'yāj-jāgrato dūram-upaiti' (Vāj. S. 34. 1), 'tato virāḍajāyata', (Vāj. S. 31. 5), 'sahasraśīrṣā' (Ṛg. X. 90. 1), 'yenedam bhūtam' (Vāj. S. 34. 4), "Natvāvām" (Ṛg. VII. 32. 23); touching fourtimes

with water the feet, the waist and head (of the image); giving gifts of clothes, ornaments etc. to the ācārya and to the poor, the blind and the distressed and to others that may be gathered to see; filling with sand any aperture in any direction in which the image appears to be unstable and performing propitiatory rites for the guardian of that quarter and making gifts suitable to each lokapāla; celebrating a festival for three, five or seven days.

The general procedure of consecrating an image has been given above at some length from the Matsyapurāṇa in order to convey some idea how in the first centuries of the Chiristian era the consecration of images was done. It will be noticed that mostly vedic mantras were employed though a few paurāṇika mantras also occur. In medieval digests like the Devapratiṣṭhātattva other elements were added from Tantra works. Special attention may be drawn to the fact that in the above procedure the word prāṇapratiṣṭhā does not occur in the Matsya. Raghunandana (in Devapratiṣṭhātattva) quotes Devīpurāṇa to the effect that prāṇapratiṣṭhā is done after touching the cheeks of the image with the right hand and that without this vivification a mere image does not attain to the position of a deity worthy of worship. In the Devapratiṣṭhātattva, the Nirṇayasindhu, the Rājadharma-kaustubha and other works the prāṇa-pratiṣṭhā is based on the 23rd chapter (paṭala) of the Śāradā-tilaka (verses 72—76). The mantra is also given.

The Devapratiṣṭhātattva (p. 505) quotes the Hayaśīrṣapañ-carātra to the effect that generally a brāhmaṇa should officiate at the consecration of an image of Viṣṇu, but a kṣatriya can officiate for a vaiśya or a śūdra yajamāna and a vaiśya may do for a śūdra yajamāna, but a śūdra cannot officiate.

In the Matsyapurāṇa, the Agnipurāṇa, the Nṛsimhapurāṇa, the Nirṇayasindhu and many other works there are descriptions of the consecration of the images of Vāsudeva, of a linga and other deities, which are all passed over here for want of space. In these works following Tāntric practices three kinds of nyāsas, viz. Mātṛkānyāsa, Tattvanyās, and Mantranyās are referred to. The Mātṛkānyāsa consists in repeating the letters of the alphabet from a (including 'am' and 'ah') to l (in the form of akārāya namah svāhā) and offering an oblation in fire. The Tattvanyāsa consists in repeating 'Ātmatattvāya namah, svāhā' and the same formula as to Ātmattvādhipati, Kriyāśakti, Śivatattva (or Viṣṇutattva), Śivatattvādhipati, Icchāśakti, Vidyātattva Vidyātattvādhipati, Ādhāraśakti. The Mantranyāsa is as follows, taking a mantra of certain letters for a god (e. g. one of 12 letters as in

'om namo bhagavate Yāsudevāya') one has to repeat each letter in the formula 'om omkārāya namah svāhā'.

The Dharmasindhu III (pūrvārdha) sets forth a brief procedure of the consecration of images in which only one priest is required (vide pp. 333-34). In modern times also the procedure of devatāpratiṣṭhā contains numerous elements and is extremely long".—Kaṇe's H. D. Vol. II pt. 2.

Bṛhatsamhitā an astronomical-cum-architectural treatise has very succintly described this Pratimā-pratiṣṭhā—vide ch.60. The special notice of this work in this connection is that the the adhivāsana and pratiṣṭhā ceremoney of the images of Viṣṇu, Sūrya, Śiva, Mātṛgaṇas, Brahmā, Buddha and the Jinas, they should be installed by a Bhāgavata, a Maga, a Pāśupatta, one well-versed in the worship (of the Śakti), a Brāhmaṇa, knowing the Vedas well, a persan of Sakya race and a Digambara Jain, respectively as per the following verse:

विष्णोर्भागवतान् मगांश्च सवितुः शम्भोः समस्मन्द्विजान् ।
मातृणामपि मण्डलक्रमविदो विप्रान्विदुर्ब्राह्मणाः ।।
शाक्यान् शर्वहितस्य शान्तमनसो नग्नान् जिनानां विदु— ।
यें यं देवमुपाश्रिताः स्वविधिना तैस्तस्य कार्या क्रिया ।।

Further more it also enjoins to give awards not only to the Brāhmanas, etc. but also the sthapati—vide the verse (i. e. Vardhaki cf. Utpala's Commentary).

The Samarāṅgana Sūtradhāra also corroberates this vide vol. I Hindu Science of Architecutre (Pt. III Preleminary matters). Īśānaśivadevagurpaddhati also gives similar directions vide IV Chapter, XXXIV, 4.

Now a word on Punah-pratiṣṭhā (Re-consecration of image in temples) and on Jīrṇoddhāra (rehabiliting old or dilapidated temple and its image, etc.) each, may also be said and I cannot do better to than quote Dr. Kane (the eminent author of History of Dharmasastra in several volumes) here also.

"*Punah-pratiṣṭhā*:—(Re-consecration of images in temples). The Brahmapurāṇa quoted by the Devapratiṣṭhātattva and the Nirṇayasindhu says 'when an image is broken into two or is reduced to particles, is burnt, is removed from its pedestal, is insulted, has ceased to be worshipped, is touched by beasts like donkeys or falls on impure ground or is worshipped with mantras of other deities or is rendered impure by the touch of outcasts and the like—in these ten contingencies, god ceases to indwell therein.' When an image is polluted by (contact

with) the blood of a brāhmana or by the touch of a corpse or the touch of a patita it should be re-consecrated. If an image is broken in parts or reduced to particles it shoud be removed according to śāstric rules and another should be installed in its place. When an image is broken or stolen a fast should be observed. If images of metal such as of copper are touched by thieves or cāṇḍālas they should be purified in the same way in which polluted vessels of those metals are purified and then they should be re-consecrated. If an image properly consecrated has had no worship performed without pre-meditation (i. e. owing to forgetfulness or neglect) for one night or a month or two months or the image is touched by a śūdra or a woman in her monthly illness, then the image should have water adhivāsa (placing in water) performed on it and it should be bathed with water from a jar, then with pañcgavya, then it should be bathed with pure water from jars to the accompaniment of the hymn to Puruṣa (Ṛg. X. 90) repeated 8000 times, 800 times or 28 times, worship should be offered with sandal wood paste and flowers, naivedya (food) of rice cooked with jaggery should be offered. This is the way in which the re-consecration is effected".

"*Jīrnoddhāra* (rehabilitating old or dilapidated temples, etc.). This subject is closely connected with the preceding topic and is dealt with in the Agnipurāṇa, chap. 67 and 103 (about liṅgas); the Nirṇayasindhu (III. pūrvārdha p. 353), the Dharmasindhu (III. pūrvārdha p. 335) give an exsensive procedure following the Agnipurāṇa. This is done when the image in a temple or a liṅga is burnt, or reduced to particles or is removed to another place. The Agnipurāṇa (103. 4) says that if an image or liṅga is carried off by the strong current of a river, it may be re-consecrated elsewhere according to the rites prescribed in the śāstra. According to the Agnipurāṇa (193. 21) a liṅga that is reputed to have been established by the asuras (like Bāṇāsura) or famous sages or by gods or by those who were expert in Tantra should not be removed to another place, whether it be worn out or broken, even after the performance of prescribed rites. The Agnipurāṇa prescribes (chap. 67. 3-6) that image of wood when extremely worn out may be burnt, one of stone may be thrown into water, one made of metal or of a jewel (pearl etc.) should be thrown into very deep water or the sea after carrying it covered with cloth in a cart to the accompaniment of music and on the same day another of the same dimensions and substance should be installed after the purification of the image is effected. When the daily worship of an image had been stopped of set purpose or when it is touched by śūdras and the like, purification can be effected only by re-consecration. Re-consecration can be done even in intercalary months or when Venus is too near the sun to be visible. When a temple

or a well or a tank is breached or when a garden embankment or a public hall is injured, one should offer four oblations of clarified butter with the four verses 'idam Viṣṇur' (Ṛg. I. 22. 17), 'mā nastoke' (Ṛg. I. 114. 8), 'Viṣṇoh karmāṇi' (Ṛg. I. 22. 19), pādosyai (Ṛg. X. 90. 3), and then a dinner may be given to brāhmaṇas.

The procedure of jīrṇoddhāra is given at length in the Nirṇayasindhu, the Dharmasindhu and other works. Vṛddha-Hārīta IX. 409-415 also deals with re-consecration. Śaṅkha-Likhita quoted in the Vivādaratnākara and other works says that when an image, a garden, a well, a bridge (over a moat or river), a flagstaff, a dam a reservoir of water are breached, they should be repaired (or raised), re-consecrated and the person guilty of breach should be fined 800 paṇas. When worship was stopped, some authors prescribed re-consecration, while others prescribed only prokṣaṇa as laid down in the Devaprastiṣṭhātattva (p. 512) or Dharmansindhu (III pūrvārdha p. 334)."

It may be remarked that the jīrṇoddhāra or Punahpratiṣṭhā has been regarded for a long time as great acts of religious merit in India, rather more meritorious than the establishment of new shrines and construction of new images. Many are the historical instances which corroborate this ancient institution. Archaestopical caskets, inscriptions and the historical accounts (cf. H. Thsang testimoney of Bodhi tree restoration).

Śilpa-ratna, a śilpa-text of renown which is credited to treat this subject also simply echoes this time-honoured tradition when it says:

दोषे लघुतरे विम्बं नैव त्याज्यं कदाचन् ।
वाहुच्छेदे करच्छेदे पादच्छेदे तथैव च ॥
तथैव स्फुटिते भिन्ने यस्मिन्नवयव गवे ।
वैरूप्यं जायते यस्य तत् त्याज्यं प्रायशो भवेत् ॥
अङ्गल्यादिपरिच्छेदे बन्धनं शस्यते वुधः ।

After ritualistic details regarding the installation of the Image in its abode, the temple, let us say a few words one same of its architectural details.

These details are based on the canons of Iconometary. The height of these images which are meant to be enshrined in temples had to take proportionate measurement with doors of temple. Thus Varāhamihira (Br. Samhitā ch. 5) tells us that the height of the pedestal of the image should be three parts of the height of the shrine door less eighth part, when the latter is divided into equal parts, and the height of the image should be twice that of the pedestal. Dr. Bannerjea

(D. H. I. p. 322) considers this formula a bit complicated and he therefore cites another authority (cf. Haribhaktivilāsa): 'it says that the measure of the height of the door (shrine door) should be divided into 8 equal parts, two of these parts should constitute the height of the image and one part of it divided into three parts, the height of the pedestal which should be neither too heigh nor too low'.

Matsypurāṇa's prescription in this connection is also note-worthy: It says (vide Ch. 258. V. 23) those images that are to be enshrined in temples should measure not more than 1/16th part of the whole height of the temple; one should make an image up to this height (this is the superior class) or less than it (of medium class or inferior class) according to his means; but on no account should the image be more than 1/16 part of the full height of the shrine'.

This is true in case of the principal image in a temple. The host of other images that are carved out on the temple, they too are guided by the canons of iconometry and those relating to the laws of its architecutre. Prof. Kramrisch says (H. T. p. 311): 'As far as the proportions are based on number (i. e. Navatāla, etc.) so are their isocephalous rows on the upright walls of the temple..akin in their vertical rhythms to those of the groups of mouldings coherent in their proportion and forming a broad band on the socle (adhiṣṭhāna) of the temple; on its walls similar though narrower belts of architectural profiles alternate with the belts of images; though the limbs of the latter are more richly interlaced, their proportions in the vertical are as pure, and also allow for modifications as those of the many variations of the zones of acrchitectural mouldings. Thus the images do not only come forward from the walls, but are part of them also in their proportions'.

Apart from this very brief indication of the intimate relationship of the Prāsāda, the Hindu Temple and the Pratimā, the enshrined Deity, there is still a good deal of scope to treat this subject, but exegencies of space forbid me to do it here. Thit theme however will form a principal dessertation in the 3rd vol. of this work 'An outline history of Indian sculptures along with their illustrations in Indian Art'. Many a symbolic sculpture on the different parts of the temple, the door, the window, etc. and other representations like the Face of Glory, Kīrtimukha, Śārdūla, Lioness typifying the Śakti, the Power along with a host of images alround which may be taken as images of Immanent Breath and Symbols of Re-integration as well as the state of being a couple and lastly ending in Āmalaka, the highest point of the microcosm and the lowest one of the macrocosm, paving the path for the Puruṣa to emerge and the mortal to converge on it, to get united with Him.

APPENDIX A

(*i*) *Mānagaṇanam*—vide Chap. III p. 87.

'A distance of one aṅgula is called Murti, Indu, Viśvambharā, Mōksha and Ukta.

A distance of two aṅgulas is called Kalā, Gōlaka, Aśvinī, Yugma, Brāhmaṇa, Vihaga, Akshi and Paksha.

A distance of three aṅgulas is called Ṛiṇa Agni, Rudrāksha, Guṇa, Kāla, Śūla, Rāma, Varga and Madhyā.

A distance of four aṅgulas is called Veda, Pratishṭhā, Jāti, Varṇa, Karṇa (or karaṇa), Abjajānana, Yuga, Turya, and Turīya.

A distance of five aṅgulas is called Vishaya, Indriya, Bhūta, Ishu, Supratishṭhā and Pṛithvī.

A distance of six aṅgulas is called Karma, Aṅga, Rasa, Samaya, Gāyatrī, Kṛittikā, Kumārānana, Kauśika and Ṛitu.

A distance of seven aṅgulas, Pātāla, the Munis, Dhātus, Lōkas, Ushṇik, Rōhiṇī, Dvīpa, Aṅga and ambhōnidhis.

A distance of eight aṅgulas is called Lōkapālas, Nāgas, Uraga, Vasus, Anushṭup, and Gaṇas.

A distance of nine aṅgulas is called Bṛihatī, Gṛihas, Randhras, Nandas and Sutras.

A distance of ten aṅgulas, is called Dik, Prāturbhāvā, Nāḍi, Paṅkti and....

A distance of eleven aṅgulas, is called Rudras and Trishṭup.

A distance of twelve aṅgulas is called Vitasti, Mukha Tāla, Yama, Arka, Rāśi and Jagatī.

A distance of thirteen aṅgulas is called Atijagatī

A distance of fourteen aṅgulas is called Manu and Śakvarī.

A distance of fifteen aṅgulas is called Ati-śakvarī and Tithi.

A distance of sixteed aṅgulas is called Kṛiyā, Ashṭi and Indu-Kalā.

A distance of seventeen aṅgulas is called Atyashṭi.

A distance of eighteen aṅgulas is called Smṛiti and Dhṛiti.

A distance of nineteen aṅgulas is called Atidhṛiti.

A distance of twenty aṅgulas is called Kṛiti.

A distance of twenty-one aṅgulas is called Prakṛiti.

A distance of twenty-two aṅgulas is called Akṛiti.

A distance of twenty-three aṅgulas is called Vikṛiti.

A distance of twenty-four aṅgulas is called Saṃskṛiti,

A distance of twenty-five aṅgulas is called Atikṛiti,

A distance of twenty-six aṅgulas is called Utkṛiti.

A distance of twenty-seven aṅgulas is called Nakshatra'—Rao's version.

(*ii*) *Sixfold iconometrical measurements and their synonyms*—vide p. 88.

Māna—Āyāma, Āyata, Dīrgha.

Pramāṇa—Vistāra, Tāra, Stṛiti, Viśṛiti, Viśṛitam, Vyāsa, Visārita, Vipula, Tata, Vishkambha and Viśāla.

Unmāna—Bahala, Ghana, Miti, Utchchhrāya, Tuṅga, Unnata, Udaya, Utsedha, Uchcha, Nishkrama, Nishkṛiti, Nirgama, Nirgati and Udgama

Parimāṇa—Mārga, Praveśa, Pariṇāha, Nāha, Vṛiti, Avṛita and Nata.

Upamāna—Nīvra, Vivara and Antara.

Lambamāna—Sūtra, Lambana, and Unmita.

(*iii*) *Tālamāna*—vide p. 89.

The Uttama-daśa-tāla (of 124 dehāṅgulas) is prescribed for the images of the principal deities—Brahmā, Vishṇu and Śiva.

The Madhyama-daśa-tāla (of 120 dehāṅgulas) for those of Śrīdevī, Bhūmidevī, Umā, Sarasvatī, Durgā, Sapta-mātṛikās, Ushā and Jyeshṭhā.

The Adhama-daśa-tāla (of 116 dehāṅgulas) for Indra and the other Lōkapālas, for Chandra and Sūrya, for the twelve Ādityas, the eleven Rudras, the eight Vasus, the two Aśvini-devatās, for Bhṛigu and Mārkaṇḍeya, for Garuḍa, Śesha, Durgā, Guha or Subrahmaṇya, for the seven Rishis, for Guru, Ārya, Chaṇḍesa and Kshetrapālakas.

The Navārddha-tāla for Kubera, for the nine Grahas (planets) and certain other celestial objects.

The Uttama-nava-tāla for Daityeśa, Yaksheśa, Urageśa, Siddhas, Gandharvas and Chāraṇas, Vidyeśa and for the Ashṭamūrtis of Śiva.

Sa-tryaṅgula-nava-tāla for such persons as are equal to the gods in power, wisdom, sanctity, etc.

Nava-tāla for Rākshasas, Asura , Yakshas, Apsarsas, Astramūrtis, and Marudgaṇas.

Ashṭa-tāla for men.

Sapta-tāla for Vetālas add Pretas

Shaṭ-tāla for Pretas.

Panch-tāla for Kubjas or deformed persons and for Vighneśvara.

Chatustāla for Vāmanas or Dwarfs and for children.
Tritāla for Bhūtas and Kinnaras.
Dvitāla for Kūshmāṇḍas.
Eka-tāla for Kabandhas'—Rao's version.

(*b*) *Aparājita pracchās overtopping the other texts—the largest Tāla-measure—vide p. 88.*

N. B.—The Rūpamaṇḍana being a copier, can not have this credit cf. these comparative estimates—Maṇkad's version.)

Objects in	बिंबमान	सुप्रभेदागम २० अंगुलस	अपराजितपृच्छा	रूपमंडन	
1 ताल	बन्धूका (?)	कूष्मांड (a kind of spirit) पिशाच	कीर्तिवक्त्र-जलचर	ग्रासवक्त्र	1
				पक्षिन्	2
2 तालs	birds	मत्स्य	विहंग	कुंजर	3
3 ,,	Kinnaras	किन्नर	कुंजर	किन्नर (?)	
4 ,,	भूत	भूत	तुरंग	किन्नर	4
5 ,,	गणेश	वामन-विघ्नहर	किन्नर	सुरवृष-शूकर-वामन	5
6 ,,	व्याघ्र	गन्धर्व	गणनाथ-यक्ष	गणनाथ	6
7 ,,	यक्ष	राक्षस-असुर	मानव	मानव	7
8 ,,	मनुष्याः (नरनारी)	दिव्यमार्षमनुष्य	दिव्ययोषितः	पार्वतीदेवी	8
9 ,,	दानव	शक्ति अन्यदेवाऽ	सर्वदेवाऽ	सर्वदेवाऽ	9
10 ,,	दैवीमनुष्य-बुद्ध	ईश्वरादि चतुर्मूर्ति	राम, विष्णु, वैरोचन, सिद्ध, जिनवर	राम, बलि, रुद्र, जिन	10
11 ,,	देवता		रुद्रभूतानि	स्कन्द, हनुमान, भूत-चण्डिका	11
12 ,,	राक्षस		मधुमुरौ-वैताल	वेताल	12
13 ,,			राक्षसाः	राक्षस	13
14 ,,			दानवाः	दैत्य	14
15 ,,			चामुण्डा-भृगुरूपाः	भृगुरूपाऽ	15
16 ,,			जटामुकुटचन्द्रालंकृताः	क्रूरदेवीऽ	16

N. B.—Representation and magnification of भृगुऽ as prodigies may be regarded as a later development.

PART II

ICONS AND ICONOLOGY

An

Exposition of the Pratima-laksana

INTRODUCTORY

Something has already been said in the 'Introduction' regarding this part. Here a little more may be added to bring home to the readers not only the angle of the treatment; but also the introduction of the new elements in Indian icons and their iconology. Regarding the former, it may be said that the exposition of the Pratimā-lakṣaṇa, does not only confine itself to the objective treatment of the icons alone as such, but their individual evolutions in relation to their cult-ideology, artistic developments (i. e. iconographic evolutions and associated comminglings) and a critical analysis of their sway over Indian life as a whole in the cultural context of this great sub-continent, have also found a place in this treatment. In this survey a good many new propositions have been advanced and theories propounded, explanations and interpretations put forward to attract the attention of the scholars to these new factors whose estimation has been a long dessedaratum. A few instances, in this connection, may be cited :

A reoriented classification of the varieties of the principal deities, like Viṣṇu or Śiva has been put forward. Similarly the relative importance and ideology and their bearing on our cultural traditions, affecting deeply the Indian life as a whole, of some of the varieties of these principal deities, classed as minor or miscellaneous forms by Śri Rao, have been reoriented and re-established. Vāsudeva-Viṣṇu, Anantaśāyī Nārāyaṇa, Sadāśiva, Mahāsadāśiva and Dvādaśa-kalā-sampūrṇa Sadāśiva are some of the many such notable examples, found dealt with, in this new angle. A good many images though described in the manuals and said to be unrepresented in the monuments (the rich sculptural heritage of India) have also been resurrected. A very striking example is that of Simha-vāhinī Lakṣmī, described in Hemādri's Caturvarga-cintāmaṇi but said to be unrepresented by Sri Brindavan Bhattacharya (cf. I. I.) in Indian sculpture, has been pointed out here to have been represented alright—vide Khajuraho sculptures. A bold assertion on the basis of the indegenous texts and their ideology regarding the Buddha image has been made to bring home to the readers that the evolution of Buddha image is not cent per cent a foreign contribution. It is fundamentally Indian and accordingly a new critique of Gandhara art has been advanced. A confusion prevailing among the scholars regarding the characteristic traits of Gandharvas and Kinnars has been cleared—vide the correct interpretation of the Mānasāra text describing

these demi-gods. This is only a bare outline of this critical and comparative angle of treatment, an appraisal of which can be made only after fully going through all these eight chapters, full of ideas and innovations. This brief indication only aims at enkindling a curiosity in this fascinating study of immortals.

Regarding the latter, *i. e.* introduction of new elements, a peep into the very first chapter will convince my readers that some of the most intimate subjects of dessertation in any study of Hindu Iconography, so far remained insignificant, have been given their due. Symbolism in India has been its life breath. Symbolism, therefore, in Indian art is its soul. Accordingly all the principal deities have been treated from this angle also in the last—the secret and sacred significance of the icons and their manifold rūpas, etc. what is termed here as 'lāñchana-rahasyam' which is an invariable concomittance in practically all the eight chapters. Similarly a principal image must have his shrine—the āyatana, and his parivāra-devatās. This too is an essential theme invariably adhered to in the treatment of all the principal deities. Needless to multiply other so many new introductions based on an intimate study of the new sources like the Samarāṅgaṇa and the Aparājita-pracchā and the reorientation of the older texts like the Mānasāra.

Thirdly the subject of Hindu Iconography regarding the different icons and their iconology has been treated here as an integrated whole. It is why that all the three branches of Indian Iconography—Brāhmaṇa, Baudha and Jain—so far taken as independent evolutions—have been treated here from the broad cultural stand-point in which they are only the side-currents having their rise from a fountain head—the spirit of India.

Five Dhyānī Buddhas with their characteristics—Vide Chap. VIII p. 24

S. No.	Colour	Mudrā	Crest	Vāhana	Skandha	Position	Vijamantra	Season	Rasa	Varga
1	Red	Samādhi	Lotus	Peacocks	Saṃjñā	West	Harīḥ	Grīṣma	Amla	Ta
2	Blue	Bhūsparśa	Vajra	Elephants	Vijñāna	East	Huṃ	Śiśira	Kaṭu	Ca
3	Yellow	Varada	Jewel	Lions	Vedanā	South	Trāṃ	Vasanta	Lavaṇa	Ta
4	Green	Abhaya	iśvavajra	Garuḍ s	Saṃskāra	North	Khaṃ	Varṣā	Tikta	Pa
5	White	Dharmaca-kra	Discus	Dragons	Rūpa	Centre	Oṃ	Hemanta	Madhura	Ka

SECTION A

CHAPTER I

TRIMŪRTI, ETC. AND BRĀHMA-PRATIMĀ-LAKṢAṆA

Trimūrti.—The reason why Trimūrti icon is first taken up is not very difficult to understand. It represents not only historical background of the evolutionary processes of the later (i.e. Paurāṇic) sectarianism, but also keeps up intact the lofty idealism of Upaniṣadic monism, already initiated by the Ṛṣi in the Ṛgveda when he proclaimed 'Ekam sad Viprāh bahudhā vadanti'. Trimūrti and other compound mūrties, though regarded as representing syncretistic tendency, in the opinion of scholars like Dr. J. N. Banerji, as a reaction to the morbid sectarianism, really represent, in a nut-sheil the truth of the Vedic Henotheism and Vedāntic Monism.

Hinduism misrepresented as polytheism, really stands on the solid bedrock of the Advaita, the Brahma, the ultimate reality. The Vedāntic monism is both an idealism of the highest order as well as the Realism of the most practical utility. It is here that Ethics and Metaphysics meet. Therefore the Trimūrti conception is the essence of Hindu culture, religion, philosophy and the world at large. We cannot have a better lakṣaṇa of Trimūrti than one quoted by Gaṅgeśa in his Śabdatatva-cintāmaṇi (cf. Pr. Laks. P. 70) that the Trimūrti, though apparently having different forms, really has one form and it is one monistic principle governing the three-fold work of the Universe, the Creation, the Preservation and the Destruction.

The Viṣṇudharmottara also echoes here this concept of Trimūrti (vide Pr. Laks. p. 70). The existence of the Universe is guided by three-fold principle of Energy or Quality - Rājasa, Sātvika and Tāmasa. Accordingly here Brāhma aspect or form or face represents the creative activity, Vaiṣṇava one maintains and sustains the universe, while the Śaiva aspect simply destroys it (to create a vacuum for further creation).

As hinted above, the idea of Trimūrti is not Paurāṇic alone. It is as ancient as the times of the Vedas themselves. The Vedic triad Agni, Sūrya and Vāyu or Rudra, really got developed into the Paurāṇic Trimūrti of Brahmā, Viṣṇu and Śiva. Brahmā represents Agni and the later texts both Purāṇas and the Vāstuśāstras (notably the Samarāṅ-

gaṇa-Sūtradhāra) corroborate this truth by directing the image-maker to make the Pratimā 'analārci-pratimāh' akin to the flamed fire. Viṣṇu is a solar deity in the Veda—everybody agrees to it. He is accordingly reckoned as one of the Dvādaśādityas in the Mahābhārata. The praises and exploits of Viṣṇu in the hymns of the Ṛgveda are all for Viṣṇu as a solar deity and hence his affinity to Sūrya cannot be disputed. As regards Śiva, his prototype in the Vedas is Rudra—Rudras or Rudriyas in the Ṛgveda or more correctly in the Yajurveda, are in intimate association with the Marud-devas, the wind-gods, represented as working havoc, bringing storms, spreading calamities and diseases, etc. and therefore the development of Marud-Rudra into terrific-cum-beneficient Rudra—Śiva—is not difficult to understand.

With this background of Trimūrti conception, let us peep into the depth of its meaning. It represents in the nutshell the whole fabric of the Āśramadharma—the three fundamental stages of life, childhood and youth as well as the three periods of Āryan life, the Brahmacarya, the Gārhasthya and the Sanyāsa. 'Brahmā's features are exactly those of a Brahmacāri. He holds a Kamaṇḍalu, puts on Kāṣāya cloth, carries the Vedas, all of which are requisites of a young Brahmacārī. The appearance of Viṣṇu is the ideal representation of a householder, enjoying, working and flourishing in the world. His dress, ornaments, attendants all speak of his life of the world. Thus he has been the ideal god to be worshipped by the kings. The image of Śiva, in like manner, represents the life of an Indian Sanyāsī. He wears, like the Hindu ascetic, tiger's skin, bears a trident and has Jaṭā or clotted hair—the true sign of old age and indifference. Like a Yogī, he is half naked and devoted to spiritual contemplation'—Brindāvana, I. I. p. 5.

Metaphysical interpretation of Trimūrti is already hinted at. Mythological accounts of the triad are quite well known—Brahmā created the world; Viṣṇu preserved the creation throughout by maintaining the life principle and removing the destructive elements in various incarnations; Pralaya or dissolution of the world was brought about by Śiva or Rudra.

As regards the illustrations representing this form of icon, there is a great paucity of monuments representing this image. The celebrated 'Trimūrti' illustration of the famous elephanta cave is held by Rao as an unmistakable representation of Maheśamūrti, and he has adduced strong arguments to prove his contention and substantiate it on the possible grounds. Another sculpture of Chittoragarh in Udaipur State, Marwar is also not 'Trimūrti' but Maheśamūrti as contended by

Rao, ibid p.385. Śri Brindābana Bhattacharya, however, cites two examples of Trimūrti image in the Peshawar Museum and the four-headed liṅgam in the Indian Museum.

Trimūrti, according to Viṣṇudharmottara, Pūrva-Karṅāgama, etc. (Pr. Laks. p. 187-188) is also one of the eight Vidyeśvaras (special forms of Śiva), Amśumadbhedāgama describes Trimūrti (Ekapāda), Ekanetra and Ekarudra alike. The main features of this Trimūrti sculpture according to this text are : From the right to left of the erect figure of Śiva should be seen emerging those of Brahmā and Viṣṇu, respectively. Both these should be sculptured with their respective characteristics. Rao says, 'Another way in which Trimūrti may be represented is this : Brahmā and Viṣṇu may be sculptured as issuing from either side of a large liṅga. Thirdly, they may be represented each of one separately with all their characteristics and as standing side by side on three separate padma-pīṭhas. Fourthly, there may be three shrines in a temple each separated from the other and in these there may be set up in the middle shrine a linga and in the right and left, shrines for Brahmā and Viṣṇu, respectively. Fifthly, in a temple consisting of these contiguous shrines (triforium), they may be set up as in the previous case. The central figure may be also Nṛtta or other forms of Śiva.

This is the traditional and time-honoured conception of both of the iconology and the iconography of Trimūrti representing Brahmā, Viṣṇu and Śiva as one.

There are, however, certain texts notably Aparājita-pracchā which not only describes trimūrti of Hari, Hara and Pitāmaha, but also that of Candra (the moon), Arka (the sun) and Brahmā (common), as well as Hari, the Sun (also Viṣṇu), Hara and Hiraṇyagarbha. The former has not yet found representation in sculpture, but the latter is fully depicted in it. It is, therefore, very curious and also remarkable that some of the uncommon types of icons are either the result of the uncommon conceptions or vice-versa. The association of Śurya with Hara and Hiraṇyagarbha in the Trimūrti sculpture have some background in peculiar conditions of the religious beliefs of the Hindus. The close connection of Sūrya with Viṣṇu or Viṣṇu as Nārāyaṇa is wellknown. Accordingly a good many Trimūrti sculptures depict this synchronism— cf. six-armed composite image found at Madhia in the old Panna State in Bundelkhand region representing the Trimūrti of Sūrya-Śiva-Brahmā. The three-headed and eight-armed standing Sūrya in Cidambaram temple also illustrates this. 'A somewhat similar composition, but a seated one, is carved on the west face of the small shrine

dedicated to the sun-god in the southern corner of Limboji Mata's temple at Delmal (northern Gujrat)'. 'Another eight-armed seated image of this type is carved on the western side of the central Bhadra (structure) of the Śiva temple called Dula Deo at Khajurāho'.

Caturmūrti—Aparājita Pracchā—Also describes Caturmūrtis of Hari (the sun as well as Viṣṇu), Hara and Hiraṇyagarbha, which may be illustrated in the representation already pointed out above—cf. Limboji Mātā's Temple—Vide Trimūrti illustration and Burgess's remarks (Ar. Survey of W. India Vol. IX Arch. Antiq. of N. Guj. p. 88-9) satisfy this composition : In one figure the four divinities, Viṣṇu, Śiva and Brahmā or the Trimūrti—with Sūrya, appear blended or shall we rather say it represents a Vaiṣṇava Trimūrti with Sūrya-Nārāyaṇa, as the central figure, seated on his Vāhana, Garuḍa.

Pañca-mūrti : Though we do not have any partimālakṣaṇa in the texts of this composite icon, we do find pañcāyatana sculptures and images in accordance with a clear cut tendency of this most tolerant, and universal institution advocated by the Smṛtis like Manu and Yājña-valkya and fully practised by the bulk of people called Smārtas. Accordingly the Pañcāyatana worship must have some symbol (icononic or aniconic) to satisfy this most prevalent urge of ordinary run of men having equal adoration to all the principal deities of Hindu Pantheon. This was really a great and grand syncretistic tendency at work. 'Five stones or symbols, believed to be permeated by the essences of the five chief deities, are : (1) the black stone, representing Viṣṇu; (2) the white stone representing Śiva's essence ; (3) the red stone representing Gaṇeśa ; (4) the small piece of metallic ore representing the wife of Śiva ; (5) the piece of crystal represening the sun...........All five symbols are placed on a round open metal dish, called Pañcāyatana, and are arranged in five different methods, according to the preference given to any one of the five deities at the time of worship'. (Religious Thought and life in India, pp-411.12).

'The Pañcāyatana Pūja of the Smārtas is also illustrated by many extant early and late mediæval temples of India, in which the central shrine housing the principal deity is surrounded by four smaller shrines on the four corners of the quadrangle containing the figures of the four other deities'. Dr. Banerji has given certain notable illustrations of this religious culture found depicted in stone—a farily large number of mediæval scluptures: 'A pañcāyatana Śivaliṅga, originally found in a part of Bihar and now in the collection of the Indian Museum, which is being illustrated here, characterises in a very interesting manner the religious belief of a mediæval Śaiva of Eastern India belonging to the

order of Smārtas. It is inaccurately described in the Museum record as a Caturmukha Śivaliṅga, but it really shows the four cult deities, Gaṇapati, Viṣṇu, Pārvatī and Sūrya on the four sides of the central Śaiva emblem, all of which taken together symbolise the five Brāhmanical Hindu cults.'

Dvimūrti.—We have already noticed (though rarely) the iconographical presentations of caturmūrtis and Pañcamūrtis, etc., the Dvimūrtis, however, are very popular. Among them, the most famous Haryardhamūrti or Hari-Haramūrtis are very well known. The different Śaivadvimūrtis like Hara-Gaurī, Umā-Maheśvara, Ardhanārīśvara etc., etc., may also be classed dvimūrtis but as they form a class by themselves in the Śaiva icons, they may be passed on here to be taken up in their proper place. It is, therefore, proposed to take only the most famous forms of Dvimūrtis here.

Haryardharmūrti:—Vide Pr. Laks. p. 71 is enjoined to be sculptured according to Uttara Karṇāgama like this: The Maheśa part should exactly be the same as in the Ardhanārīśvara form, the other half of it, the Vaiṣṇava counterpart however is enjoined to take only two arms with Śaṅkha and Kaṭaka, dressed in Pītāmbara and decorated with all characteristic ornaments. Suprabhedāgama, however, prescribes Hara, clad in tiger's skin, Viṣṇu, of course, in Pitāmbara, though hair would be in Jaṭā, and in Kirīṭa respectively. Śilparatna however adds the bodily pose also—both of them to assume Samapāda standing posture, other characteristics are also mentioned, the emblems, etc. vide Pr. Laks. P. 71.

It may be remarked that sculptures found representing the image show Hari always on the left and Hara in the right, as we shall presently see. A word, therefore, on history and culture of this composite image may be first said here. The historical, or more correctly the Paurāṇic, account of the origin of this composition is very popular. Viṣṇu was Mohinī, the beautiful female form assumed by him while distributing nectar churned out of the ocean by the Devas and Asuras to deprive the latter of their share of it, by bewitching them with her beauty; Śiva fell in love with this aspect of Viṣṇu. Now as regards the broader culture which this composite icon represents is the emphasis on the reconciliation between the two major cults of Vaiṣṇavism and Śaivism.

Dr. Banerji has illustrated this icon in many of the Indian sculptures: One of the earliest stone reliefs representing this composite divinity is to be found at Badami....The clear line of demarcation between the left (Hari) and the Right (Hara) halves is emphasised by the treatment of the crown (the right part of it shows a Jaṭāmukuṭa

while the left part a kirīṭamukuṭa), the two different ear-rings (a sarpa-kuṇḍala in the right ear, and a nakra or makara kuṇḍala in the left ear)....and the presence of the bull-faced Nandī and Pārvati on the right hand, and that of the slightly pot-bellied dwarfish Garuḍa and gracefully standing Lakṣmī on the left'.

There are some other dvimūrtis spoken of, in the Śāstra, but unrepresented in the sculpture and vice-versa. Aparājitapracchā gives a description of *Kṛṣṇa-Śankara* dvimūrti which is uncommon. The Kṛṣṇā half (in the left) is said to have mukuṭa, makara-kuṇḍala and cakra; while the Śaṅkara counterpart (in the right) is directed to have jaṭābhāra, kuṇḍala, akṣamālā and triśūla. So far as our knowledge goes this description is not illustrated in the sculpture. Further discoveries should be made in this direction and its representation may come to light; because the Aparājita is a medieval treatise and the exuberance of medieval sculptures has not yet been well investigated. A good many images still remain unidentified. This description of this standard manual gives us a sufficient clue for our further studies in the vast store-house of medieval sculptures adorning renowned temple-sites of Northern and Southern India.

Two very interesting dvimūrtis of *Mātraṇḍa-Bhairava* and *Sūrya-Brahmā* are represented in our sculptural heritage and Dr. Banerji observes: 'But a very unique syncretistic image in which Sūrya and Śiva are the constituents is in the collection of the V. R. S. Museum, Rajshahi, which has been tentatively identified as 'Mārtaṇḍa-Bhairava' by K. C. Sarkar. It is a three-faced and ten-armed image of the 12th century A. D. found at Manda (Rajshahi), containing the usual accessories noticeable in a well-developed type of Sūrya figure of this part of India. Its central face is placid, the side ones being fierce; its front two pairs of hands are broken, but the full blown lotuses in one pair are visible; the back hands, which are preserved, carry, from the right side onwards, a khaṭvāṅga, a triśūla, a śakti, a nīlotpala, a ḍamarū, and a sarpa, flames issuing from its heads and shoulders (the Śivaite character of most of these emblems should be noted). The dhyāna-mantra of a particular variety of Sun (Mārtaṇḍa) appearing in the Śāradātilakatantra conforms to a great extent to its iconographic features and the text says that such a variety of the Sun god is 'half' (a part) of Śiva (Ballabhārddha).' 'A composite representation of Brahmā and Sūrya can be recognised in the beautiful image of the 11th century A. D. acquired from Mahendra (Dinajpur, Bengal) and now in the collection of the V. R. S. Museum. It is similar in many respects to the usual two-armed Sūrya figures of this period, but its

notable difference from them lies in the fact that the number of its arms is six. Its natural hands hold the usual full-blown lotus flowers, while the four additional hands show varadamudrā (with lotus mark on the palm), akṣamālā, abhayamudrā and kamaṇḍalu. The Dhātrī aspect of the Sun god, the first in the list of the Dvādaśādityas, as described in the Viśvakarmāvatāra śāstra, holds lotuses in its two natural hands, a lotus garland (or a fillet of lotus seeds) in its (back) right hand and a water-vessel in its (back) left (Dakṣiṇe pauṣkarī mālā kare vāme kamaṇḍaluh; Padmābhyām śobhitakarā sā Dhātri prathamā smṛtā). This North Bengal relief has no doubt much in common with the Dhātrī aspect of the twelve Ādityas but the increased number of its solar features and rosary and water-vessel (two of the well-known emblems of Brahmā) in two of its hands, bring it in line with the groups of syncretistic icons being noticed here. Dhātrī is no doubt one of the Ādityas, but Dhātā or Vidhātā is also one of the synonyms of Brahmā Prajāpati, and both these characters appear to be symbolised in this interesting sculpture (PL XLVII, Fig. 3).

In the end may be also cited another important dvimūrti of *Nara-Nārāyaṇa* or *Harikṛṣṇa*. The V. D. has given its lakṣaṇa—vide writer's Pr. Laks. p. 70 (wrongly classed with caturmūrtis under Trimūrti). 'It is stated therein that the image of Nara should be of grass colour and have two hands; it should me made to look powerful. Nārāyaṇa should possess four arms and be of blue complexion. Both of them should be seated under a badara tree. They should be clad in kṛṣṇājina and wear the jaṭā-maṇḍalas. As regards Harikṛṣṇa, they should be shown as seated in a chariot having eight wheels, with their legs crossed. The story of Nara-Nārāyaṇa is related at many places in the Mahābhārata. Its representation in sculpture however is still to be found out.

BRAHMĀ

Though one of the members of the Trinity, Brahmā as a God of temples and images is not significant. Instances of a separate temple dedicated exclusively to Brahmā are very few and far between. Contrary to this however the accounts in the Śilpa-śāstras and those in the Purāṇas are full of his glory and glorification as well as dedication and worship. Brahmā, the creator of the Universe, and the foremost among the gods, could not fascinate the minds of the masses, perhaps due to the (curse) as the Padmapurāṇa (Sṛṣṭikhaṇḍa 17) shows that the worship of Brahamā had declined at that time, owing, it is said to the curse of Sāvitrī. There is no Brāhma cult as we have the Vaiṣṇava and the Śaiva cults with a large number of adherents.

Brahmā, the cosmic creator is a god of a very regulated function. He is neither a showerer of boons nor a player of magic. He could fascinate few. Even the Brāhmaṇas who could have been his adherents and worshippers could not tide over the times and tendencies. Viṣṇu a grand god captivated the minds of Kings, Śiva was very popular among the masses. Kings and beggars both adored him. Hence both these gods became popular gods. Accordingly wlth rise of Bhakti their images became the time-honoured traditions and the practices thereof.

A historical resume.—With this very brief introduction to the first member of the orthodox Brāhmanical triad, let us peep into the history of Brahmā, the accounts of his rise and growth as well as decline and fall.

Vedic.—The creator gods described in the Vedic texts are Viśvakarman, Brahmaṇaspati, Hiraṇyagarbha, Prajāpati and Brahmā—vide R.V.X. 81, 82; 72; 121 and vide S. B. XI 2. 3. 1; X. 6. 5. 9; and Prajāpati among them though invariably connected with creation is also associated with Sacrifice as its presiding deity—vide S. B. III 2. 2. 4; XIV. 1. 1. 6.

Smṛtic.—The most concrete concept of Brahmā had came to be developed in the Muṇḍaka Upaniṣad where he is described as the first of the gods as well as the creator of universe and the preserver of the world:

'ब्रह्मा देवानां प्रथमः संबभूव विश्वस्य कर्ता भुवनस्य गोप्ता '

The Manusmṛti completed the go!ry of this great god by proclaiming that the Svayambhū Lord was born in the golden egg as Brahmā:

तस्मिन् जज्ञे स्वयं ब्रह्मा सर्वलोकपितामहः

A very notable point in regard to Brahmā's position in the Smṛti is the appellation Nārāyaṇa which echoes the Prajāpati's conception in the Brāhmaṇas like Śatapatha.

Epic.—Now the concrete god Brahmā was known by such names as Prajāpati, Dhātā, Vidhātā, Pitāmaha, Viśveśa, Sraṣṭṛ, Lokavṛddha, Suragurua, Lokabhāvana, Lokeśvareśvara, Lokādinidhaneśvara, Ādideva, Bhutāman, etc. (Epic Mythology—Hopkins), in the two epics whiich in their earlier sections though keep intact his greatness, also give his gradual decline in their later sections thus paving the ground for Purāṇas to neglect him altogether.

Pauranic.—Brahmā in Purāṇas is singled out as easily susceptible to grant boons even to Asuras which wrought the wrath of the gods and brought the two great gods Viṣṇu and Śiva to annihilate these

Asuras for the good of not only the gods but also of mankind at large. Matsya, Bhāgavata and several other Purāṇas concocted the myth of Brahmā's incentuous love for his own daughter and the already alluded curse of Sāvitrī in the Padma, brought decline of the Father not to be deemed fit for dedication of temples and the consequent worship. One of the early Purāṇas, the Mārkaṇḍeya, paints him helpless to defend himself from the demons Madhu and Kaiṭabha from whose clutches he is saved by Viṣṇu's timely intervention. The accoun's of Liṅgodbhava-mūrti, whose Bhairava form is sometimes described as Brahma-śiraś-chedakamūrti, points out Brahmā's passion for telling lies.

All these later accounts are an evidence to the historical evolution and revolution inasmuch as with the decline of Vedism, the repository of the Vedas himself (as Brahmā is conceived), had to face a fall. The other details of the life and deeds of Brahmā may be summed up here in the words of Rao: "It has already been stated that Brahmā was born in a golden egg and was therefore known as Hiraṇyagarbha; that he sprang up from the waters and the ether; that he took the form of a boar and lifted up the earth from the ocean; that he took the avatāra of a fish; that he was born from the lotus that issued from the Navel of Viṣṇu; that he was the father of Dakṣa and other Prajāpatis (patriarchs); that he disputed the superiority of Viṣṇu over himself and that when, in connection with the dispute, Śiva appeared between them in the form of a pillar of fire, he (Brahmā) went up to search for its upper end and failed to do so; that he was born to the Ṛṣi Atri and his wife Anasūyā as one of the aspects of Dattātreya; that he served as a Charioteer of Śiva when the latter attacked the Tripurāsura; and that he acted as purohita (officiating priest) in the marriage of Śiva and also of Subrahmaṇya; and many other things have also been mentioned about him"

Iconogranhical accounts :—As hinted above, the iconographical accounts of Brahmā are however, fully exhaustive and practically all the treatises describe him. The Pr. Laks, p. 72-75 may be purviewed where lakṣaṇas of Brāhma-icons from as many as twelve works are gathered together and let us summarise them one by one to evolve out a perfeet figure of Brahmā from both the points of view of iconology and iconography.

Bṛhatsamhitā, one of the earliest iconographical texts describes Brahmā only with three of the many attributes—Kamaṇḍalu-kara—holding a ritual water vessel in one of his hands; caturmukha (having four faces) and Paṅkajāsanastha (seated on a lotus). Another ancient text of Kaśyapa quoted by Utpala (as referred to by Dr. Bannerjea -D. H. I.

p. 516) adds two more attributes associated with this god—daṇḍī (having a staff) and Kṛṣṇājina (with the hide of a black antelope skin as his upper garment). Both these accounts paint Brahmā as a Brahmacārī.

The Matsya, one of the earliest Purāṇas, elaborates the iconoic representation of Brahmā as developed by its time. It makes him ride on his mount of swan, bestows four hands with the additional attributes of sruk and sruvā (the sacrificial implements) besides the usual staff and Kamaṇḍalu. It also gives place in Brahmā icon to the Ājyasthālī and the Vedas on the sides as well as Sarasvatī and Sāvitrī on the right and left respectively. The Agni further elaborates him into a god having a big pot belly—Bṛhajjaṭharamaṇḍalah and having long moustaches—Lambakūrca. Dr. Bannerjea (D. H. I p. 516) observes: Yet it is curious that in none of these elaborate accounts there is an explicit reference to his face or faces being bearded, though the Ṛṣis who accompany him in a Brahmāyatana (a Brahmā shrine) are described as bearded..... This is, however, not right. Perhaps the learned Doctor has not seen this iconographical prescription of the Agnipurāṇa where he is bearded alright. He is not only bearded but also Jaṭāyuktah (with matted hair —a characeristic sign of Śiva). Again as the Agnipurāṇa is regarded as a later Purāṇa, all the later images of Brahmā have bearded faces, perhaps due to this prescription; otherwise most of the earlier ones being shown without this trait. This is also supported in other medieval texts like Aparājita-pracchā and Rūpamaṇḍana (see ahead).

Viṣṇupurāṇa gives him his lordly conveyance of a chariot drawn by seven swans—'saptahamsarathasthitam'.

As regards the accounts of Āgama texts, the Amśu and the Suprabheda, etc., they too elaborate these aforesaid attributes with some innovations, viz., the Amśu describes Brahmā as Haritālasamaprabha, Jaṭāmukuṭasamyukta, piṅgalākṣa, sarvabhūṣaṇa, clad in white garments and decorated with white garlands, etc., etc., Other details are more iconometircal than iconographical.

Mānasāra has a distinctive attribute so far not evolved by other texts. The four-faced Brahmā is described as Aṣṭalocana having eight eyes. Śilparatna, another southern text, has some further innovation to add. Here he is said to be sitting on long brush like grass—lambakūrcoparisthitam—perhaps meaning thereby a Kuṣāsana (kuśas are a long grass like brushes).

In Samarāṅgaṇa Sūtradhāra this god finds first place among the gods described at length from iconographer's point of view. His figure should be that of youth, that is he is to be sculptured as a Brahmacāri or student. He should glow with a lustre akin to that of fire and thus he is represented as of red colour. He should be represented as having pot belly with white flowers and covered with white turban. His uttarīya (the upper garment) should be of the black antelope, other clothes being white. He should have four hands. In both of his left hands there should be a Kamaṇḍalu (a pot) and a staff. In one of his right hands he should hold a rosary, the other one should be in Vardhamāna Mudrā—the benedictory hand pose. His waiste is girdled by a Mauñji Mekhalā.

This account of Brahmā as given in the Samarāṅgaṇa Sūtradhāra more or less agrees with those given in the Purāṇas, though the latter are more copious and traditional. As we have seen, Matsyapurāṇa describes Brahmā riding on a goose or sitting on a lotus seat. Again according to it, in his right hand will be Sruvā and Sruk, the two sacrificial pots instead of rosary and benedictory pose (cf. the S. S). In addition to this, the plate of ghee and the four Vedas should be shown on his sides. He is attended on the left by Śavitrī and on his right by Saraswati.

The description as given in the Agni tallies more with that of the Samarāṅgaṇa Sūtradhāra. Here he is represented as having a pot belly and clotted hair and long moustaches or a beard, and holding in the right hands a rosary and a Sruvā and in his left hands a Kamaṇḍalu and a plate for ghee. Another important element of representation of Brahmā, left out in these accounts and given in the Viṣṇu Purāṇa is that he should be seated on a chariot drawn by seven swans. The descriptions as found in other works are more conspicuous, but they all belong to the later treatises like Rūpamaṇḍana and Śilparatna. The paurāṇic accounts are more or less similar.

Aparājitapracchā's iconographical accounts of Premeṣṭhī Brahmā are related to his four-fold forms—Brahmā, Pitāmaha, Virañci and Kamalāsana—in conformity to the four-fold Vedas, the Ṛg, etc., the four-fold Yugas the Kṛta, etc. and the four-fold Varṇas, the Brāhmaṇa, etc. The attributes though traditional also support Brahmā having a beard (समांसगलकेशक:) in consonance to this developed trait of medieval iconography of Brahmā and the sculptures illustrating thereof as per medieval character of this text itself.

Rūpamaṇḍana, the last text quoted in Pratimā-lakṣaṇa p. 75, verbatim describes Brahmā in Aparājita terms. The cent percent copying of Rūpmaṇḍan from the Aparājita-pracchā has already been pointed out before, vide Chap. I 'Sources of Hindu iconography'.

Further details of the attributes, etc. held in hands may be seen in Rao's book—H. I. Vol. II pt. 2. p. 504-5.

Iconological implication :—Now before giving the representations of Brahmā's icons in our sculptural heritage, let us say a few words on the Brāhma-lāñcchana-rahasya—the secret or the mystery of the attributes of Brahmā's icons. Thus in conception and form, Brahmā is a vedic student, sacrificer and creator. "Metaphysically" says Brindāban, "he represents the Rajoguṇa or the active power. That is why he has red colour (cf. the S. S. Analārci) which is supposed to be peculiar to the creative power. He has four heads in reference to the four quarters of his works. His śakti or female phase is his own daughter Saraswatī or Vāc, possessing creative power of imagination and invention. Yajña or sacrifice, is full of Kāmanā or desire and creation :—'सोऽकामयत अहं वहुस्यां प्रजायेयम्'—'I shall be many'. Mythologically from his four mouths the four Vedas are said to have issued." (Indian Images page 19).

The Viṣṇudharmottara has however gone deeper and says: "Through (the preponderance of) rajas the colour is reddish, hence Brahman, greeted by all creatures and the best of the gods should be known as resembling that tip of the lotus. Ṛgveda is (his) eastern face, Yajurveda the southern, Sāmaveda the western and Atharva (Veda) the northern. Those that are the Vedas are these faces and the four quarters are the arms. The world's movable and immovable are verily (sprung from) water, and Brahman holds these (primeval waters); so the Kamaṇḍalu (water vessel) rests in his hand. Kāla (Time) is indicated in the hand of Brahman by the rosary, because Kala (Time, Death) is called so on account of seizing (kalana) all creatures. All sacrifice is propogated by work white and non-white (i. e. pious and impious). Therefore, the garment of the lord, the skin of the black antelope, is white and not white (i.e. matted). The seven regions are known aṣ bhūh, bhuvah, svar, mahah, janah, tapas and satya. These regions are the swans in the chariot of Brahman, the great god. Oh best of kings! let the pericarp of the lotus, which took its birth in the navel of Viṣṇu, be known as Meru. Oh king, everywhere steadiness is the result of meditation, and hence Brahman assumes (the meditative position) by means of his corporeal lotus seat.

Of the (Supreme) Soul, one should think the best position as devoid of form. For the sight of the worlds, He exists with eyes closed in meditation. The medicinal plants which help the sustenance of the earth should be known as the matted locks of Brahman, the high-souled, who moves everywhere. The repositories of Vidyā (learning) which (act) as revealers of the world, should be known as the various ornaments of that great God.

This form of that incomparable (soul) that pervades the whole world has been described to you. Thus the Pre-eminent One of the world occupies the whole world with his body"—Kramresch's Translation.

Illustrations :—Without going into details which may be looked into Rao's and Banerji's work, the following tabulation of the images of Brahmā in Indian sculpture and bronzes as found in the various parts of India exhibiting the general natural characteristics of the country to which they belong (cf. the dictum of Varāhmihira 'देशानुरूप' etc., may be interesting from the point of view of illustrating the Brāhma icons:

A. INDEPENDENT IMAGES:

S. No.	Place	Remarks
1	(i) Śiva-temple-Aihole.	Padmāsana, with all attributes.
	(ii) Aihole—stone.	Seated on a swan surrounded by Ṛṣis.
2.	Sopara—Thana distt.	Sthānaka-murti, pot-bellied along with usual Āgamic attributes.
3.	Nāgeśvaraswamin temple —Kumbhakonam.	Like Sopara with the difference: without a beard.
4.	Karanchi Museum—Sind.	Bronze—only with two hands.
5.	(i) Madras Museum Calukya Hośala school.	Sthānaka and bearded with usual emblems.
	(ii) Madras Museum.	Bronze—Under Prabhāvali with Kirīṭamukuṭa instead of Jaṭā-mukuṭa.
6.	Hoysaleśvara temple Halebidu.	Sthānaka under umbrella and Prabhāvali, ornamented also.
7.	Gauleśvara Siva-Temple at Tiruvorriyur.	.. ..
8.	Śiva-temple at Tiruvadi.	One of the finest pieces of sculpture of South India.
9.	Mathura Museum.	A good many of them.
10.	Rajasahi Museum.	Seated on a viśvapadma in a Lalitaksepa pose.

B. Reliefs—"Some of the earliest representations of Brahmā are found in theBuddhist reliefs of Gandhāra; his figure is used there either in the Nativity scene of Buddha or as one of Buddha's acolytes. He is invariably shown in them as having profuse dishevelled hair, beared moustache, being dressed in the garments of a Brāhmaṇa, one of his two hands holding a water-vessel. Such figures are, however, not hieratic for they are presented from the unorthodox Buddhist point of view. The later Jaina representations of Brahmā either as a Yakṣa attendant of the Jina Śītalanātha or as one of the Dikpālas are endowed with a great deal of hieratism, even perhaps more pronounced than in their originals in the Brahmānical pantheon."

In regard tò these illustrations of Brahmā in Indian sculpture, Dr. Banerji's following observations are worth quoting: "Many of the images of Brahma that have been just described are of a subsidiary character, having been used either as Āvaraṇadevtās or as accessory figures in the shrines of the major cult deities. His figure also appears in 'relief compositions' associated with Vaiṣṇavism and Śaivism, some of which have already been noted. The god is seated on a lotus, the stalk of which issued from Nārāyaṇa-Viṣṇu's navel, in the Anāntaśayana reliefs; in the Lingodbhavamūrtis of Śiva, Brahmā is shown first as soaring upwards along the side of a 'columnar Śivaliṅga', and then as standing by its side with his front hands in the Namaskāra mudrā; in the Tripurāntakamūrti of Śiva, he is shown as the charioteer of the great god, and in Śivas Kalyāṇasundaramūrti, Brahmā is shown as the officiating priest in the marriage ceremony of Śiva and Umā. In the Ekapāda-Trimūrti of Śiva or its Vaiṣṇaya counterpart, Śiva or Viṣṇu occupies the central position, Brahmā being invariably shown as a lateral accretion in the attitude of bowing to the central deity."—D. H. I. p. 519.

Brāhma-shrine (The Āyatana):—This side topic of Brahmā's iconography may also be tackled here both from the stand-point of Śāstra as well as that of the Sthāpatya, the monuments. "In a temple exclusively dedicated to Brahmā, there should be set up in the central shrine that aspect of his, named Viśvakarmā. In this form Brahmā has, as usual, four heads and four arms; in his hands there should be the akṣamālā, a book, a bundle of kuśa grass and a Kamaṇḍalu; and he should be seated upon a swan. The following parivāra devtās are required to be set up in the eight quarters beginning from the east and going round clockwise, namely Ādiśeṣa, Ganeśa, the Mātṛkas, Indra, Jalaśāyī, Pārvatī and Rudra, the Navagrahas and Lakṣmī respectively". This account as given by Rao from the Rūpamaṇḍana is fully corroborated in the Aparājita-pracchā—vide Pr. Lakṣ. p. 76.

Parivāradevatās.—These are the Dvārapālakas of the temple of Brahmā and the following table (cf. Rao's book page 507) of all these eight guardians of gate also gives the articles held in their hands.

Serial No.	Name	Objects held in the Right hands		Left hands	
1	Satya	Padma	Sruk	Pustaka	Daṇḍa
2	Sadharma	Pustaka	Daṇḍa	Padma	Sruk
3	Priyodbhava	Akṣamālā	Padma	Āgama (Pustaka)	Daṇḍa
4	Yajña	Daṇḍa	Āgama	Sruk	Kavaca
5	Vijaya	Akṣamālā	Gadā	Kheṭaka	Daṇḍa
6	Yajñabhadra	,,	,,	..	,,
7	Sarvakāmika	,,	Pāśa	Aṅkuśa	,,
8	Vibhava	Daṇḍa	Aṅkuśa	Pāśa	Pad ma

"All these eight Dvārapālakas should be represented as of terrific nature with their beards. There should be mukuṭas on their heads. A large number of Ṛṣis also with moustaches and jaṭās, carrying in their hands the Akṣamālā and the kamaṇḍalu, should be seated in the temple of Brahmā and be meditating upon him." It may, however, be pointed out that in the Aparājitapracchā, they are not represented as terrific but gambhīra—calm and meditative—vide Pr. Laks. p. 76.

It has already been pointed out that the temples exclusively dedicated to Brahmā are very few; nevertheless there was a Brahmā cult otherwise Varāhamihira (cf. Pt. I chapt. IX 'Installation') would not have given an equal injunction to the installation of the image of Brahmā by only those who were well-versed in the Vedic lore. Dr. Banerea, however, remarks: 'The analogous references by the same author to the Bhāgvatas, the Pāśupatas, the Magas, etc., being only entitled to install the images of Viṣnn, Śiva and Sūrya, may suggest that these persons, 'well versed in the Vedas', were the exclusive worshippers of Brahmā. But if there were such a sect at all, they did not enjoy any great importance. This hypothetsis is substantiated by the Purāṇic stories cnnnected with such Śaiva icons as the Liṅgodbhavamūrti; Brahmā was cursed by Śiva for telling a lie not to have any cult of his own. Separate temples enshrining Brahmā are very few and far bet-

ween, and mention may be made here of early medieval and later Brahmā shrines found at Dudahi and Khajurāho (Madhya Bharat), Vasantgaḍh (Rajputana), Unkal (near Hubli, Dharwar district), and Khed Brahmā (Mahi Kaṇṭha). The Dudahi temple was well built having many artistic carvings; the presence of a three-headed figure of the bearded Brahmā with his swan mount on the centre of the sanctum doorway and the evidence of an inscription found there recording that the writer paid his adoration to Caturmukha (an appellation of Brahmā) and his wife Sāvitrī, led Cunningham to ascribe this shrine to Brahmā with certainty (A. S. R. Vol. X, pp. 93-4, Pl. XXXI). A small square temple of the god was noticed by the same scholar at Khajurāho which he thought to have been the oldest of the extant shrines at the place (ibid. Vol. XXI, p. 57). The Vasantgadh (Rajputana) brick temple of the god is as old as the 7th century A. D., which faces east and has a standing life-size image of Brahmā with three faces and a nimbus behind him; the figure is two-armed, the hands holding an akṣamālā and kamaṇḍala. The interest attaching to the temple of the god at Khed Brahmā (Idar, Mahi Kaṇṭha) is great for it was still functioning in 1906-07, when it was visited by Henry Cousens. Cousens writes that 'there is a community of Brāhmins at the place who have been there for generations, who devote themselves exclusively to the worship of Brahmā; they are Audīcya Brāhmaṇas (Brāhmaṇas of the north), are followers of the Śukla Yajurveda and are entrusted with the ritual worship of the shrine deity'—D. H. I. p. 513-14.

Another example of Brahmā's temple that is still functioning is at Puṣkara near Ajmer; the big temple there is linked up with the shrine of his consort Sāvitri on a hill about a mile distant from it. This sacred Tīrtha is frequented by Hindus of different cult affiliations, and does its existence not necessarily mean the existence of some Brāhma cult there in modern times?

CHAPTER II

VAISNAVA-PRATIMA-LAKSANA

Viṣṇu And Vaiṣṇava Icons. Vaiṣṇava-pratimālakṣaṇa is a subject of many-sided treatment, religious, cultural, philosophical, artistic and literary all embedded into one to evolve out not only the grand Viṣṇu Image, but also various Vaiṣṇava icons. The subject is vast, the space is limited and the studies and researches on the theme have no end. T. Gopinath Rao in his monumental work Elements of Hindu Iconography' has devoted a good space to treat Viṣṇu-iconography and exhausted practically all the Paurāṇic and Āgamic accounts of the great God, constituting and forming the most conspicuous member of the Hindu Trinity. Rao at one place had made a remark: 'The materials for the description of the images of Viṣṇu images are not so abundant as they are in the case of image of Śiva. Besides unpublished Vaikhānasāgama, the Tantra-sāra of Mādhavācārya and few other minor works, no authorities are available in relation to the images of Viṣṇu'. The remark of the learned and pioneer author as first pointed out by me in my thesis 'A study of Bhoja's Samarāṅgaṇa Sūtradhāra'.—Pt. VI.—'Iconography'—needed modification and it was contended there that a large number of Pañcarātra Saṃhitās, notably the Sātvata and Ahirbudhnya etc. are accredited to have done a fuller justice towards the exposition of Viṣṇu images, both from the point of view of iconography as well as the religious and philosophical thoughts forming the background of the many-sided and diverse developments of Vaiṣṇava images. Happily Dr. Bannerjea has taken up this lost thread and fulfilled the vacuum in his equally monumental and erudite work, the revised edition of the 'Development of Hindu Iconography.' The present writer, therefore, is faced to feel some further vacuum to justify his pen where savants like Rao and Bannerjea have already paved a pakkā pāth.

As pointed out at the very outset, Vaiṣṇava-pratimālakṣaṇa is a subject of many-sided treatment. Accordingly here in this dissertation not only a coherent and connected picture of this fascinating subject will be attempted to be painted but also some of the basic cultural truths will also be expounded for the first time along with all the principal items in an iconographical exposition of one of the

five principal deities forming the most prevalent religious practice of the Hindus–the Pañcāyatana. As iconography is a related subject in which apart from its background the institution of worship, the ritual and the art of its practice (the enshrinement of the image etc. and the dedication of the temple etc.) also play an important part; an attempt, therefore, will be made not only to treat all this but also to present a classification of Viṣṇu images in such a way as to present a more systematic and popular account to enable even a non-technical reader to appreciate and enjoy this most technical branch of our ancient lore.

Now before we do so, let us glance at the shining firmanent from where Viṣṇu was first seen by a mortal eye though inspired with immortal insight (the Ṛṣis); thus presenting a brief history of the God who though first a solar diety, became the household god both of kings and beggars alike. Viṣṇu Vāsudeva or Nārāyaṇa Vāsudeva and Daridranārāyaṇa – all were evolved on this very earth. Thus the history of Viṣṇu, in a word, is the history of the advent of the high heaven on the mortal grounds. The solar origin of Viṣṇu, the Nārāyaṇa engulfment of Vāsudeva and the manifold incarnations on earth all depict this truth in a nut-shell.

Vedic : Viṣṇu Vāsudeva, a Vedic god and his Vedic accounts are well known. He is mentioned in all the Vedas. His position in the Vedas if not that of the supreme deity, was nevertheless on a footing of equality with the other gods. He is, therefore, identified with the sun and is said to have measured the seven regions and to have covered the whole universe by means of three steps. These germs of the solar origin of Viṣṇu as found in the Vedas are fully evident from the explanation offered to his 'tripāda'—the three steps indicating the different position of the sun at rising, culmination and setting; and also the manifestation of the god being manifest in threefold form, as Agni on earth, Indra or Vāyu in the atmosphere and Sūrya in the sky. These three steps, later on, in the Purāṇas evolved out the dwarf incarnation, the Vāmanāvatāra or Trivikramāvatāra. In the Śatapatha, this trait of Viṣṇu became fully explicit (cf. writer's Pratimā Vijñāna p. 74). The special character of Viṣṇu as Preserver god and deliverer of mankind was also outlined there as per the Śatapath Brāhmaṇa's account (16-1-1; cf. Pr. Vijñ. p. 74).

Viṣṇu as a grand god enjoying abundantly and becoming the model god of kings and householders is also not inconspicuous in the Ṛgvedic hymns—vide Ṛ. V. 1—54 quoted in Pr, Vijñāna, p. 74. The Ś. Brāh. includes Viṣṇu among the eight or twelve sons of Aditi. Similarly

the Mahābhārata too reckons Viṣṇu among the Ādityas, the last Āditya of the 12 ones surpassing all in greatness and glory. Viṣṇu is also conceived as the Sacrifice and in this aspect he is worshipped under the name of Yajñanārāyaṇa. On this Dr. Banerjea observes (D.H I. p. 385) :—'His gradual rise to importance in the late Vedic period, however, was primarily due to his having been identified with Sacrifice'—cf. the later concept of Viṣṇu as Yajña-Nārāyaṇa.

There are clear cut references in the later Vedic literature which provide sufficient background as germs of the growth of later Vaiṣṇavism, the cult which was not only a mere religious movement of the Ekāntikadharma so splendidly propounded in the Bhagavadgītā itself, but also a grand philosophy and metaphysics revolving round Vāsudeva, the Adhīśvara Lord, all pervading Almighty. The 'Paramam Padam' propounded in the Ṛgvedic hymns referred above was expounded in the Upaniṣads like Mait (6.13). and Kaṭha. (3-9) as Brahmapada which in its turn, turned into the Goloka, the Vaikuṇṭha in the later religious literature, the Purāṇas etc. Thus out of the three major developments in the history of Viṣṇu, Viṣṇu as Vāsudeva, Viṣṇu as Nārāyaṇa and Viṣṇu as Vāsudeva Kṛṣṇa (cf. also writer's P.V.ch.5), the evidence of Vedic literature provides sufficient material to reconstruct his Vāsudevism itself. Weber had truly remarked, while establishing his hypothesis of Vedic Trinity of Agni, Vāyu and Sūrya : "By the side of Vāyu, the wind stands his companion Indra, the lord of the light, clear heaven; and with him again Viṣṇu the lord of the solar orb, stands in a fraternal relationship. This close relation of Viṣṇu to Indra is far from being estimated by the author in its full significance Viṣṇu owes to Indra his blue colour, his names Vāsava and Vāsudeva, and his relations to the human heroes, as Arjuna, Rāma and Kṛṣṇa, which have become of great importance for his entire history."

Epic and Pauranic–Narayana Vasudeva : Now when we come to the post-vedic period of religious history of India, that is, in the days of Itihāsas and purāṇas the supremacy of Viṣṇu was fully established and his place in the Hindu Trinity was fully recognised as the supreme protective God.

The references, which we get in the older historical document of great importance (that is the Mahābhārata), are clear enough not only to bring into the forefront the Bhāgavata cult centering round Nārāyaṇa - Vāsudeva, reaching its culmination in the Pañcarātra system of philosophy, metaphysics and ritualism–vide Bhī. p 65-66; Āśva p.53-55; Śā.p.335–346 and the Nārāyaṇīyopākhyāna etc. etc. but also a

very important religious and cultural reaction which remains hitherto unexplored. It is a religious and ethical tendency akin to that of Buddhism which brings the whole development of Vaiṣṇavism as a similar reaction to the Vedism especially 'Brāhmaṇiṣm. This reaction as a revolt to Brāhmaṇic Theology and complicated Ritual of sacrifices involving also killing, the hiṃsā of animals (the Yajñapaśus) was first perceptible in the last treatises of the Vedic lore, the Āraṇyakas and Upaniṣads themselves where the quest of the reality, from the external gods propitiated and won through the agency of sacrifice, was shifted and promulgated into the internal Ātman. So for this remained perfectly orthodox, nevertheless, it also provided another channel for the hetrodox religious systems like Buddhism and Jainism to raise a hue and cry against the old dogma in which their followers attained no small measure of success. This made a profound change in the life and beliefs of the time. Hence in order to keep up to the eternal promise of the great god Viṣṇu—'Dharmasaṃsthāpanārthāya sambhavāmi yuge yuge—the great thinkers, the religious teachers and the wise custodians of the ancient culture reoriented the old religion in such a way as to bring it at par with the time-honoured basic foundations of these reactionary movements, that is, to do away with the hiṃsā and prescribe a religious code of pious living and to adopt the leader as one of the incarnations of one of the most prominent gods of Hinduism—the great Viṣṇu. To substantiate this hypothesis, the references in the lore, though few and far between, nevertheless give a sufficient ground to hold on. The Mahābhārata Nārāyaṇīyopākhyāna refers to the Pañcarātra system. Pañcarātra is also referred as Sātvatadharma (Ait. Br.8.3.14) and it is supported by the Mahābhārata itself. The Śatapatha describes 'Pañcarātra satra' with a very important characteristic of the absence of hiṃsā in it. Further in the following passage of the Mahābhārata—

यस्तु नारायणो नाम देवदेवः सनातनः ।
तस्यांशो मानुषेष्वासीद्वासुदेवः प्रतापवान् ॥

the supremacy of Nārāyaṇa which is hinted at later on, in its various pages cf. the Nārāyaṇīyopākhyāna brought him in the forefront as an Adhīśvara Lord as fully examined by such a well known scholar as Dr. Bhandārkara—vide his Vaiṣṇavism etc.: "This shadows forth the rising of Nārāyaṇa to the dignity of the supreme soul, who pervades all and in whom all things exist". The whole thing does not end here. The identity of Nārāyaṇa and Vāsudeva was established beyond doubt, a special reference of notice is that there (that is in the Mahā.) Nārāyaṇa is said to be the son of Dharma and the Vāmanapurāṇa (6) makes him

the son of Ahiṃsā as well. What a grand idea, Dharma's fatherhood and Ahiṃsa's motherhood to produce such an extraordinary son to pen down the 'father of Ahiṃsā' the Great Gautam Buddha in the sanctity of its philosophy and the popularity of its religion.

This digression may be permitted in order to bring before the readers a new element of the rise and development of Vaiṣṇavism otherwise as already pointed out, enough has been said on this fascinating history of Vaiṣṇavism in even such works as are treatises on Iconography.

Thus God Viṣṇu the most influential member of the later Brāhmaṇical triad, Brahmā, Viṣṇu and Śiva—the Creator, the Preserver and the Destroyer, as developed in the Purāṇic age as full Incarnation of Brahma, the Almighty, became the pivot of so many Vaiṣṇava cults revolving round this triple personality as enunciated in the preceding paragraphs. This is also supported by a significant remark of Dr. Bannerjea (D.H.I. p. 38): 'But this Viṣṇu (*i e.* of the Epic age and the Purāṇic age—writer) round whom one of the major Brāhmanical cults grew up, was really a result of the syncretism of the three god-concept—the man god Vāsudeva-Kṛṣṇa, the Vedic sun-god Viṣṇu and the cosmic god Nārāyaṇa of the Brāhmaṇa's.

Pancaratric : Now before we take up the iconographical descriptions, the topic in hand, a few words on the Pañcarātric concepts of Viṣṇu may not be out of place as they too have contributed in now small measure towards the rise and development of Viṣṇu iconography, the abundant representations in our sculptural heritage as scattered in all India. This is what Dr. Banerji also says: 'Vāsudeva-Kṛṣṇa, the Sātvata parts of hero, was really at the root of the Bhakti cult that came to be designated as Vaiṣṇava at a comparatively late stage in its growth, its earlier names being Ekāntika, Bhāgavata, Pāñcarātra, Sātvata etc. This Kṣatriya chief with some of his relations, Sankarṣaṇa (his elder brother), Pradyumna (his eldest son by Rukmiṇī), Sāmba (his son by Jāmbavatī) and Aniruddha (Pradyumna's son) came to be deified by his followers and admirers. In that cult that grew around him, he and his relations were at first assigned the position of the hero-gods, the holy Pañca-vīras of Vṛṣṇi clan (cf. the Mora Well inscription and the Vāyupurāṇa passage already noted in Chapter III); but shortly afterwards Śāmba was eliminated from this list of deified heroes by the theologians of the cult, and the remainig four (Vāsudeva as the fountain head, the three others being his successive emanatory forms) were regarded as typifying the different aspects of the one great god Para Vāsudeva. The systematisers of the cult-tenets did not take much

time in transforming the Vīra concept about the central deity and some of his relations into the Vyūha or emanation concept ; to this was added the Vibhava or 'incarnation' concept of the principal cult-god Vāsudeva identified with Viṣṇu and Nārāyaṇa sometime before the beginning of the Christian era. According to the reoriented ideology of the cult, the one god Vāsudeva-Viṣṇu-Nārāyaṇa could be conceived in his fivefold aspects or forms; these were 'Para'—the highest, 'Vyūha' the emanatory, 'Vibhava' the incarnatory, 'Antaryāmin' the inner controller of all beings and 'Arccā' the images (named as Vigrahas or the 'very bodies') of the god. It is with the last aspect of the god that the students of iconography are directly concerned ; this aspect really illustrates the first three, 'Para' 'Vyūha' and 'Vibhava' forms of the the Lord. The fourth or 'Antaryāmin' aspect does not fall within the purview of the iconographer for the god as such 'resides in the heart of all and regulates their actions':

'ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति । भ्रामयन् सर्वभूतानि यन्त्रारूढानि मायया ॥
(गीता १८-६१)

The further details may be seen in writer's 'Pratimā-Vijñāna pp. 75-77.

Again something about the part played by the Pañcarātrins in dissemination of the practice of image-worship in ancient and medieval India may also be said in the words of the learned Doctor : 'The images worshipped by them were principally anthropomorphic, occasionally theriomorphic or therio-anthropomorphic, and the Pāñcarātra theologians exulted in endowing their god and many of his various aspects with human traits. They even went to the length of personalising the weapons and emblems of the god of their choice and representing them in human form as Āyudhapuruṣas. There was some difference between them and their Śaiva counterparts in this respect, for the Śaiva devotees came to worship their god in his principal emblem, the Śivalinga, which was almost invariably enshrined in the main sanctum of the shrines of Śiva from a very early time......The Pāñcarātrins or the Vaiṣṇavas, on the other hand seldom (if at all enshrined a mere emblem of their god in the main sanctum, the aniconic emblems like the Śālagrāmas being given a subsidiary position in the public shrines or worshipped in private chapels of the individual householders. The Nārada Pañcarātra (Bhāradvāja Saṃhita Pariśiṣta III, 57-8) tells us that 'Hari is to be always worshiped in images ; but when these are wanting, then alone other objects are to be used for this purpose. Of these objects again, Śālagrāmas are the best, for Śālagrāma stone is the celential form of Hari'.

Dr. Banerji has corroborated these injunctions of the Śāstras by the finds representing this Vaiṣṇava tradition—vide epigraphic and numismatic data of the archaeological evidence reproduced by him (ibid 395.)

Pratima-laksana : Now coming to the Viṣṇu images and their iconographical description or the pratimā-lakṣaṇas, it may be pointed out that the present writer has systematised these images in as many as seven categories or classifications—vide Pratimā lakṣa—ṇam—pp. 77-109; and accordingly we shall dwell upon them one by one. The seven classifications as proposed are :—

1. Ordinary forms or the mūrtis.
2. Extraordinary forms or the mūrtis.
3. Vaiṣṇava Dhruva-beras.
4. Incarnatory—Daśāvatāras.
5. Emanatory—the twenty four mūrtis.
6. Partial incarnations.
7. Āyudha-puruṣas etc.

1. The ordinary Viṣnu images : The word ordinary does not mean insignificant. This title only signify the common iconographical descriptions and the representations thereof as are found both in the texts and the monuments. We have seen as many as twelve textual descriptions of Brahmā. Similarly Śilpaśāstra manuals, while describing Viṣṇu in general give a general description as was stereotyped in the Purāṇic lore. From this point of view there are seven descriptions as sorted out and quoted in the Pratimā-laksaṇam pp. 77-79. Accordingly in the Bṛhatsaṃhitā (one of the most ancient texts on Iconography) the description of Viṣṇu image is of general nature, which refers mainly to the number of hands of the god, (8, 4 or 2) to the marks and ornaments (like śrīvatsa, Kaustubhamaṇi etc.) on his body, his colour (like that of atasī flower) as well as the colour of his dress (the pitāmbara), the weapons and attributes held by hands. These weapons and attributes are to vary in accordance with the number of hands *i.e.* when eight-armed his right hands should show a sword, a mace, an arrow and abhaya mudrā, while his left ones should hold a bow, a shield, a wheel and a conch shell ; if he is four-armed, his right hands should have an assurance pose and a mace, the left hands holding a conch shell and a wheel ; in a two-armed Viṣṇu, the right hand should be in the abhaya pose, the left one holding a conch shell.

Catur-bāhu Viṣṇu of the B. S. is represented in one of the earliest extant four-armed Viṣṇu in the Relief No. 2520 in the collection of the

Late Paṇḍita Rādhā Krishṇa of Mathura and the Udaigiri cave (facade of Chandragupta II);—the two-armed Viṣṇu is represented in colossal standing image found at the Rupavas (Fatehpur Sikri). The eight-armed Viṣṇu figure from Conjeevaram, reproduced by H. Krishna Śāstrī in his South Indian Gods and Godesses (p. 17 Fig. 11), as well as the Badami figure just mentioned *i. e.* Stone—an eight-armed Sthānaka Viṣṇu, show that the emblems in the eight hands fairly correspond to those enjoined by the Bṛhatsaṃhitā.

The Viṣṇudharmottara description of Viṣṇu though similar to a great extent, puts forward some innovations. It is not a Sthānaka mūtri. It is Āsana, *i. e.* sitting on the mount of Garuḍa. It further bestows four faces to him which is unusual—these being 'saumenduva-dana' (east), 'Nārasiṃha' (South), Kāpila (west), Vāraha (North)—other attributes are common. Sri B. C. Bhattacharya had indentified a Viṣṇu image of this description at Banaras (Cf. I. I.)

The Samarāṅgaṇa-Sūtradhāra seems to follow the Viṣṇudharmottara, but it too adds an innovation by hinting at some of the incarnatory forms. In the accounts of the image of Viṣṇu as given in the Sama-rāṅgaṇa-Sūtradhāra, as regards the form and colour, he should be rep-resented as Vaidūrya-saṅkāśa *i. e.* having the colour of the Vaidūrya-maṇi and wearing yellow garments (pitāmbara). The epithet Śriyāvṛta may be interpreted either 'as having a hallow of lustre or having his wife Śrī by his side. He may be scluptured as having two hands, or four hands or eight hands. Śankha, Chakra and Gadā should be shown in his hands. As regards his other manifesta-tions and the incarnations, the author of the Samarāṅgaṇa-Sūtradhāra mentions only Varāha, Vāmana, Narasiṃha, Dāśarathi (the son of Daśaratha) Rāma and the powerful Paraśurāma (the son of Jamadagni). Special guidance given by the text is that the figure should be full of lustre and it should glow with splendour, characteristic of this God. This account, though very meagre in comparison with others given elswhere, is nevertheless suggestive of all the principal elements of a Viṣṇu image.

The Aṃśumadbhedāgama and Suprabhedāgama (vide quotations in Pr. Laks. p. 78), the southern texts emphasise the company of Śrī or Śrī and Bhūmi both.

The Mānasāra, a standard manual of the Śilpaśāstra belonging to the south elaborating the iconometrical and decorative elements, echoes the same thing, the company of Śrī and Bhūmi. The Śilparatna's description is also remarkable in regard to the concept of Viṣṇu as Sūrya-Nārāyaṇa—other attributes more or less are common.

This general form of Viṣṇu as described in the typical quotations gathered together from the various sources (in the Pr. Lakṣ. not being characteristic of any special varieties, incarnatory or emanatory or what are called the Vaiṣṇava dhruvaberas etc, may not be illustrated from their representations in sculpture as they are too numerous to be managed here. Dr. Banerjea, who has specialised the iconography as presented by Bṛhatsaṃhitā, however, takes its description of Viṣṇu to be representative of a Sthānaka mūrti—vide his observation—'I myself have described a number of two, four, and eight armed sthānaka-mūrtis of Viṣṇu found in various parts of Northern and Eastern India and belonging to different periods (from the early centuries of the Christian era to the medieval times), which conform partially to the description given in the Bṛhatsaṃhitā (already quoted) and othe later texts'—which in my opinion, is partially true.

II. Extraordinary forms of Viṣṇu: Among the extraordinary forms that are grouped together under the Asādhāraṇa-mūrtis in the Pr. Laks. pp. 79-86 the followings may be taken as more representative:

1. Anantaṣāyī or Jalaṣāyī Nārāyaṇa. 2. Nārāyaṇa Vāsudeva or Daivika Vāsudeva 3. Mānuṣa Vāsudeva. 4. Trailokyamohana. 5. Viśvarūpa. 6. Vaikuṇṭha. 7. Ananta. 8. Yogeśvara and 9. Lakṣmīnārāyaṇa

Anantasayi or Jalasayi—Though treated by Rao as one of the minor forms, but it is an extraordinary form of the Lord betokening some of the traits of his (Para aspect) so well elaborated in the Pāñcarātra system. Accordingly this form must be treated as fittingly as it deserves. The four texts describing this form as quoted in Pr. Lakṣ. p. 79-80 are Padmapurāṇa, Viṣṇudharmottara, Aparājitapracchā and Rūpamaṇḍana. The V. D describes: Vajra said: Describe to me the form of Padmanābha, the lord of the worlds, wherein Brahmā, the god of gods, was born from the lotus face. Mārkaṇḍeya replied: Śeṣa, looking like a snake, with a head to be seen with difficulty on account of valuable gems and a number of hoods, should be represented lying in water. Thereon the god of gods should be shown asleep with four heads. Oh! lord (of the earth) one of his legs should be placed on the lap of Lakṣmī. The other should be placed on the flank of the Śeṣa. One of his hands should be extended over the knee. Another hand should be placed on the navel and a third should be under the head of the god. And the remaining one should be holding a sprout of the Santāna (tree). Oh descendent of Yadu, on the lotus containing the entire earth (and) sprung from his

navel-pool in front of the goddess (Lakṣmī), Brahmā should be shown. Clinging to the Lotus-stalks should be Madhu and Kaiṭabha. Then near the snake there should be weapons in human shape (*i. e.* Āyudha-puruṣas—personified weapons). Oh leader of the Yādava chiefs thus has been described to you the image of that great God'—Kramrisch's Translation.

The description of the Padma is practically the same with the emphasis that while Pitāmaha is to be shown seated on the nābhi-kamala, Madhu and Kaiṭabha, the two demons are also shown as nāla-lagna. The Aparājitapracchā on the other hand adds some very significant attributes supporting the thesis of the writer as pointed out above. They are the representations of seven Kumbhas full of nectar ; nine Nāgakulas ; Garuḍa with folded hands ; seven Lokas forming the Parikara; Daśāvatāras and accessories of the Lord—Keśava, Trivikrama Dāmodara and Adhokṣaja. Rūpamaṇḍana has one further attribute—the presence of Bhūmi also along with Śrī near the head, while other descriptions mention only Śri who should be shown near the feet.

Thus as per the description of the Aparājita-pracchā, this is really a grand image and must be fittingly classed as an extraordinary form rather than a minor one of Viṣṇu. Brindāvana has got the first distinction to have realised the important character of this form and I am reproducing his observations here, "It is a composite image. In it, Viṣṇu is sleeping on the coils of the snake Ananta or Śeṣa whose seven-hooded heads form a canopy over him. According to Mūrti-Lakṣaṇa (cf. Hemādri's Vratakhaṇḍa p. 122,) he should be attended by Lakṣmī at whose lap should be one of his legs. One of his hands must rest on his left thigh, another should support his head. On the lotus springing from his navel will be seated Pitāmaha. Attached to the lotus-stalk should be two demons, Madhu and Kaiṭabha. The discus, club, conch etc. should be placed beside him.. The figure like others admit of three explanations. One refers to the Ādhyātmika or metaphysical, another to Ādhibhautika or physical, and the other to Ādhidaivika or mythological worlds. According to the first, the Ananta-Śayyā group represents the creation, Ananta or Śeṣa being Primary Nature, (Ananta, Vyoma, Viṣṇupada and Ākāśa are all synonymous cf. Amarakośa), Viṣṇu being intelligence and Brahmā standing for Puruṣa or Jīva. In the language of the Sāṅkhya philosophy, Ananta is Prakṛti, Viṣṇu is Mahattattva and Brahmā is Ahaṃkāra. At first there was eternal Space full of darkness (Tamomaya) from which sprang up intelligence or light (Cinmaya) whence was born the world including man. Physically the creation may be explained as the gradual evolution, from Proto-atomic Matter, of the

Sun, which has in its turn created the Solar system. Now this Proto-atomic Matter is represented by Ananta, the Sun by Viṣṇu and the world by the padma including Brahmā.

Mythologically, Nārāyaṇa (cf. Manusmṛti) residing in water is said to have slept on the serpent Ananta in the Primordial time. From his navel came forth a large lotus, the earth with its seven islands, forests and seas. In the midst of its petals was born Brahmā (cf. Varāha, Vāmana and Matsya Purāṇas). The meaning and purpose of his emblems are clearly given in Varāha-purāṇa. The conch was meant for the destruction of Avidyā or illusive knowledge, the sword was for killing of ignorance The discus was the symbol of the circle of Time. The club was for the destruction of an impious king. It is also stated in the Purāṇas that just after creation, Brahmā was threatened by an attack of two demons, Madhu and Kaiṭabha but was rescued by Viṣṇu who destroyed them and thus received the name of Madhusūdana" Viṣṇu's conception as Saviour of the world and Destroyor of the Evil is well known It may be noted here that Mahābhārata also suggests that all the creation proceeds from Viṣṇu in meditation lying over the Śeṣa.

As regards its illustration, the panel from the south facaede of a temple at Deogarḥa, Jahnsi district, shows the Anantaṣāyī Viṣṇu with practically all the details of the pratimā-lakṣaṇa elaborated above. A terracotta representation found in Bhitargaon (Kanpur, U. P.) brick temple of c. 5th century A D. also fully depicts the illustration. A statue of the same figure of colossal size being 12 ft. long has been described in Cunningham's Arch Sur. Rep Vol.X.p. 52. It may be noted that in the South this type of Viṣṇu image is known there under such names as Raṇgasvāmī, Raṇganātha (cf. Śrīraṇgam temple); and the principal figure in many of its Vaiṣṇava temples, is very common; while in the north and the east it is rarely found.

Vāsudeva. Vāsudeva a special variety of Viṣṇu left out by Rao (as he takes him to be Vāsudeva-Kṛṣṇa as is evident from his observations ahead and taken up by Dr. Banerji in conformity with the tenets of Pañcarātra doctrine of Vyūha), is reckoned here as representing the Asādhāraṇa-mūrti. It has two aspects Divine and Human.

To my mind, the grandest, the sublimest and the most fascinating figure, fittest for sculpture and painting both, is this variety of Kṛṣṇa and Viṣṇu both, the Nārāyaṇa-Vāsudeva and Kṛṣṇa-Vāsudeva. The Mahābhārata passage यस्तु नारायणो नाम—etc. is already quoted which says, 'Nārāyaṇa is the eternal and primeval form of Viṣṇu whose one

form, the human form, is known as Vāsudeva. Etymologically he is Kṛṣṇa, the full incarnation of Viṣṇu in Dvāpara. 'As king and statesman, as warrior and hero, as friend and supporter, as guide and philosopher, and as teacher and religious reformer—particularly as the expounder of all comprehensively monotheistic religion of love and devotion to God conceived as Vāsudeva his achievements have been so great and glorious that among the incarnations of Viṣṇu, none receives more cordial or more widespread worship than Kṛṣṇa, (E.H I. p.200). All the characteristics of grand Vaiṣṇava image are the characteristics of Vāsudeva. Vāsudeva image is in a way the consummation of the metaphysical development of all powerful Viṣṇu into supreme Brahma. Purāṇas like Kūrma (ch.48) and Viṣṇu (Amṣa.I Ch.2) have hinted at this metaphysical implication. 'The emblen held by the figure of Vāsudeva are symbolic of his transcendental nature. The discus represents the eternal circle of time, the circular paths of the planets, the cycle of existence, anything that has a circular existence. The conch is the symbol of sound (पावनध्वान) which is attribute of Ākāṣa, the abode of Viṣṇu. The lotus is the type of his created power. The club is symbolic of the power to destroy the enemies of world. In sculpture, he is represented as the supreme God to whom all other deities, including Brahmā and Īśa are only subordinates. His image is attractively beautiful, majestic and placid" (I.I.p.11).

Reference has already been made of the Pañcarātra tenets as examined by Dr Banerjea cf. the Doctrine of five-fold aspects or forms of Vāsudeva-Viṣṇu-Nārāyaṇa and I am taking liberty to quote them: "Para' stands for the highest aspect of the god, the supreme cause and the final resting place of everything. His divine will (icchā) is projected towards his consort Śrī Lakṣmī, who in her dual aspects of 'matter' and 'action' (bhūti and kriyā) receives it and due to the close combination of these three powers (Icchāṣakti, Bhūtiśakti and the Kriyāśakti) six ideal Guṇas (attributes) are brought into being. They are Jñāna ('knowledge'), Aiśvarya ('Lordship'), Śakti ('ability,' potency), Bala ('strength'), Vīrya ('virility') and Tejas ('splendour')". "The totality of all the six Guṇas along with the three pairs resorts to and makes up the subtle bodies of Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha, which are called the four Vyūhas (the Caturvyūhas or the Caturmūrtis). But the Pañcarātrins speak of a chain of emanations,—Saṅkarṣaṇa the possessor of Jñāna and Bala, emanating from Vāsudeva in whom all the six Guṇas are manifest, Pradyumna having Aiśvarya and Vīrya from Saṅkarṣaṇa, and Anirudha with Śakti and Tejas from Pradyumna. The concept of

the Caturvyūhas seems have been first formulated in the second century B.C for Patañjali seems to refer to it".

It is in accordance with this fundamental background, that the iconograophical descriptions as given in the texts (vide Pr. Laks p 80-84) embody all these traits as well as the varieties of emanations which later on were developed by Pañcarātrins into manifold incarnatory forms (cf. Doctrine of Vibhava) of Viṣṇu to be examined ahead.

Among the six texts describing this image (ibid) the descriptions as found in Viṣṇudharmottara may be taken as typical and it may be used here. 'He has one face, four arms and is of placid form, good to look at. He is adorned with all (suitable) ornaments, of the colour of water-laden cloud, shining with a neck with auspicious lines like conch furnished with the best of kuṇḍalas (ear-ornaments), provided with a good covering. He wears armlets, has fastened bracelets round the armlets and is decorated by the Vanamālā, supports on the bosom the kaustubha jewel and on the head the kirīṭa'. Other details are : the lotus over the head with charming pericarps; earth in the form of a woman shown between the legs, her gaze at the god and the god's look at her are characteristics of their relationship ; yajñopavīta, śaṅkha, cakra (lambodara as āyudhapuruṣa) carrying cāmara in hands, gadā (tanumadhyā sulocanā woman) also carrying cāmara etc., etc

As regards *Saṅkarṣaṇa*, the text says that he should have the appearance of Vāsudeva but wit a white body and a blue dress. In place of gadā, the pestle, of cakra, the plough should be shown in āyudhapuruṣa-forms.

Pradyumna too should have the appearance of Vāsudeva but he is green like dūrvā-sprout and wears a white garment. In place of wheel bow in that of club the arrow along with the plough and spear—all personified.

Now *Aniruddha* should be sculptured with a body of the colour of the lotus-petal and wearing a red cloth. In place of wheel should be carma of course personified—and gadā should be replaced here by sword, dhvajā and patākā are also to be shown.

Lastly Śāmba should also find a place in this grand Vaiṣṇava icon. He weilds gadā clad in red clothes and shining in the lustre of a lotus.

The descriptions as found in the Agni (Pr. Laks. p. 80) conforms to this, except that it does not elaborate the emanatory forms of Saṅkarṣaṇa etc. Para Vāsudeva might according to the Agnipurāṇa

be also sculptured as a standing image. In this case there should be on either side the goddesses Śri and Puṣṭi, carrying respectively a padma and a vīṇā. The figures of these goddesses should not reach a higher level than the hip of Vāsudeva. In the prabhāmaṇḍala, ornamented with the figures of elephants and other animals, two flying figures representing two vidyādharas, carrying each a flower-garland, should be sculptured. The pīṭha on which Vāsudeva and Devīs should stand be made to have brilliance of gold. V. A. Smith (see fig. 150 p. 207) has illustrated this form.

The Vaikhānasāgama lays down (Pr. Laks. p. 81) that the image of Daivika Vāsudeva should be seated on a siṃhāsana with Śridevī and Bhūmidevi on the right and the left and it should have four arms with usual atributes. On the right and left there should be images of the gods like Brahmā etc In addition to them there should be by the side of Balarāma, the standing image of his consort Revatīdevī, on the left of Aniruddha, his consort Uṣā, on the side of Pradyumna his consort Rohiṇī, and on the side of Śāmba his consort Indukaṇī.

The Aparājita-pracchā's description of the grand Viṣṇu image is a bit uncommon. It allocates the manifold emanatory forms to the respective yugas—Vāsudeva belonging to the Kṛta, Kṛṣṇa (perhaps Saṅkarṣṇa) to Tretā, Pradyumna to Dvāpara and Aniruddha to Kali—and varṇas Brāhmanā etc. respectively. Its further innovations are to be noted in regard to the allotments of the usual Vaiṣṇava weapons (cf. Pr. Lakṣ. p. 82-83) and of the colours, white like pure crystal, red, yellow, and blue like atasī flower to Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha respectively. It further enumerates so many names of Vāsudeva-family, Keśava, Nārāyaṇa, Mādhava, Trivikrama, Vāmana, Śrīdhara, Hṛṣikeśa, Padmanābha Dāmodara perhaps to be shown as accessories. It then lays down the 'trikas,' of all these four primary forms and in the end enumerates the twelve mūrtis emanating from Vāsudeva—vide ibid p. 83 under (र) with the definite allocations of their respective weapons. All this seems to be confused visualisation of the complicated Pañcarātra concept of manifold Vyūhas and sub-Vyūhas. The author has already remarked that this text was very much influenced by the medieval theologians, the Pañcarātrins and Āgamavādins. Needless now to further elaborate the descriptions of Śilparatna and Rūpamaṇḍana.

Manusa Vasudeva.—Now as regards Mānuṣa Vāsudeva, it may be briefly noted as per the description of Vaikhānasāgama (Pr. Lakṣ. p.84) that this image should be in accordance to the madhyamadaśatāla measure of 120 aṅgulas, only with two hands with śankha and

cakra ; Rukmiṇi and Balarāma with his plough and musala on the right ; Pradyumna with the sword and kaṭyavalambita pose on the right of Bala and further right Caturānana Brahmā; on the left Aniruddha with sword and shield and on his right Śāmba with stick and abhaya pose and further left gadā—all should be shown standing.

Thus all these descriptions convey to us the grandeur of a superlative order and should we therefore not reckon this figure as extraordinary form of Viṣṇu, divine in essence, human in līlā, having great gods like Brahmā and Īśa, Bhūdevī etc. as attendants, wearing a high metre called kirīṭa and a long garland called Vanamālā reaching down his knees ?

As regards the illustrations they are numerous and may be seen in all the museums of Northern India—Mathura, Nagpur, Calcutta, Rajsahi, Rangapur. The finest specimens as pointed out by Sri Brindāvana are at Banaras, Gorakhpur and Nagpur. A seated image of Vāsudeva may be seen at Garhwa. This type is undoubtedly rate.

Of the other extraordinary forms of Viṣṇu, the details may be purviewed in the writer's Pratimālakṣaṇa; only a brief notice can be made here for the want of space.

Trailokyamohana.—According to the Aparājita-pracchā (and also Rūpamaṇḍana which is verbatim a copy of the former,), this image of Viṣṇu is almost similar to that of Vaikuṇṭha described ahead, it should also have four faces and be made to ride on the back of Garuḍa. But the number of hands are to be sixteen; in six of the right hands are to be placed respectively the gadā, the cakra, the aṅkuśa, the bāṇa, śakti and the cakra; the seventh right hand is to be in the varada pose; in seven of the left hand should be placed similarly the mudgara, the pāśa, the dhanuṣ, the śaṅkha, the padma, the kamaṇḍalu and the śṛṅga (a horn); the remaining right hand and left hand are to be held in the yoga-mudrā pose. The faces should be in order those of a man, of Narasimha, of Varāha and of Kapila.

Visvarupa: According to the Bhāgavata, this is also an incarnatory form of Viṣṇu. 'The image of Viśvarūpa should have twenty arms; one right hand and the corresponding left hand should be held outstretched as patākahasta; another of the right hands and its corresponding left one should be in the yoga-mudrā pose. In seven of the remaining right hands should be held respectively the hala, the śaṅkha, the vajra, the aṅkuśa, the bāṇa, the cakra, and a lime fruit, and the tenth right hand should be in the varada pose. In the left hands

should be held the daṇḍa, the pāśa, the gadā, the khadga, the padma, the śṛṅga, the musala and the akṣamālā.' It may be pointed out here that the A. P. does not bestow four faces as the R M. enjoins, on which Dr Banerjea's observation of its partial illustration in a relief depicting Viśvarūpa in the collection of V R S. Museum (no. 14.2) Rajsahi, may be improved upon illustrating fully the A.P.'s. prescription. This twenty-armed deity with various emblems is the Viśvarūpa aspect of Kṛṣṇa, so beautifully described in the 11th canto of the Bhagavadgītā.

Vaikuṇṭha.—'Vaikuṇṭha or Vaikuṇṭhanātha should have four faces and eight hands, and be seated upon the mythical kite Garuḍa. In the right hands, the gadā,, the khadga, the Bāṇa and the cakra should be held, and in the left hands the śaṅkha, the kheṭaka, the dhanuṣ and the padma. Of the four faces, the front one facing the east should be that of a man, the one to the south should be that of Narasimha, the one to the west that of a woman, and the face to the north should be that of Varāha'—Rao. "The Viṣṇudharmottra (Bk. III, Ch. 85) calls this composite icon in which four or rather three other aspects of the god are rolled into one as Vaikuṇṭha. In another context (Bk. III, ch. 47, 2-17) the same text explains the real nature of and the esoterism underlying it in a very interesting manner; the four faces of the god of gods are regarded to typify bala, jñāna, aiśvarya and śakti associated with Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha, the esoteric significance of the attributes, ornaments, garments etc. is laid down and lastly, it is observed that 'with such a body, the God, the greatest in the universe, sustains the whole world'. The texts also allocate the four faces in this way; the front or the eastern (human) face is that of Vāsudeva, the right or the southern face (lion) is that of Samkarṣaṇa, the left or the northern one (boar) is that of Pradyumna, and the back or the western one (kāpila or raudra—the terrific) that of Aniruddha. The lion and the boar faces are thus primarily associated with the Pañcarātra Vyūhas and not with the Nṛsimha and Varāha incarnations, though the latter might have helped to some extent the formation of this concept. It is curious that Saṅkarṣaṇa in whom jñāna is particularly manifest and who according to the Mahābhārata was the expounder of the Sātvata Vidhi (VI. 66.40.—Sātvatam vidhimāsthāya gītāh Saṅkarsaṇena vai) should have a lion face, and Pradyumna, in whom aiśvarya is the predominant guṇa, a boar face. Aniruddha's association with frightful demoniacal face on the back of Viṣṇu Caturmūrti may be explained by the fact that his attendants Āmoda and Pramoda, carrying śaktis partake of the nature of Dhanada (Kubera, the lord of the Yakṣas) and

Śiva. Aniruddha is also regarded in some Pañcarātra texts to represent Ahaṅkāra (Saṅkaraṣana and Pradyumna, in this context, stand for Jīva and Manas respectively), and that may also explain his connection with the uncouth Yakṣa-like face on the back"—Banerjea. The representation of Vaikuṇṭha in Badami stone is a good illustration.

Ananta.—'Ananta has several forms and is conceived to be endowed with almost all the divine powers (śaktis). The image of this deity should have twelve hands and four faces, and should be seated upon Garuḍa. One of the right hands should be in the varada pose, and the remaining five should carry the gadā, the khadga, the cakra, the vajra and the aṅkuśa; in the left hands should be held śankha, the kheṭaka, the dhanuṣ, the padma, the daṇḍa and the pāśa. The image of Viṣṇu conceived as the Infinite Being should not be confounded with the serpent Ananta forming an accessory to certain Viṣṇu images. This is the description of Ananta as given in the Rūpamaṇḍana, as utilised by Rao. The Aparājita-pracchā (from which the Rūpamaṇḍana has taken verbatim) however enjoins that these four faces should be of man, man-lion, śrīmukha, and boar.

Yogesvara.—This form as described, in the digests like Siddhānta-sārāvalī is rarely represented in sculpture. The Dhruvaberas of Yogasthānaka or Yogāsana Viṣṇu however are fairly represented. It is nevertheless reckoned by me as Asādhāraṇa-mūrti and Bhagavadgitā echoes its conception. It may be remarked here that a Yogasthānaka-mūrti, the 12th century A. D. stone image of Viṣṇu hailing from Sarisadaha, 24 Parganas, Bengal, (now exhibit no. 2592 in the Indian Museum) as given by Dr. Banerjea (D.H.I. p. 403) illustrates a good many traits of Yogeśvara-Viṣṇu.

Laksminarayana.—"According to Viśvakarma-prakāśa, as the name indicates Lakṣmī-Nārāyaṇa is Viṣṇu as Nārāyaṇa in the com-pany of the goddess Lakṣmī. The goddoss is generally on the left of the god. The right hand of the goddess should be thrown round the neck of Nārāyaṇa, whose left hand in turn should be made to embrace the goddess round her waist. In her left hand Lakṣmī should hold a lotus. The naturally beautiful and youthful figure of Siddhi, decorated with ornaments, should stand near Lakṣmī and Nārāyaṇa with a cāmara in her hand. Below and slightly to the right should be the image of Garuḍa. The Āyudha-puruṣas representing the śankha and cakra should also be made to stand by the side of Viṣṇu. In front there should be seated two upāsakas or worshippers consisting of Brahmā and Śiva with their hands in the required añjali pose. The former of these divine worshippers of Viṣṇu should wear a broad belt round the waist,

and the latter should wear the yoga-paṭṭa and carry a skull. Such is the Lakṣmī-Nārāyaṇa group of images as described in Sanskrit authorities." Rao has given a beautiful illustration in a piece of scuplture found in the Kappe-Chenigarāya's temple at Belur.

III. Dhruva Beras

Dhruva Beras of Viṣṇu are the third categories of Viṣṇu images very abundantly found in the South. Rao has worked out from the Āgamic sources—the Vaikhānasāgama—all these images with their principal 12 types in his pioneering and monumental work Hindu Iconography Vol. I. Pt. I Dr. Banerjea, however, treated these images from quite a different angle. It is from the ideology of Pañcarātrins that he has critically examined the Vaikhānasāgama account of the Dhruva Beras of Viṣṇu. This fundamental angle may be put in his own words:.......“the Viṣṇuite images have to be divided into three groups of Para, Vyūha and Vibhava, the Dhruva Beras described in Vaikhānasāgama, an early Pañcarātra text most probably symbolising in a way the first group." The Vibhava groups fall under Incarnations, the Vyūhas represent Vāsudeva along with the chain of emanations first 4, later 24 cf. the Caturviṃśati mūrtis. Thus the three principal types of Viṣṇu images Dhruva Beras, Daśāvatāras and extraordinary ones illustrate respectively these three aspects—Para (highest), Vibhava (incarnatory) and Vyūha (emanatory).

The principal varieties of Dhruva Beras as we have seen (cf. Pt. I chapt. 2) are twelve and they are Sthānaka, Āsana, Śayana, subdivided into Yoga, Bhoga, Vīra and Ābhicārika, making up twelve and are intended to be worshipped by devotees with different desires and objects in view.

It may be remarked here that some of the Viṣṇu-temples in the South have central shrines built in three storeyes. The Vaikuṇṭhapperumal temple at Conjeevaram, the Kudal-alagar temple at Madura, the temple at Tirukkottiyūr and the temple at Mannarkoyil in the Tinnevelly district are examples. In the three-storyed central shrine of such temples each storey is occupied by an image of Viṣṇu, the standing, sitting and reclining images being placed in the lowermost, middle and uppermost storeys in order.

It may further be pointed out what Bannerjea says 'Vaikānasāgama mode of grouping the main image of Viṣṇu as standing, seated, and reclining would very well be applicable to all such images, for most of them are shown in one or other of these poses. The other basis of classification into Yoga, Bhoga, Vīra and Ābhicārika groups, however,

is only occasionally followed in the north and even in the south of India. Even when Viṣṇu is depicted seated in Yogāsana with his 'natural' (front) hands in the Dhyānmudrā, he is lavishly decorated with ornaments, and sometimes accompanied by both or one of his consorts (Śri and Puṭṣi or Sarasvatī according to the north Indian convention, or Śri and Bhū according to the south Indian custom) indicating that such images fall under both the classes, yoga and bhoga. Rao himself could not illustrate the vīra and ābhicārika varieties from south India. A plausible explanation of the paucity or complete absence of the last two varieties can be suggested. As the second of them was certainly of an inauspicious character, such a one was most probably not preserved after worship. Rao says: The ābhicārika form which is worshipped for the purpose of inflicting defeat and death on enemies is looked upon as inauspicious and is unfit to be set up for worship in temples built in towns and villages (op. cit. Vol. I, pp. 20·1). These were set up and worshipped in forests, mountains, marshy tracts, fortresses and other such places (vanagirijaladurge rāṣṭrānte śatrudiṅmukhe). One Ābhicārika sthānakamūrti was recognised by me in the black chlorite Viṣṇu figure of the early medieval period originally found in Chaitanpur (Burdwan district) Bengal and now in the collection of the Indian museum, Calcutta. The Bhoga varieties are the most numerous ones, and the reason for this is obvious; the acquisition of wealth and prosperity is the desire of the majority of such worshippers. Rao observes; 'The bhoga form is the form best fitted to have the temple thereof constructed within towns and villages as it is conceived to be the giver of all happiness to its worshippers and has therefore to be worshipped and prayed to by all sorts of men and women belonging to all conditions of life (Ibid Vol. I, Introduction, p, 20). Vīra varieties of Viṣṇuite icons have not been found by me during my close study of the principal types of numerous Viṣṇu images in the different museums of India, as well as early and medieval temple reliefs in north and south India"—D. H. I. 398-99.

In accordance to the iconographical measurements, however, these can be developed into as many as thirty six varieties of images:—First, the different Dhruva (according to Rao 'immovable' or permanently enshrined) types of images are divided into four broad varieties, yoga, bhoga, vīra and ābhicārika by name on the basis of particular results to be attained by the devotee after worshipping them; then, each of these groups is subdivided into three classes according to the 'attitude' in which such images are shown—sthānaka (standing), āsana (seated), and śayana (recumbent); lastly everyone of these twelve sub-groups is

divided into three classes as uttama, madhyama and adhama, according to the number of accessory figures that cluster round the central deity.

With this introduction to the Dhruve Beras of Viṣṇu now let us take them one by one. The details may be avoided here as Rao has already exhausted them. It may, however, be pointed out at the very outset that but for the Vaikhānasāgama, quoted in Pr. Laks, pp. 86-89, no other text on iconography describes these the so called Vaiṣṇava Dhruva Beras, a distinct class by itself. It therefore shows some regional bias which has given not only this distinctiveness to Viṣṇu image but also was instrumental in the rise of a distinct temple architecture (notably the superstructure housing all the three principal varieties of Dhruva Beras in its three storeys) characteristic of that region (cf. the South Indian Viṣṇu temples). As regards their origin and development, they may be viewed as a later manifestation of the early medieval period. The incarnatory images of Viṣṇu were conceived much earlier than these Dhruva Beras and Dr. Banerjea also supports this contention: "The difference between the two lies in the fact that we have some evidence regarding the existence of the former in the later Vedic texts, whereas there is none about the existence of the later in them" D.H.I.p. 383.

Again these watertight descriptions in the Vaikhānasāgama are not fully or even partially corroborated in the monuments. Accordingly Dr. Banerjea's significant observation (cf. below in the introduction of these images) may be remembered.

Resuming the lost treat, we may now procced on with the individual forms as per the descriptions following.

(*a*) *Standing attitude*: (1) **Yogasthānaka**: of dark colour, has four arms, back right with cakra, front one in abhaya or varada pose; back left holding śaṅkha and the front one kaṭyavalambita-hasta. Accessories:-Bhṛgu and Mārkaṇḍeya or Bhūdevī and Mārkaṇ-ḍeya kneeling on the right and left respectively. The figures of Śiva and Brahmā with their emblems and attributes to be shown on the walls of the central shrine. Its uttama, madhyama and adhama varieties result, as pointed out before, in the presence or the absence of the accessories—absence of Brahmā and Śiva madhyama and also pūjakamunis adhama. Its one good illustration is at Mahabalipuram stone, others are two many to accord with the exact lakṣaṇas.

(2) **Bhogasthānaka**: colour and arms are as in Yoga; on the right is golden-yellow Śrīdevī and on the left dark-colour Bhūdevī with their emblems; Bhṛgu and Mārkandeya figure kneeling. The images

shown above the central figures of Viṣṇu are Māyā, Saṃhlādinī, Kāminī and Vyājinī; divine musicians—Tumburu and Nārada; Kinnara-Yakṣa-Vidyādhara pairs; Ṛsis — Sanaka and Sanatkumāra and the luminaries the Sun and Moon. Sculptures of Śiva and Brahmā on the shrine wall figure as in Yoga. Its Madhyama variety results in the absence of the Yakṣas etc. and adhama in the absence of ṛṣis and luminaries also. Its illustations are at Tiruvottiyūr and Tādpatri stones and Madras Museum bronze.

(3) **Vīrasthānaka** : carries śaṅkha and cakra as usual in two hands; others not specified. Surrounding images are Brahmā, Śiva, Bhṛgu, Mārkaṇḍeya, Kiṣkindhu, Sundara, Sanaka, Sanatkumāra, Sūrya and Candra. The details of madhya and adhma may very easily be inferred.

(4) **Abhicārikasthānaka**: type may have either four or two arms. Its complexion dark with faded countenance. This image is to be clothed in black and is not to be surrounded by any divine beings or human votaries as in the previous cases.

Rao says: 'if a temple for this type of Viṣṇu has to be built, it is said there should be no beauty or symmetry in its construction and that it should be situated in the quarter as known paiśācapada. The ceremony of installing the ābhicārikamūrtis should be conducted in the dark half of the month under such inauspicious asterisms as the Ārdrā nakṣatra and at night in a cararāśi'. "The unique Ābhicārikasthānakamūrti of Viṣṇu found at Chaitanpur (Burdwan) already referred to by me, may now be described. The central deity is almost fully in the round, its head and shoulders are encircled by a halo and its right and left hands are placed on the heads of Gadādevi and Cakrapuruṣa; its front right and left hands hold a lotus-bud and a conch-shell. The figure is very sparsely ornamented, curious string of amulets round the neck replacing the usual hāra and vanamāla; the loin-cloth devoid of any artistic arrangement is treated in a very uncouth manner; the elongated and drawn face, the big protruding eyes, the muscles and bones shown prominently and the partially emaciated belly—all these features correspond to a great extent to the Vaikhānasāgama description of the Abhicārikasthānakamūrti of Viṣṇu. It is one of the most unique types so far discovered, and R. P. Canada's description of it as an inferior specimen of the Gupta period requires comment and modification. The black basalt image is of c. 7th century A. D."—Banerjea.

(b) Sitting Attitude : (5) **Yogāsana** : is of white complexion, with four arms, jaṭā-makuta on head, āsana padmāsana or Brahmāsana and

front hands in yogamudrā. This aspect is enjoined to be without śaṅkha and cakra in the hands. The colour of the clothes may be yellow and white both. The image is shown wearing a yajñopavīta on the body, kuṇḍalas in the ears, keyūras on the arms and a hāra round the neck. Its eyes have to be slightly closed. Accessories and images are as usual and need not be detailed here.

The Siddhārtha-Samhitā, as quoted in Vācaspatya-koṣa, however, enjoins for the placing of weapons like a large-sized gadā, the sudarśanacakra and the pāñcajanyaśaṅkha, contrary to the injunctions of the Vaikhānasāgama and curiously enough that a Yogāsana railing from Mathura (Mathura Museum, No. 379) satisfies this description (see details in D.H.I P. 405-6. The Yogāsanamūrti found in the Kalleśvara temple at Bagali in the Billary district of Madras belonging to the later Calukyas also conforms to this description of the S. Samhitā. Another illustration of Yogāsanamurti belongs to Khajuraho which also presents innovations contrary to the descriptions of the Pratimālakṣaṇas, nevertheless one of the finest examples of medieval art of central India in the opinion of Dr. Banerjea (cf. D.H.I. p. 405).

(6) **Bhogāsana** is seated in siṃhāsana with his consorts Lakṣmī with kamala and Bhūmi with nīlotpala on the right and left respectively. Other descriptions are practically the same as in Yogāsana (see Rao for details) with the addition of the Kalpavṛkṣa being sculptured on the wall.

The illustrations of this aspect are found at Badami stone (cave III) of A.D. 578, which has an innovation of placing the figure on Ādiśeṣa; Kailasanatha temple at Conjeevaram where it is seated on simhāsana alright; at Ellora stone (Rāvana kī khāi) and also on a pillar in the Varadapperumal temple at Dadikkombu near Dindigul in the Madras district belonging to the Nāyakas of Madura.

(7) **Vīrāsana** is also seated upon siṃhāsana, Lakṣmī and Bhū in association with it as kneeling; drapped in black clothing and itself of coral red colour; four hands with characteristic attributes, especially the Siṃhakarṇa pose in the left and the accessories as usual. Its illustrations are rare. An example however of this aspect is available among the sculptures in the temple at Aihole.

(8) **Ābhicārikāsana** seated on the seat known as Vedikāsana with blue complexion and the black garments, eyes uplifted and with no attendant deities around.

(c) *Reclining attitude.* (9) **Yogaśayana**—with only two hands, about a fourth of the body somewhat raised and the remaining lying

flat upon the serpent-bed, the right hand placed near pillow touching the kirīta, the other in the kaṭaka pose, the image adorned with ornaments, the colour a mixture of black and yellow, the accessories as usual with additions of sapta ṛṣis standing in añjali pose.

Its illustrations as given by Rao are: Mahabliparam Stone, Trivandrum Ivory and Aihole Stone. As Already pointed out this aspect is very popular in South. Dr. Banerjea has given two well known figures, one in terra-cota and the other in stone which illustrate the north Indian type of Śeṣaśayanamūrti—vide D.H.I. p. 406-7; and the reader is referred to their exposition there.

10. **Bhogaśayana:**—is of dark colour and may have two or four hands with Śrī near shoulders and Bhū near feet. Its finest illustration is to be found at Deogarha Viṣṇu shrine.

11. **Vīraśayana:**—has to hold śaṅkha and cakra to justify its Vīra aspect. Other details are not very important and are common except among accessories should also figure twelve Ādityas and five Āyudha-puruṣas. Its representation is simply rare.

12. **Abhicārikaśayana:**—(lastly) should be lying on the floor, the bed, of course, consisting of the serpent with a hood having only two heads and with the body coiled into two turns, with no attendants; complexion blue, arms two or four, clad in black clothing, appearance faded and should be shown in full slumber and therefore lying flat on the serpent.

IV DAŚĀVATĀRAS—The Ten Incarnations

The fourth category, as pointed out before, of the Vaiṣṇava icons is what are called the Daśāvatāras, the incarnatory forms.

Incarnations of Viṣṇu are of three kinds:—1. Avatāra 2. Āveśa and 3. Aṃśa. The first is the complete incarnation represented in Rāma and Kṛṣṇa. The second is a partial, more or less a temporary one as is illustrated in Paraśurāma, who retired to the mountains, handing over the divine power to Rāma at his advent in the world after his mission, the suppression of the haughtiness of the unruly Ksatriyas. Thus in case of Paraśurāma, it was not a life-long endowment. It was only a temporary possession. The third or the last is characterised by a portion of the power of Viṣṇu as illustrat d in the Śaṅkha and Cakra, the parts and aspects of Viṣṇu's powert who when ordered to be born among men as embodied beings to improve them in their ways, become saints and achieve the purpose of their mission.

The following ten incarnations of Viṣṇu are commonly accepted and recognised by tradition the early references are to be found in Ś. Br. and Taittirīya Samhitā :—

1. Matsya
2. Kūrma
3. Varāha
4. Nṛsimha
5. Vāmana
6. Paraśurāma
7. Rāghava Rama
8. Kṛṣṇa
9. Buddha &
10. Kalkin

It may be noted here that the Mahābharata list and that of the Vāyupurāṇa, are conspicuous for the absence of Buddha in them. The following tabulation will bring home the point:—

Mahabharata (cf. Nārāyaṇīya, section 389.104)	*Vayu Purana*
1. Hamsa	1. Yajña } celetial
2. Kūrma	2. Narasimha } celetial
3. Matsāy	3. Vāmana } celetial
4. Varāha	4. Dattātreya
5. Narasimha	5. Unnamed ?
6. Vāmana	6 Jāmadagnya Rāma
7. Rāma (Bhārgava)	7. Dāśarathi ,,
8. ,, (Dāśarathi)	8. Vedavyāsa
9. Sātvata (Vāsudeva-Kṛṣṇa)	9. Vāsudeva—Kṛṣṇa and
9(a). Baldeva and	
10. Kalkin	10. Kalkin

"The Bhāgavta-purāṇa, however, enumerates the Avatāras thrice; in the first recounting (1.3,6—22), the number is 22 (tabulated ahead), in the second, (11.7.1ff), 23 and in the third (xi.4.3ff), 16. The first list contains the following names:—

1. Puruṣa
2. Varāha
3. Nārada
4. Nara & Nārāyaṇa
5. Kapila
6. Dattātreya
7. Yajña
8. Ṛṣabha
9. Pṛthu
10. Matsya
11. Kūrma
12. Dhanvantari
13. Mohinī
14. Narasimha
15. Vāmana
16. Paraśurāma
17. Vedavyāsa
18. Rāma
19. Balarāma
20. Kṛṣṇa
21. Buddha and
22. Kalkin

The accounts of the Varāha and the agni contain the stereotyped ten; but those of Matsya fundamentally differ. There apart from the

Nārāyaṇa, Narasiṃha and Vāmana (probably celetial ones), the list of the remaining seven is:—

1. Dattātreya
2. Māndhātā
3. Paraśurāma
4. Rāma
5. Vedavyāsa
6. Buddha and
7. Kalkin

which perhaps satisfies the story that Viṣṇu was cursed to be born among men for seven times, by Bhṛgu for killing his mother.

Sri Gopinath Rao says "Some Hindu authorities do not consider Buddha to be an avatāra of Viṣṇu and substitute in his place Balarāma, the elder brother of Kṛṣṇa, as an avatāra. The V. Dharmottara gives the description of Haṃsa, Matsya, Kūrma, etc. According to Hemadri, Haṃsa is an addition and Kṛṣṇa is an alternative of Balarāma. Now the relative origin and the assignment of the divine-mission accorded to these different Avatāras are fully described in the Purāṇas and are well-known popular accounts of Hindu Mythology. Thus the incarnations of Viṣṇu are innumerable and these so far mentioned are only a few types. All these show philosophically the universal character of the god as all-pervading and all sustaining. These avatāras are like rivulets flowing from one inexhaustible lake. Ṛṣis, Manus, gods, sons of Manu—Prajāpatis are all his portions. Here it is enough to say something about shis great tradition of Hindus, forming the very pillar of the high edifice of our religious life. The philosophical idea of incarnation is given in the oftquoted Gītā verse—Yadā yadā hi dharmasya etc. Cosmologically if we take into our account all these incarnations, we find that the first four are cosmogonic in nature. Manu says that in the beginning of the world, there was nothing but water. The fish was the first representative creature in the process of evolution of the world. After water, mountains came out in the course of creation, and they are represented by the Kūrmāvatāra The recovery of land from the waters as a next stage in the evolution may be represented by incarnation of Varāha. The Nṛsiṃha incarnation can also account for the evolution of the animal and man kingdoms on earth. These varieties of Daśa-avatāras again, as I have already pointed out, contain certain sub-varieties also, *e. g.* Vrāhāvatara in sculpture comprises three different conceptional types namely, Bhūvarāha, or Ādivarāha, Yajña-varāha and Pralayavarāha. Similarly, Nṛsimhāvatāra has also so many sub-varieties. The sub-varieties of Kṛṣṇa—Navanīta-nṛtta, Veṇu-gopāla, Govardhanadhara Bālakṛṣṇa, etc. etc. are a common property both of the sculptors and the painters.

Reference has already been made to the Pañcarātra ideology from which all these forms Para what I have termed as Asādhāraṇa, Vyūha (emanatory) and Vibhava (Incarnatory) etc. are to be viewed. Accordingly the doctrine of "Vibhavas" (vi-bhu-al, i. e. the act of becoming in a special manner) belong to Pure creation (Śuddha-Sṛṣṭi) to which the Vyūhas also belong; these incarnations, however, may not only be of the composite god Viṣṇu himself, but also may be of his Vyūhas, sub-Vyūhas and Pārṣadas (companions) or even of his attributes or emblems." It is in accordance with this ideology that we shall have an occasion to treat these Vyūhas (24 mūrtis) and emblematory forms separately ahead. Let us therefore concentrate on the evidence of the early and late Pañcarātra Samhitās (namely the Sātvata and Ahirbudhnya). Both these enumerate as many as the following 39 incarnatory forms:—

1. Padmanābha
2. Dhruva
3. Ananta
4. Śaktyātman
5. Madhusūdana
6. Vidyādhideva
7. Kapila
8. Viśvarūpa
9. Vihaṅgama
10. Krodātman
11. Baḍavāvaktra
12. Dharma
13. Vāgiśvara
14. Ekārṇavaśāyin
15. Kamaṭheśvara
16. Varāha
17. Narasiṃha
18. Pīyūṣaharaṇa
19. Śrīpati
20. Kāntātman
21. Rāhujit
22. Kālanemighna
23. Pārijātahara
24. Lokanātha
25. Śāntātman
26. Dattātreya
27. Nyagrodhaśāyin
28. Ekaśṛngatanu
29. Vāmanadeha
30. Trivikrama
31. Nara
32. Nārāyaṇa
33. Hari
34. Kṛṣṇa
35. Paraśurāma
36. Rāma Dhanurdhara
37. Vedavid
38, Kalkin
39. Pātālaśayana.

Here is the curious assortment; we can no doubt recognise the time-honoured ten avatāras; but a particular point of notice is the inclusion of Vāgiśvara and Lokanātha belonging to the Mahāyāna Buddhist pantheon (cf. Section C. ahead).

With this introduction to Daśāvataras or multi-avatāras of Viṣṇu, let us now proceed with their individual forms in brief details.

Matsya—Accounts of this avatāra are found narrated in the Bhāgavata and the Agni. The Mahābhārata (Vana.) also describes it. In the Agnipurāṇa the origin of Matsyapurāṇa is also incidently dealt with there. Among the first four therianthropic incarnations of Matsya, Kūrma, Varāha and Narasiṃha which all may be taken as cosmogonic in character, the Matsya comes first representative creature being an aquatic animal. In representation it is either in purely theriomorphic manner or as a hybrid form of which the upper half is human and the

lower half animal—vide Pr. Laks. 90. Hemādri describes it as Śṛṅgi Matsya. Merutantra bestows usual attributes on the upper portion—the Viṣṇu. At Garhwa, this aspect is represented in sculpture. At Vārāṇasi an image of this description was discovered by B. C. Bhattacarya.

Kurma.—also takes both the forms as pointed out in the Matsya and in sculpture it is followed by some human figures churning ocean with a rod representing the Mandara mountain on its back. Reference to this incarnation goes back to the Śatapatha where it is stated that Prajāpati took the form of a tortoise. Thus God Viṣṇu in his Fish incarnation, it is said (cf. Bhāgavata) rescued the Vedas and the nuclei of the universe from destruction in deluge and in his tortoise one, he supported the mountain Mandara, used by the Devas and Asuras as the churning rod when they churned the ocean to obtain the ambrosia.

Varaha.—This incarnation has found a bit bigger treatment both in the literature and the sculpture as well. The Taittirīya Āraṇyaka mentions that the earth was raised from the waters by a black boar with a hundred hands. The latter accounts abound in the Purāṇas like the Bhāgavata, the Viṣṇu, the Linga and the Garuḍa.

The boar incarnation is also represented mainly in the two preceding principal modes, theriomorphic and hybrid—the hybridity lying only in the head alone, all the rest of the body shown as human. Rao says that the sculptured figures comprise three different conceptional types of the avatāra, namely (i) Bhūvarāha, Ādivarāha or Nṛvarāha (ii) Yajña-Varāha and (ii) Pralaya-Varāha. It may be pointed out that purely animal forms of this aspect are also represented in the sculptures found in the different parts of Northern India. " In some such images the body of the Varāha is covered with tiny human figures, and the Earth goddess is shown hanging by grasping one of the tusks of the animal. The first feature refers to the myth that Devas, Asuras, Ṛṣis and others took shelter in the body of the Avatāra, while the second one shows that it had just rescued the goddess from the nether regions by its strong tusks."

(*i*) *Nrvaraha.*—The lakṣṇas as collected from the different sources–vide writer's Pr. Laks. P. 90—may be purviewed there. As regards its illustration, the earliest one is represented as carved on the facade of the cave No 4 at Udaigiri. It is, in the words of Banerjea, 'the most striking form'. Similar relief representations at Badami are also brilliant expositions. The Mahabalipuram composition is also remarkable for some innovation as per the observation of the learned author

of the D.H.I. p. 415: 'The God lovingly holds up Pṛthvī with his front two hands and wistfully looks at her with his boar face; there are many attendants shown in different attitudes in the relief. The Pallava artist has taken more care to emphasise the aspect of loving re-union between the god and his divine consort (Pṛthvī) than to lay stress on the forceful physical act of her deliverance by him".

(*ii & iii*) *Yajña and Pralaya*.—Two other types of Varāha-avatāra, Yajña-and Pralaya-Varāhas, are mentioned by Rao on the authority of the Vaikhānasāgama; in the former the god is shown seated in lalitāsana on a lion-seat, accompanied by his two consorts Lakṣmī and Bhū and in the latter sitting in the same pose he is attended only by Bhūdevī.

The Yajña-Varāha has got a grand sacrificial ideology about it—vide the Padma and the Vāyu Purāṇas. In them it is stated that the sacrifice (yajña) is as a whole symbolised by the boar, and that its various limbs represent the limbs of the sacrifice—see details in Rao's.

Narasiṃha.—is a popular Avatāra of Viṣṇu as the stories connected with its origin are also a familiar account. The Kūrma, the Vāyu and the Padma Purānas give the glorious accounts of this incarnation.

All the general lakṣaṇas (cf. the Matsya) give the Narasimha image a human shape with four or eight hands and the face of a lion. He should be represented as disembowelling the demon Hiraṇyakaśipu with his nails and the images found in the sculptures fulfil this trait.

There are two main varieties of this aspect (*i*) *Girija-Narasimha* and the (*ii*) *Sthāṇu Narasimha*. Rao has also added two more (*iii*) **Yānaka** Narasiṃha and (*iv*) Lakṣmī Narasiṃha. Let us take them one by one.

(*i*) *Girija Narasimha*.—The conception underlying the name is that the lion comes of a mountain cave. It is also known as Kevala Narasimha which form, as Rao has pointed out, is often designated as Yoga-Narasimha.

(*ii*) *Sthāṇu Narasimha*.—is really the main type and is abundantly illustrated in the sculptures. The very epithet is significant.—'The god came out of a column when it was broken in anger by the demon Hiraṇyakaśipu, a great hater of Hari (another name of Viṣṇu). His son, Prahlāda, was a great devotee of the god, and Hiraṇyakaśipu after vain efforts through persuation and severe presecution to dissuade him from his devotion to Hari asked him where his god was? Prahlāda answered that he was every where, even in the crystal column before them. Hiraṇyakaśipu kicked at it, and out came the god in the peculiar form, felled the demon on his thighs and killed him outright.

Many reliefs depicting this theme have been recovered from various parts of India and a large number of them represent either the combat between the god and the demon or the killing of the later by the former. The Ellora and Dadikkombu sculptures (Rao Op. cit Pls. XLIV and XLV) illustrate the former type, while Garhwa, Paikore (Birbhum Bengal) and many other north and south Indian sculptures in stone and bronze represent the later. E. B. Havell remarks about the Ellora relief : "The sculptor has chosen the moment when the terrific apparition of the man-lion rushes forth to seize Hiraṇya who, taken unawares and with the mocking taunt still on his lips, makes a desperate effort to defend himself;" he speaks highly about the technical strength and imaginative power manifest in the treatment of the subject (Indian sculpture and painting, 2nd edition, pp. 53-54 Pl. XXIII)". Rao rightly observes about the relief that 'the master touch of the work of the artist may be seen in the way in which the interlocking of the leg of Narasiṃha with that of Hiraṇyakaśipu is carried out'.

(*iii*) *Yānaka Narasimha.*—In this aspect Narasiṃha should be seated upon the shoulders of Garuḍa or upon the folds of Ādiśeṣa and over the head of Narasiṃha there should be the five-headed hood of Ādiśeṣa held like an umbrella. The figure should be adorned with ornaments. It is not represented in actual sculpture—so uncommon conception.

(*iv*) *Lakṣmī Narasimha.*—is a peaceful variety of Narasiṃha which represents the transformation of the historical truth of this fierce aspect of Viṣṇu into a peaceful one—a true characteristic of the God as God of lọve. Its beautiful illustration in Bronze is in the Madras Museum.

Vāmana and Trivikrama.—The fifth avatāra of Viṣṇu has two aspects in sculptures illustrating it, one the dwarf (Vāmana) and the other the huge collossus (Virāṭrūpa) about to take three steps as described in the writer's Pr. Laks. p. 94, separately. Both these aspects have clear Vedic affiliations, for the whole mythology about Vāmana grew out by stages of the Āditya Viṣṇu's attributive epithet of Trivikrama. "The Śatapatha Brāhmaṇa version of the story about the agreement between the Devas and the Asuras during their fight for the overlordship of the universe that the latter would only grant to the former that portion of it which would be covered by the recumbent figure of Viṣṇu belongs to the intermediate stage in its development. It is expressly laid down there that when Viṣṇu, the dwarfest among the gods actually lay down, his body covered the whole of the universe, as he was identical with sacrifice, and the Asuras had to part with it according to the previous stipulation.' 'In the Purāṇas and other texts, the

whole story was further elaborated, and Virocana's son, Bali, the grandson of Prahlāda (a great devotee of Hari like his grandfather) the Dwarf Brahmacārī, Vāmana, Śukra, the spiritual instructor of the Daityas, and others are introduced to heighten its effect. It should be noted, however, that the Vedic 'three steps' play a prominent part in the developed mythology, for Vāmana asked for only that portion of the earth which he could cover by pacing three steps. When Bali granted this request the dwarf was suddenly transformed into a colossus; covering the whole of the universe with two steps, and placing his third step on the head of his devotee, he sent him down to live in the nether regions"—D. H. I. p. 417-18.

The iconographical texts enjoin "the Vāmana should be Pāñcatāla in measurement, two-armed, holding an umbrella and a staff and should appear as a teen-aged Brahmacārin, while the Trivikrama Virāṭarūpa should be four-or eight-armed with right or left foot firmly planted, the other leg thrown upwards as if to attack the heavens. The Vaikhānasāgama elaborately describes the latter form, and mentions the names of a large number of accessory figures making up the whole composition: the cauri-bearing Vāyu and Varuṇa, Sūrya and Candra, Sanaka and Sanatkumāra, Brahmā washing the upraised foot of Trivikrama, Gaṅgā, Namuci and other demons, Jāmbavāna playing on a drum, Garuḍa, lastly Bali with his wife Vindhyābali granting the land to Vāmana"—D, H I. p. 418-19.

Illustrations : Rao has given as many as the following eight representations:—

(1) Trivikrama stone, Rajim, Raipur Dist., C P.

(2) Mahabalipuram: Panel fully satisfying the Vaikhānasāgama's lakṣaṇa.

(3) Sculpture panel stone in Cave III. at Badami.

(4) Ellora—cf. Daśāvatara cave (Panel stone).

(5) Stone : Nuggehalli.

(6) Bellur—Chennakesavaswamin temple (Mysore state).

(7) Image at Naglapuram in N. Arcot. (Madras).

(8) Stone Chatsu. Jaipur, Marwar.

Ramas.—The next three incarnations, the human ones, are three Ramas.-Bhārgava Rama (Paraśurama), Rāghava Rāma and Balarāma. The first represents the Āveśāvatāra (possessed temporarily), as his avatārhood left him no sooner did Rāghava Rama (Dāśarthi) appeared on the scene. Parśurāma's account symbolises the militancy of Brāhmaṇas against Kṣatriyas. He is said to have destroyed the unruly Kṣatriyas as many as twenty-one times. In sculpture he is shown with his battle-axe as his very name indicates.

Rāghava Rāma's story is household knowledge in all parts of India. The great Tulsīdasa simply immortalised this avatāra in his monumental epic -Rāma-cartita-mānasa, which has been giving edification to the multitude of men in the North. It also appealed to the imagination of the people of India of all parts and all ages, for he typified not only the Indian ideal of manhood, but also became the symbol of popular Bhakti cults as preached by saints like Ramanuja, Kabira and Tulsi. Regarding his illustrations, Dr Banerjea observes, 'In the Daśāvatāra reliefs of the early and late mediaeval periods, Rāma is almost invariably depicted as two-armed, his hands holding a bow and an arrow. Separate cult images of him in stone and bronze of a comparatively late period are known; in these he is usually shown accompanied by his queen Sītā, his devoted brother Lakṣmaṇa and his faithful ape-servant Hanūman. Scenes from the Rāmayana are very frequently found illustrated in the early and late mediaeval temple walls not only in India; but also in Indo-China and Indonesia' D. H. I. p. 421.

Balarāma.—is a Vaiṣṇava deity and he has found an independent treatment in the Samarāṅgaṇa, I therefore must say something about him. Balarāma is also known as Samkarṣaṇa in literature. He is regarded the eighth incarnation of Viṣṇu and belongs to the family of Vāsudeva or Kṛṣṇa—his step-brother. Metaphysically Balarāma reprsents the destructive power or Kāla and means Śeṣa—the serpant. The Samarāṅgaṇa represents him with a banner formed of the palm (tālaketu), wearing a long garland of woodland flowers and in blue garments. He is to be sculptured with four hands, in one there should be shown plough (sīra) and in another the pestla-club (musala). Adorned with a high diadem and glowing in a hallow of lustre and prowess all round, he should be shown with his consort—Revatī. Another specification is: he should be shown as very intoxicated and yet of mild diposition. In these epithets practically all the characteristics of the god have been fully brought out. Though there are independent treatments of Balarāma and Kṛṣṇa in the works of iconographical interest, Balarāma is rarely worshipped independently as a god. The glory of the younger brother, as it were, has thrown the elder brother into the shadow. His image, therefore, is worshipped though occasionally in association with that of Kṛṣṇa.

Kṛṣṇa:—The Life history of the great god is fully told in Harivaṃśa (a Mahābhārata supplement) and the Bhāgvata and other Purāṇas. The stories connected with his childhood and youthful days provided the greagtest fascination to poets like Jayadeva, Vidyāpati, Sūra and Mīrā to compose lyrics and melodies of the highest order for the singing

of Bhaktas. Mānusa Vāsudeva Kṛṣṇa's lakṣaṇa—Pr. Laks. p. 90, has already been commented upon and therefore we may proceed further. His illustrations in sculpture also take many such episodes representing his life in full, sportive plays, amorous days and marvellous deeds and slays.

In Mathura Museum (No. 1344) a fragmentary relief of early centurises (2nd and 3rd) is regarded as one of the oldest representations of Kṛṣṇa-janmāṣṭamī. A series of reliefs on the door jambs found at Mandir (Māṇḍavyapura the ancient Capital of Marwar) represent a good many Kṛṣṇāyana scenes. A Deogarha relief is remarkable for its pastoral character in which the infant Kṛṣṇa is being caressed by Nanda and Yaśodā, other reliefs on the Deogarha temple walls illstrate many other episodes. Badami caves (II & IV) and Paharpur besement reliefs, are some of more striking ancient Kṛṣṇa sculptures.

As regards his images, they are too numerous to be described here. Kṛṣṇa-iconography or Kṛṣna icons may be taken up as an independent subject for further studies and researches. The South Indian images of Kṛṣṇa as enshrined in the Vaiṣṇava temples correspond fully to the Vaikhānasāgam prescription—company of Rukmiṇī and Satyabhāmā, his two consorts along with the Vaiṣṇava emblems like cakra, etc. These images are called the mannar (mann-annar) meaning one who resembles a king and king he was among the avatāras of Viṣṇu. Rao has also illustrated some of the most captivationg figures of this god—Navanīta Kṛṣṇa, Gaṇa-Gopāla or Veṇu-Gopla, Pārthasārathi, Kāliyāhi-mardaka, Govardhanadhara, etc. In fact Kṛṣṇa's images like Vaṭapatraśāyin (Ivory, Trivandrum) and Bālakṛṣṇa (Marvel cf. Rao) are also represented. Rao's remarks are sigificant when he says: 'Kṛṣṇa alone among the avatārs's of Viṣṇu is worshipped as a child a youth, etc. froms fit for exhibiting the various kinds of bhakt or love, as for instance, that of a mother to her child, that of a wife to her husband, and that of a friend for a friend, and that is what the Vaikhānasāgama text—vide Pr. Laks. P. 93 says: "कृऽणरूपाण्यसंख्यानि वक्तुं न शक्यानि तस्माद्यथेऽठरूपं कारयेत" 'the forms of Kṛṣṇa are so innumerable that they cannot be described; therefore worshipper might sculpture Kṛṣṇa's image in any form he chooses to conceive him'.

Buddha:—This form will be taken in Section III—vide Buddhist Iconography forming an independent treatment of this work.

Kalkin:—Lastly a word on the last avatāra yet to come, remains to be said. Kalkin according to Hayaśīrṣapañcarātra and the Agnipurāṇa (which follows the former in many respects) may take both a

two-armed and a four-armed figure. The V. D. and also the Agni—Vide Pr. Laks. p. 99, describe him a powerful man, angry in mood, riding on horse back with a sword in his raised hand. In the Daśāvatāra slabs, these features can be recognised. An independent illustation is rare B.C. Bhattacharya had made a significant remark—vide I.I. p. 15 that 'His figure must be distinguished from that of Revanta, son of the Sun, whose figure, resembles the former in appearance except that it is followed by dogs, musicians and other attendants. He also cites an illustration discovered by him at Banaras.

V. CATURVIMŚATI - MURTAYAH

The next group of Vaiṣṇava icons, the fifth classification, is this group of Twenty Four Images of Viṣṇu. They are an outcome of the Pañcarātra ideology of Vyūha, primarily four, later developed into twenty-four, in accordance with Viṣṇu Sahasra·nāma, being most auspicious and adorable. Though according to the Pañcarātra tenets, the Vyūha, the emanatory comes first and Vibhavas (the incarnatory) next, and this order is also in keeping with their antiquity I have however reversed the order in keeping with the prominence and importance that Daśāvatāra images have in the minds of people having full sway over the minds of the image-makers and their donors. The glory of these Vibhavas and their glorification by the devout bhaktas cannot but give a consideration to the relative superiority of these incarnations influencing to a far greater extent the lives and acts of the bulk of Indian people adoring them and getting religious and spiritual edifiction.

The God Viṣṇu possesses a thousand names—the Anuśāsana-parva of the Mahābhārata contains these Viṣṇu-Sahasranāmas. Among these thousand significant names of praise relating to Viṣṇu, twenty-four are most important and are daily repeated in Viṣṇu-worship. Sri Rao has mentioned that correspondiug to these 24 names, images are found sculptured in the Vaiṣṇava temples situated in the old Hoysala land where they are more frequent. All the figures are very much alike, standing with four arms and adorned with kirīṭā-crowns and other usual ornaments. As regards the various emblems, there is no hard and fast prescriptions. Various authorities prescribe various emblems to these figures. Here it is enough to tabulate these twenty-four images (the Lakṣaṇas—vide Pr. Laks. pp. 99-101), with their emblems and the Śaktis:—

The Twentyfour Murtis

Keśava	padam	gadā	śankha	cakra	Kīrti
Nārāyaṇa	śankha	cakra	padma	gadā	Kānti
Mādhava	gadā	padma	cakra	śankha	Tuṣṭi
Govinda	cakra	śankha	gadā	padma	——
Viṣṇu	gadā	cakra	padma	śankha	——
Madhusūdana	cakra	gadā	śankha	padma	——
Trivikrama	padma	śankha	gadā	cakra	Śānti
Vāmana	śankha	padma	cakra	gadā	Kriyā
Śrīdhara	padma	śankha	,,	gadā	Medhā
Hṛṣīkeśa	gadā	,,	,,	padma	Harṣā
Padmanābha	śankha	gadā	padma	cakra	Śṛddhā
Dāmodara	padma	cakra	śankha	gadā	Lajjā
Samkarasna	gadā	,,	,,	padma	Lakṣmī
Vāsudeva	,,	padma	,,	cakra	Prīti
Pradyumna	cakra	,,	,,	gadā	Rati
Aniruddha	,,	,,	gadā	śankha	——
Puruṣottama	,,	gadā	padma	,,	——
Adhokṣaja	padma	cakra	gadā	,,	——
Nṛsiṃgha	cakra	śankha	padma	gadā	——
Acyuta	gadā	,,	,,	cakra	Dayā
Janārdana	padma	gadā	cakra	śankha	——
Upendra	śankha	padma	gadā	cakra	—=
Hari	,,	gadā	cakra	padma	——
Śrikṛṣṇa	,,	cakra -	gadā	,,	——

N. B —The first row indicates the Murti, the second the emblems in front right hand, the third those in the front left one, the fourth those in the back right, the fifth those in the back left and the sixth the saktis accompanying them.

Here in this connection the following comments of Dr. Banerjea on Rao's remarks are worth quoting: "Rao observes about their images, 'All these twenty-four images are very alike; they are all standing figures, with no bends in the body, possessing four arms, and adorned with the kirīṭa-crown and other usual ornaments; each of them stands upon a padmāsana. The difference between any two of these images has to be made out by the way in which the śankha, the cakra, the gadā and the padma are found distributed among their four hands. It is worthy of note that the number of possible permutations of four things taken four at a time is exactly twenty-four; and the order in which the permutations of these four articles, among the four hands is to be observed, is in passing, as in a circle, from the upper right hand to the upper left hand, thence to the lower left hand, and from there lastly

to the lower right hand'—E.H.I. But this chief criterion of differentiation is liable to be misinterpreted and is prone to lead to confusion in naming the individual icons of the order. Rao's remark that the circle begins from the upper right hand of the image is not clear; for the Rūpamaṇḍana text which is taken by him as a reliable one in this matter expressly lays down that 'such images should be known (as holding these emblems) from their lower right hand onwards' (Etāstu mūrtayo jñeā daksinādhah karāt krmāt). The Agnipurāṇa begins the description of these images with this couplet: Om rupah Keśavah padmaśankhacakragadādharah Nārāyaṇah śankhapadmagadācakri pradakṣiṇam. The last word pradakṣiṇam in this couplet and the slight variations in the order of the emblems contain the most important indications in this description. We are to understand from these clues that a lotus, a conch-shell, a discus and a mace are held by Keśava in his lower right, upper right, upper left and lower left hands, respectively; Nārāyaṇa's hands in this order, on the other hand, will hold a conch-shell, alotus, a mace and a discus Various Purāṇas like the Padma, Agni (Vṣṇu-dharmottara, however does not seem to contain any description of this group of Viṣṇu images) and such comparatively late compilations as Caturvargacintāmaṇi, Rūpamaṇḍana and Devatāmūrttiprakaraṇa contain mnemonic descriptions of this group of Viṣṇu images. There are differences in these texts and there is no way of ascertaining their relative correctness"—D.H.I. p. 410 11.

VI. MINOR FORMS OF VISNU

These represent according to this treatise the sixth group of Vaiṣṇava icons.

Sri Gopinatha Rao has taken notice of the following varieties of the images of Viṣṇu as his minor forms. They are:—

Puruṣa	Harihara-Pitāmaha	Hayagrīva	Raṅganātha
Kapila	Vaikuṇṭha	Ādimūrti	Venkaṭeśa
Yajñamūrti	Trailokyamohana	Jalaśāyin	Viṭhovā
Vyāsa	Ananta	Dharma	Jagannātha
Dhanvantari	Viśvarūpa	Varadarāja or	Nara-Nārāyaṇa
Dattātreya	Lakṣmīnārāyaṇa	Karivarda	Manmatha

As already pointed out that some of these like Vaikuṇṭha, Trailokyamohan, Ananta, Viśvarūpa, Lakṣmīnārāyaṇa, Jalaśāyin, etc. are really not minor forms but the extraordinary ones, in a way illustrating the Para aspect ideology of the Pañcarātrins and a detailed exposition of these forms has already been made—vide below 'Asādhāraṇa-mūrtis', the 2nd group of Viṣṇu images.

As regards the really minor forms or manifestations like Puruṣa and Kapila, etc., their detailed exposition from the Lakṣaṇa-standpoint (Vide Pr. Laks. pp 101-3) may be passed over for want of space and only some important illustrations may be cited here with some remarks.

Puruṣa —according to the V. Āgama is an āvaraṇadevatā.

Kapila.—is the divine form of Pradyumna, when got free from worldly desires and he takes the form of a sanyāsin.

Yajñamūrti.—is also an āvaraṇadevatā. His image should have two heads, seven hands and four horns. He is given three legs also instead of usual two. His conception as incorporated in the Ṛgveda and its commentary in Yāska's Nurukta, helps us to understand the significance of this aspect.

Vyāsa—as per the V.D's account, should be accompanied by his four disciples-Sumanta, Jaimini, Paila and Vaiśampāyana also.

Dhanvantari—should be sculptured as a handsome person carrying in both the hands vessels containing amṛta.

Dattātreya—Vide Pr. Laks. p. 101 (where he is given the first place in this group) has a nice story related in the Mārkaṇḍeya Purāṇa to make him fit for homage cf Rao's. Rao observes: 'There are three ways in which Dattātreya is represented in sculpture'. The first manner of representation is to have Brahmā, Viṣṇu and Śiva standing side by side and its illustration at Hoysaleśvara temple at Halebidu satisfies this mode. The second manner represents as Viṣṇu in yoga posture and Badami stone illustrates it The third way of his representation takes a human form with three heads, four arms and attended by four dogs of different colours (representing the four Vedas) and by a bull.

It may be further remarked that the V. D. lays down that Dattatreya should be sculptured almost exactly like Vālmīki. The Rūpamaṇḍana describes him under the name of Hari-hara-pitāmaha—vide representation at Halebidu. The idea underlying this concept evidently is that Dattatreya is an incarnation of all the three deities of the Hindu Trinity, although he should be regarded as Vaiṣṇava avatāra.

Hayagrīva—the accounts of this aspect are interesting. The god Viṣṇu had to assume this form half horse and half-man to destroy the Rākṣasa, Hayagrīva—vide the Devī-Bhāgvata. The V. D. (cf. Pr. Laks. p. 102) enjoins that the feet of the god should be placed in the outstretched palms of the goddess earth. With complexion white, the colour of the clothes blue, face of a horse, possessing eight arms

carrying usual emblems (in four) and the remaining four placed upon the heads of four Vedas, the figure should be duly adorned. The god Hayagrīva is looked upon as the god of learning—vide the couplet:

ज्ञानानन्दमयं देवं निर्मलस्फटिकाकृतिम् । आधारं सर्वविद्यानां हयग्रीवमुपास्महे ।।

Stone: Nuggehalli satisfies the lakṣaṇa.

Dharma—is a protector god—vide Brahaddharma-purāṇa, where Brahmā, upon his creation of the Universe, was looking for him who instantly sprang from his right side. He had four legs and resembled a bull. Dharma is said to possess four legs in the Kṛtayuga, three in Tretā, two in Dvāpara and only one in Kali. The limbs of Dharma are said to be Satya, Dayā, Śānti and Ahimsā (cf. introductory remarks on the character and characteristics of Vaiṣṇavism). The Sanskrit word vṛṣa means dharma and so dharma was perhaps associated with a bull.

According to the Āditya-purāṇa—vide Pr. Laks. p. 102, the figure of Dharma should be white in colour and have four faces, four arms and four legs, be clothed in white garments and adorned with all ornaments, should carry in one of the right hands the akṣamālā, and the other right hand is to rest upon the head of the personified form of Vyavasāya (industry or more correctly the duty—dharm truly signifying duty). One of the left hands should keep a pustaka and the remaining left should carry a lotus and be placed on the head of a good looking bull.

Now as regards other remaining minor forms of Viṣṇu as described by Rao, like *Varadarāja* or *Karivarada* we know the well known story of Viṣṇu delivering Gajendra; beautiful illustrations—Stones: Mysore and Dadikkombu and Dr. Banerjea has taken notice of a relief on Gupta temple at Devgarha illustrating this aspect in a striking manner when the whole episode is brought before the eyes—vide D H. I. p. 426-27; *Raṅganātha,* a type of the Yogaśayana-mūrti whose temple at Śrīraṅgama is one of the three most famous and sacred temples of the south the other two being Venkateśa at Triputi and Varadarāja at Conjeevaram and occupies the foremost position on account of its great antiquity and historical association with Śri Vaiṣṇava teachers and saints. *Venkateśa*; *Pandharinatha* or *Vithoba, Jagannatha* (at Puri) and *Manmatha* (whose image is identical with Pradyumana, with special features—carrying a bow of sugarcane with five flowery arrows, in the company of his friend Vasanta—personified spring and his flag-bearer (with the face of a horse carrying the makra-banner) as well as the wives Prīti and Rati etc.) may be passed over for want of space and only one more minor

form that of Garuḍa—vide Pr. Laks. p. 102-3 remains to be dealt with. He is in a way a transition-link between the sixth and the seventh (cf. Āyudhya-puruṣas ahead) groups of Vaiṣṇava Icons and so he may now be taken up in some details.

Garuḍa.—is really the celebrated mount of Viṣṇu as Haṃsa is of Brahmā, Bull of Śiva and Siṃha of Durgā. With the onslaught of the vigorous Vaiṣṇavism, his mount came to deified in such a similar vigour that he became a god himself—one of the incarnations of Viṣṇu—cf. Sātvata list. Naturally Garuḍa sculpture became a fascinating motif of Indian art going as far back as Gupta period and the germs of iconology are there in the Ṛgveda itself (I.164,46). His another name is Tārkṣya more popular in the epic and Purāṇic literature though also occurs twice in Ṛgveda itself (I.89,6 and X.178, 1). In the Mahābhārata is a story—vide Ādi. chaps. 43-50 of Garuḍa's Amṛta-haraṇa (cf. also the Sātvata-list—the 18th in which Amṛta-haraṇa is an avatāra of Viṣṇu)—vide details—'Epic Mythology'—pp. 21 ff.

Dr. Banerji has made a forceful and nice study of the Garuḍa motif in Indian art which developed the Garuḍa iconography of the medieval period. The inner side of the middle architrave of the eastern gateway of Sanchi presents Garuḍa a huge partiot like bird; the Hellenistic art of Gandhara represents Garuḍa as a huge eagle, decked with ornaments; and Garuḍa's exploits of the serpents—vide his depiction as carrying upto the sky a nāga and nāgini either with his long beak or his big talons (cf. the Drama 'Nāgānanda' written by King Śri Harṣa)—all represent the early evolution. The Gupta icons represent the intermediate stage in the evolution of Garuḍa motif —vide numismatic data—Gupta coins illustrating the hybrid Garuḍa.

Iconographical descriptions collected from the texts like the V. D. the Śrītatvanidhi, the A. P. and the Ś. R. give the developed motif of Garuḍa and the following summary of Dr. Banerjea's satisfies these accounts: 'Textual descriptions of the developed motif may now be noted. The Śrītatvanidhi and Śilparatna as quoted by Rao, describe a two-armed image of Garuḍa; but the latter text also refers to another variety of Garutmān which is endowed with eight arms, the hands holding such objects as a water-vessel, a mace, a conch-shell, a discus, a sword and a snake, the feet of his rider Viṣṇu-Kṛṣṇa resting on the two front hands; the two-armed image of Garuḍa is designated as Tārkṣya in the Śilparatna. The Agnipurāṇa describes the images of Trailokyamohana and Tārkṣya as eight-armed, with cakra, khaḍga, musala and aṅkuśa in the right hands, and śankha, śārṅga, gadā and

pāśa in the left; Lakṣmī and Sarvasvatī holding padma and vīṇā respectively are to be placed on either side of this type of image. The Viṣṇudharmottara enjoins that Tārkṣya should have a nose like the beak of a bird, four arms, a face with round eyes, the breast, knee and legs like those of a vulture, and two wings; his back hands should hold an umbrella and a jar full of nectar and his front hands should be in the añjali pose. When lord Viṣṇu is riding on him, the back hands of Garuḍa (or Tārkṣya as he is named here) instead of holding an umbrella and an ambrosia-pot support the legs of his master, he should be shown slightly pot-bellied (kincillambodara) and should be decorated with all ornaments (Bk. III. ch. 54, vv. 1-9). It is curious that it is only according to the Śilparatna description of the eight-armed variety of Garuḍa that he holds a snake in one of his hands; the Śrītatvanidhi, however tells us that his head should be adorned with snakes (murdhnā ca phaṇimaṇḍitah) and one of his epithets according to the lexicons is phaṇiphaṇabhṛt (holder of the hood of the snake). The association of Garuḍa with snakes is emphasised in the epic and Purāṇic myths, and is also illustrated in his earlier and mediaeval representations"—D.H.I. 532-33.

As regards illustrations in the extant images of the medieval sculptures they can be broadly divided into two classes—one as Viṣṇu's mount and the other as bird-man either serving as the capital of a column or is placed in front of a Vaiṣṇava shrine. The former is represented in a Garuḍa capital in the collection of the Indian Museum and the latter may be seen in noted Viṣṇu shrines. Garuḍa as a standing human being with just as suggestion of tiny wings behind his back, holding a small snake in his hand (satisfying the epithet-phaṇiphaṇabhṛt) is represented in Viṣṇu-Yogāsana—Mathura Museum (D. 37). Rao cites two illustrations—one Stone : Badami; the other wood : Palur. The former represents him as the mythical bird-man with a flabby belly (cf. the V. D's one epithet of him 'kincillabmbodara') the latter illustrates the mythology of the forcible abduction of Vibhāvasu and Supratīka (the elephant and the tortoise) by Garuḍa.

VII Āyudha Purusas. The treatment howsoever brief of the Vaiṣṇava images would remain incomplete if an incidental mention of the Āyudha-puruṣas, the Āveśāvatāras of Viṣṇu and other gods is not done. The weapons and emblems, such as Vajra, Śakti, Daṇḍa, Khaḍga, Pāśa, Ankuśa, Gadā, Triśūle, Padma, Cakra, & Dhvaja, which are generally found in the hands of the images of Viṣṇu, Śiva and other gods, are personified, under the name of Āyudha-Puruṣas and are also con-

critised as images. As per the Pr. laks. p. 103-4 we find (as Rao says): "Some of them are represented as males, some as females and some as eunuchs. For instance, the Śakti and Gadā are worked out as females; the Aṅkuśa, the Pāsa, the Śūla, the Vajra, the Khaḍga and the Daṇḍa as males; and the Chakra and the Padma as eunuchs". It may be remarked that these weapons have all a symbolic meaning underlying them. The Viṣṇupurāṇa, Kāmikāgama and Varāhapurāṇa all have eleborately treated this symbolism. The fact is, according to Hindu view of life and life in all its aspects, physical, ethical and transcendental, is a grand symbolism. The whole cosmos is nothing but a play of symbolism, another name of Māyā in both of its aspects—cosmological and philosophical. The following tabulation of these weapons with their symbolism as per the above-mentioned sources would be interesting:

Weapon	*Symbolic representation*	*Weapon*	*Symbolic representation*
1. Gadā	Buddhi	4. Bāṇa	karma-jñāna-indriyas
2. Śaṃkha	Ahaṅkāra	5. Asi or	
3. Cakra	Manas (changeability)	6. Khadga	Vidyā spl. wisdom) its scabbard a-Vidyā (ignorance).

As regards their sculptural forms, it is required that they should be made according to the aṣṭatāla measure and have a pair of eyes, head adorned with the karaṇḍamakuṭa, and two hands held over the chest in the añjali pose, their emblem or weapon shown over the crown worn on the head otherwise placed between the hands. The following tabulation will bring their characteristic forms:

1.	Śakti	red, seated on vṛka
2.	Daṇḍa	black (with red eyes), fearful
3.	Pāśa	snake with seven hoods
4.	Dhvaja	yellow, mouth wide open
5.	Gadā	„ with large glutials (with cāmara also—V. D.)
6.	Triśūla	black with handsome brows
7.	Śamkha	white with pretty eyes.
8.	Bāṇa	red with pretty eyes,
9.	Dhánus	red with bow on his head
10.	Cakra	round eyes, drooping belly

In the end *Sudarsana cakra,* the cakra *Par excellence* of Viṣṇu needs to be dealt a little in detail—vide Pr. Laks. p. 104-5, and there according to the Śilparatna and Sudarśana-śataka, the Sudarśana is described as eight—or sixteen-armed Viṣṇu placed inside a ṣaṭkoṇa-cakra ('two interlacing equilateral triangles in the midst of a rayed

disc'—Banerjea). The other details are the placing of Vaiṣṇava weapons, cakra etc. in eight hands, hair standing out in 20 jaṭās like flames of the flaming god of fire, body resplendent as the sun enlightening all the quarters of the Universe; look terrific; face with tusks. The Sudarśana-śataka bestows 16 hands holding all weapons and the other details being common, The Viṣṇudharmottara description is different —vide tabulation below a male figure with round eyes and a drooping belly; 'it is to carry a caurī, and is to be adorned with various ornaments. It is also to be carved on such a manner as to indicate that it is showing a desire to gaze upon Viṣṇu; the left hand of the god should be made to rest upon the head of Cakrapuruṣa'—Banerjea's version.

Ahirbudhnyasaṃhitā, a Vaiṣṇava document of great importance, has described these Āyudha-puruṣas in detail, expounding the cult theology as well as the ideology underlying it. 'In it Sudarśana is defined as the original thought of Para Brahman when it, of its own accord, conceived the idea of expanding into space and thus bringing into existence the universe. This thought of the Supreme Being which is indestructible is called 'Sudarśana'. Sudarśana, the great Viṣṇu emblem is really 'ripu-jana-prāṇa-saṃhāra-cakram.'

Now as regards their illustrations, Dr. Banerjea observes: "Cakra and gadā in human form are found as early as the Gupta period; śaṅkha and rarely padma are also anthropomorphised in the Viṣṇuite reliefs of the early and late medieval periods of Eastern and Northern India. Various other emblems, such as vajra, śakti, daṇḍa, khaḍga, pāśa, aṅkuśa, triśūla, etc. are also personified in late iconographic books; but they are seldom shown in human form. The earliest representation of an Āyudhapuruṣa, however, seems to go back to the Indo-Scythic period. Vajra appears on some copper coins of Maues as a man behind whom is carved a double-pronged thunderbolt, just in front of Zeus-Indra whose right hand is placed over his head"—D. H. I. p. 537. Other illustrations as given by Rao are: Dadikkumbo Sudarśana cakra: Bronze—as occasionally set up as a main image in a shrine attached to certain Vaiṣṇava temples. A Viṣṇu-cakra found at Sharishadah (twenty four Parganas W. Bengal) now in the collection of the Asutosh Museum, Calcutta University, is deemed by Dr. Banerjea, as unique sculpture representing the device.

Vaiṣṇavī Dvārāvatī: The conception of Dvārāvatī in relation to the Viṣṇu-iconography is a unique prescription by the author of the Aparājita-pracchā—vide Pr. Lakṣ. p. 105-6. It is epitomising the evo-

lutionary conception of Viṣṇu as the Adhīśvara Lord, with the paraphernalia of his parikara, the different Pañcarātric (the most developed Vaiṣṇava ideology) manifold aspects of Para, Vyūha and Vibhava. It is thus also a developed iconography aiming not only at a mere icon but giving an iconology and iconography both to the shrine, the temple or the residence of the god. Dvārāvatī in relation to Viṣṇu's Kṛṣṇa-incarnation is really a symbolic city of gods, of heaven, of bliss and the abode of the supreme Brahma—the Vaikuṇṭha. Needless to delineate upon all the characteristics of this kingdom of Viṣṇu, a perusal of these lines will convince the reader, the underlying ideology and the grand and glorious manifestation of Viṣṇu, as king among gods and men alike.

Vaiṣṇava-vividha-pratimā pūjana-phalam : As per the A.P.'s ideology—vide pr. Laks. p. 107, details are available of the fruits or rewards accuring from worshipping the different icons of Viṣṇu by the devotees belonging to the different castes and also professing the different vacations and a perusal of this passage emphasises an idea which also hints at the universality of the cult and its adherence by the multitude.

Vaiṣṇava-lāñchana-rahasyam.—Before we take up (as is our usual method) the āyatana and parivāras etc., associated with the principal images, the subject matter of the respective chapters, the secrecy of the emblems (already hinted above) may be taken into our account in order not to loose sight of the true genius in which our artistic traditions are built upon. The Viṣṇudharmottara—vide Kramrisch's translation, unfolds this secret. Dr. Banerjea has beautifully summarised this section of the V. D. and I am taking liberty to reproduce it:

"The transformation (Vikṛti) of the whole. Universe is idealised by the concrete form of Lord Viṣṇu, the Kaustubha jewel on whose breast is nothing but knowledge (Jñāna), the Vanamālā (the long garland hanging down from his neck) is the principle which binds the whole universe; his garment stands for avidyā (ignorance, illusion encompassing the world), and his mount Garuḍa of quick and powerful motion is to be known as mind present in all rational beings (मनस्तु गरुडो ज्ञेयः सर्वभूतशरीरगम्). His eight arms stand for four major and four minor quarters, and his four faces (this is an evident allusion to the four-faced Caturmūrti of the god, which illustrates the concept of the unified primary Vyūhas) typify knowledge (Jñāna), strength (bala), sovereignty (aiśvarya) and power (śakti). The discus and the mace in the two hands assignable to Vāsudeva symbolise Puruṣa and Prakṛti, the ploughshare and pestle in Saṅkarṣaṇa hands indicate

Time and Death, the bow and arrow in the Pradyumna hands symbolise Yogic fire with which the Yogins hit their supreme target, and of the sword (Nandaka) and shield in the Aniruddha hands, the latter represents the cover of ajñāna (lack of true knowledge) necessary for the creation of the world, while the former stands for renunciation (vairāgya) which severs all ties. The sage Mārkaṇḍeya narrates to his interlocutor Vajra in this manner the "form of that formless (Being) with which the highest and the most pre-eminent of the universe covers the whole of it and supports it."

Visnu Shrine (the Ayatana).—The Aparājitapracchā (verbatim reproduced in Rūpamaṇḍana with minor modifications with the copier's ingenuity) describes the enshrinement of the parivāra-devatās in a Viṣṇu shrine in the following manner : Nārāyaṇa in the east, Puṇḍarīkākṣa in the south, Govinda in the west, Madhusūdana in the north, Viṣṇu in the Aiśānya (koṇa), Janārdana in the Āgneya one, Padmanābha in the Nairṛtya (koṇa) and Mādhava in the Vāyavya one ; the centre should go to Keśava-Vāsudeva, with his fourfold parikara, Jalaśāyin and Daśāvatāras along with Lakṣmī in the left and Śeṣa and Kūrma, Śūkara etc. also finding their proper places.

A detailed prescription of the Parivāra-devātas in the different āvaraṇas is a special feature of the Āgama texts like the Vaikhānasāgama and it has been taken notice by the celebrated author of E. H. I., Sri T. Gopinath Rao and it has to be seen there.

Viṣṇu's eight-Pratihāras.—Lastly the shrine and the enshrined deity must have also the Pratihāras, the gatekeepers or the guardians of the gate and they must also be dealt with, howsoever briefly. According to the A. P. the following eight pratihāras of Viṣṇu, in dwarfish forms, with their respective emblems are prescribed, which procedure is usual to almost all the principal deities in this text:

1. Caṇḍa	3. Jaya	5. Dhātā	7. Bhadra
2. Pracaṇḍa	4. Vijaya	6. Vidhātā	8. Subhadra

CHAPTER III

SAIVA-PRATIMA-LAKSANA

Iconographically, mythologically and also philosophically the position of God Śiva is simply supreme and to some extent bewildering and astounding. He is the most ancient god who found homage and worship in that distant past which the scholars have termed as pre-Vedic, the age of Indus Valley Civilisation. Even today he is the most glorified god. His phallic emblem is the common property of the whole of India—every street, every corner in a town or a village, even forests, mountains, bushes, rivers, and tanks abound in the phallic images of Śiva. He is the most popular and universally adored deity and, therefore, he has found the greatest number of adherents, devotees, sculptors, builders and patrons for the propagation of the worship of this great god whose honoured place in the Hindu Trinity is well-known to everybody.

There is no dearth of material for the study of the philosophical background, or the religious sectarianism or the iconography or the sculptural monuments in case of this deity. The voluminous Āgamas and Tantras abound in descriptions of the beliefs and sects revolving round this central god.

Indian Sculpture for the major part is a Śaiva Sculpture. Indian Architecture (which is mainly temple-architecture) too may be said to be predominently Śaiva Architecture. The innumeral liṅga-icons and the greater quantity of Śaivite shrines, some of which like those at Bhuvaneśvara, Khajuraho, Ellora, Rāmeśvaram etc., are all to testify this remark of mine. Thus it is evident that it is not very easy to dwell upon Śiva-iconography along with its background, the institution of worship developed as a great religious and philosophical upsurge—the Śaivism remified into manifold sects like Pāśupata, Kāpālika, Vīraśaiva and Pratyabhijñā etc, in a limited space devoted to it here. It therefore requires to touch only those fundamentals which are very essential to understand the different currents of ideology underlying this god-concept.

It may be remarked here that from the standpoint of ideology Śiva-iconography is a bit difficult to treat. The clear cut traits of

Vaiṣṇavism, the clear cut Viṣṇu-images like Dhruva-beras or Avatāras are neither very difficult to understand nor very complicated to be dealt with. Here the case is different. The god-concept revolving round this most fascinating, bewildering, nevertheless, most beneficient and auspicious name Śiva is a composite concept as is evident by so many associated and developed concepts like Pralayaṅkara (saṃhāraka) being especially associated with the act of Saṃhāra (destruction) or Pralaya (absorption) in the Hindu concept of Trinity; Sraṣṭā and Sthiti-kāraka (generally attributed to Brahmā and Viṣṇu); Anugraha or Prasāda-kāraka and Tirobhāva-kāraka (the doctrines of Pañcakṛtyas expounded in Śaiva tenets), as well as Yogī and Śāstropadeṣṭā along with the concepts developed round the epithets like Paśupati, Bhūtapati, Mahādeva, Umāpati, Māyin Dūhrjaṭi, Kapardin, Krttivāsas, Nīlakaṇṭha, Trinetra, etc., etc.—vide Śiva-Sahasranāma in the Mahābhārata, XIII. 17, and therefore, Dr. Bannerjea's observation : 'this god concept in its developed phase arose out of the commingling of many such concepts current among different branches of the same ethnic stocks' is significant and supports my thesis—vide Pratimā-Vijñāna, p. 91-100; where I have propounded that Śiva is as much an Aryan as non-Aryan (or Dravidian) god. Śiva, therefore, from this standpoint, the key point of any cultural analysis, may be taken to truly represent India and its culture as a whole. He is a god of kings and beggars alike. He is an adorable deity whose adherents are equally found in all the castes and in all groups and people of diverse professions. The mythological exploits, the philosophical concepts and the Tāntric evolutions all taken together have given a mass of literature and a complicated ritual, fully shadowed in the representations of his images in sculpture.

With this general introduction, let us deal with the so-called history of 'ajanmā, anādi,' Śiva from the so-called modern scientific point of view.

The history of Śiva has got two main angles—one religious and the other iconological. The former what is termed Śaivism is not very much directly related to our present study and it has already been worked out by a good many scholars, notably by the pioneer writer, Dr. Bhandarkar. I have also presented it in its salient features, of course with some new elements, in my Hindi work Pratimā-Vijñāna. Nevertheless for a link it has to be succinctly dealt with here also.

Religious history of Śaivism takes its rise from the fundamental fountain notion that there were two principal sects of Śaivism, those

having the sanctions of the Vedas and those as outside the Vedas or opposed to them. This latter class the Veda-Vāhya sect really provides the non-Aryan elements in the composition of Śaivism and supports my thesis that Śaivism is a composite religion in which both Aryans and non-Aryans (i. e., Dravidians) have played there full part. This is fully corroborated by the legends in the Purāṇas—vide the Varāhapurāṇa's account (E. H. I., Vol. 2., pt. 1, p. 1-3) where the origin of the Pāśupata-Śāstra (one of the four principal schools of Śaivism) is laid down, the earliest references to which are found in the Atharvaśiraṣ Upniṣad—vide Pāśupata rites.

Āgamānta School: Later on arose the schools of Saivism as per the necessity for the foundation of a cult along with its philosophy (or metaphysics) and ritual These were evolved out in the Āgamas. The Śaivism as evolved out in the Āgamas was called Āgamanta or the Śuddha Śaiva sect. These Śaivāgamas flourished to the south of the Vindhya ranges and were characteristic of that region. This also supports our view hinted below.

In due course with the influence of North and philosophical teachings, especially the Vedānta Doctrine of Monism, this god provided a fertile field for the Vedānta Śaivas to come forward who base their philosophy on the Vedas and the Upniṣads. It would be interesting to know in this respect that the Āgamanta Śaivas considered Vedas as inferior to the Āgamas for they assert that the former came out of Śiva as unconsciously as His breath (यस्य निःश्वसितं वेदाः) whereas the twenty eight Āgamas were personally and consciously dictated by Śiva:

आगतं पञ्चवक्त्रात्तु गतं च गिरिजानने ।
मतं च वासुदेवस्य तस्मादागममुच्यते ॥

It may further be pointed out that one great peculiarity of these Avaidika Śaivas is their dīkṣā, and this dīkṣā, the ritual of initiation, distinguishes it from the prevalant religious practices of the day. The different dīkṣās are elaborated in Rao's work (ibid 10-17) and also noticed in the writer's Pr. Vijñ. p. 130-4. Thus two principal schools of Śaivism—the ghora and a-ghora (The milder form) arose. The ghora form of Saivism may be taken up first.

The Pāśupata and other schools: A reference has already been noted to the rise of the school, the most ancient school having its sway in that very early period of Indian history, the Indus Valley Civilization—vide the images of Paśupati Śiva, The other important schools of ghora type are known by the names of Kāpālikas, Kālamuknas etc.

Rāmānujācārya included the Kālamukhas, the Kāpālikas and the Āgamānta Śaivas in Pāśupata school and Rao remarks:—'There is some justification for Rāmānuja including all the four under one name, the Pāśupata religion, for all the four sectarians called the Jīvātman, Paśu and Parmātman, Pati. In the latter times the Pāśupata sect is known as the Lakulīśa Pāśupata or the Pāśupata sect founded by Lakulīśvara, who was considered as an incarnation of Śiva himself. The tenets of the earlier Pāśupata system with those of the one propounded by Laku īśa are identical and so in keeping with the assigned date of Lakulīśa *i. e.*, 2nd century A. D.—vide Dr. Bhandarkar—Laku īśa must have to be regarded as the organiser or systematiser of the system and not as its actual founder—vide Dr. Bannerjea's article—(Procedings of the Jaipur Session of the Indian History Congress, pp.32). The great drive he gave to the pre-existing worship of Śiva-Paśupati according to the already accepted tenets was continued afterwards; his four immediate disciples, Kuśika, Mitra, Garga and Kauraṣya, are traditionally regarded as the exponents of the four sub-sects branching out of the Pāśupata system.

Without going out into details of these sub-sects (already taken notice in the writer's Pr. Vijñ. p. 101-109), it may be said that all these sects represent the extreme or ghora type of Śaivism and their apparently unsocial and outlandish practices appear to be reminiscent of the terrific aspect of Rudra-Śiva and a very powerful sway that it exerted in the culture of India. When Śiva-inconography rose to its height, these ghora forms proved to be a bed rock on which many a ghora-icon—the ghora or ugra—mūrtis of Śiva came into vogue—the subject to be delineated ahead.

The Aghora or the milder (Saumya) forms of Saivism: Reference has already been made of the Śuddha or the Āgamānta Śaivism which represents the earliest form of the milder form of Śaivism. Its distinction from the Vedānta Śaivism is also pointed out. As we have already noted the immense influence that the Pañcarāta Saṃhitās weilded on Viṣṇu iconography (cf. the 'Para' 'Vyūha' and 'Vibhava' doctrines and the consequent rise of extra-ordinary or the highest, the emanatory, the incarnatory forms of Viṣṇu and his images), similarly Śaiva Āgamas did on Śiva-iconography. The Yoga-dakṣiṇā, the Jñāna-dakṣiṇā mūrtis of Śiva illustrate in an esoteric manner different sections of the philosophy of this school—vide caryā, kriyā, yoga and jñāna, the four parts or stages of a well-regulated religious life.

Kasmira saivism: The other highly philosophical school of Śaivism representing this moderate or milder form of Śaivism is what is

called Kashmir Śaivism. It is also known as Trika as it also deals with Pati, Pāśa and Paśu. 'But the followers', say Dr. Banerjea (D.H.I P. 454) 'of this monistic form of Śaivism were not much concerned with the worship of Śaivite icons. . .' Nevertheless in my opinion the ideology underlying Sadāśiva or Mahāsadāśiva mūrtis or Dvādaśa-kalā-sampūrṇa-Sadāśiva mūrti (cf. the Aparājitapracchā) may most probably have come from the tenets of this philosphical school of Śaivism.

Liṅgāyata or Vīra Śaivas—though themselves very modern (12th century A. D) the sect of Lingāyatas or the Vīraśaivas simply sends us to that hoary antiquity of workship when much of it was aniconic. They did not go for image-worship, but the worship of the 'Iṣṭa-liṅga' which they used to carry on their body, (and hence known as liṅgāyatas), comprised the chief act of divine worship by the followers of the sect.

This brings us to the liṅga worship and liṅga-icons. It is really very difficult to determine whether worship of Śiva in iconic form or aniconic one prevailed first. Scholars show their leaning towards the acceptance of the hypothesis regarding the earlier phase of Śiva-worship in phallic emblem. My contention, however, is different. As per my thesis of this god-concept being a composite concept in which Aryans and non-Aryans both have contributed; it therefore behoves us to surmize that aniconic conception, the phallic worship was not deified symbol of any particular god. It was just a primitive way of worship. Like tree-worship, river worship, animal worship, the phallic worship was also conceived and was in vogue in by gone ages. Later on when wild, terrific and similar conception centred round Rudra Paśupati in the Vedic age or even earlier—the Indus valley period, this god was taken to be the most suitable deity for the assocoation with this form of emblem. Stories were concocted, mythologies made, philosophy evolved and this primitive emblem was saddled into the highest tenet of the religion and philosophy known as Śaivism. The various concepts and classifications in which Lingas are conceived and classified are a testimony to prove this hypothesis. We shall have to say something in this regard—vide Liṅga-worship and liṅga-icons. For the present, let us dwell a little further on the early history of Śaivism and Śiva.

As already pointed out that this religious angle of the historical analysis of Śaivism does not help us very much in analysing Śiva-iconography though indirectly it did create a field for full growth, naturally the study of Śiva from iconological standpoint must give us sufficient clues in the formation of the background directly connected

with the evolution of iconography coming out of it. Let us therefore say a few words on the *god-concept* in its historical perspective.

Pre-vedic-- Śiva-Paśupati : At the pre-historic Indus valley sites of Mohenjodaro and Harappa, a good many seals that were discovered by the archaeologists, represent a prototype of the historic Śiva-Paśupati. A detailed analysis and interpretation thereof may be seen in Banerjea's book (p. 159-60; esp. f. n.) where he says, 'Marshall is justifiably sure about the divine character of the figure, and from its peculiarly distinctive attributes such as three faces, the Yogic āsana, its association with animals, as many as five or six in number, its deer-throne and its horns, he concludes that the figure is a prototype of the historic Śiva-Paśupati'. Marshall makes the interesting remark about the representation of the Indus valley divinities of the remote past that 'the people of Mohenjodaro had not only reached the stage of anthropomorphising their deities, but were worshipping them in that form as well as in the aniconic'; for the highly conventionalised type of the image of what he justifiably describes as the prototype of Śiva Paśupati', 'its stylized details and the fact that the kindred image portrayed on the faience sealing is being worshipped by the Nāgas clearly point to its being a copy of a cult-idol' (D. H. I. p. 175-6).

In this connection I may be permitted to have a little digression. Not only the figures carved out on these seals and amulets etc. may be regarded as the images of the cult deities—here scholars agree—vide above observations of Marshall; but the question I may pose : How do we interpret a good many reproductions of mythical scenes on these so-called pre-historic objects? Dr. Banerjea may say 'that they might also have contained the germs of different mythologies of later period'. I must most humbly differ. It means that the Purāṇas and the relative accounts of these deities described therein owe their origin from these representations as reproduced on these objects. Why not have the courage to realise the true import of the Purāṇa and say that history goes as far back as Indus-valley period atleast. They can go in my opinion as far back as the first history of man; mankind and world at large began. The Vedic departure as noticeable in the god-concepts and the ideology underlying in them may be accounted as the commingling with other peoples, they may be called Aryans or Iranians or Dravidians. It has always been so. The stream of the civilisation must get confluenced at stages of its onward journey.

Vedic :—We have seen the prototype of Epic or Purāṇic Śiva in the pre-Vedic civilisation. His Vedic counterpart was Rudra. The characterisation of Rudra as enunciated in the Śatarudrīya in so many

epithets of the god, like Giritra, Kṛttivāsā, Kapardī, Aghora, Nīlagrīva, Gaṇapati, Bhīma, Śitikaṇṭha, Śaṅkara, Śambhu etc. etc. may be taken corresponding to many mythologies elaborated and narrated in the Epic and Purāṇic literature.

As regards the name Śiva, occurring though in the Vedic texts of earlier strata, as one of the attributive epithets of several gods and not of Rudra in particular, however, passed for a proper name in the later Vedic literature (cf. the Śvetāśvatara Upaniṣad —Śiva as one of the various names of Rudra). A special mention of the Rudra-concept of Śiva, in the Vedas, may be made of his identification with Agni and he is also said to have given birth, by his contact with Pṛṣṇi (the Earth) to the Maruts (the winds). This identification is also implied in his epithet of 'Kapardin' as R.G. Bhandarker points it 'the epithet Kapardin or 'the weaver of matted hair' is probably due to his being regarded as identical with Agni, the fumes of which look like matted hair.' As regards the later Vedic period, 'the Atharvaveda presupposes the rise of Rudra to the position of the supreme god, for it assigns various such epithets to him as Bhava, Śarva, Paśupati, Ugra Mahādeva and Īśāna. The Śatapatha and Kauṣītakī Brāhmaṇas add Aśani to this list thus making their number eight (inclusive of Rudra), each four of which typifying his two aspects, ghora (terrific) and saumya (peaceful). Thus Rudra, Śarva (arrow-weilder), Ugra and Aśani characterise his destructive aspect, while Bhava, Paśupati, Mahādeva and Īśāna, his beneficient one. Such well known names of Purāṇic Śiva as Śambhu and Śaṅkara indicative of his beneficient nature occur as so many epithets of Rudra as early as in the Śatarudrīya which also contains epithets descriptive of the dark and fierce aspects of the god.

Epic and Puranic:—In the Mahābhārata (Vanaparva—vide Skandajanma) the identity of Agni and Rudra is kept intact. The Śiva sahasranāmas provide additional elements in the exuberant growth of Śiva-iconology and its complementary iconography.

In the Purāṇas Rudra Śiva emerges as the supreme god, one of the three members of Hindu Trinity. In some of the accounts as we shall see soon, he is often found to claim superiority over Viṣṇu and Brahmā both. It is therefore needless to go into details here (see them in Rao). The Viṣṇu and the Mārkaṇḍeya (the birth of Ekādaśa Rudras) Purāṇas may be purviewed for the history of Rudra. The different names of Śiva—Mahādeva, Dhūrjaṭi, Nīlakaṇṭha, Śitikaṇṭha, Trinetra etc. etc. themselves have been worked out there illustrating many mythologies associated with him.

It is needless to dwell in detail on the possible date of the complete emergence of the cult centering round Rudra Śiva, as it has been in vogue in that bygone age we call Indus valley civilisation. Apart from the archaeological data several literary data like Pāṇini's Sūtras ; Patañjali's commentary, the Mahābhāṣya ; the Br. Saṃhitā of Varāhamihira etc. etc. and some of the inscriptional data regarding Lakulīśa, the founder or systematiser of Pāśupata sect of Śaivism are all indicative of the fact that Śaivism has been a very ancient religion giving edification to the multitude of men belonging to different times and living in different climes.

Linga-worship:—Before we begin the pratimālakṣaṇa, a world may be added here on the liṅga-worship, the projinitor of liṅga-iconography and its sculptures. The liṅga-worship is a very ancient institution as old as tree-worship. There is a belief among scholars (cf. "Primitive symbolism as illustrated in Phallic worship" by Hodder M. Westrop) that this phallic worship was common to so many countries and not characteristic of India alone. Liṅga-worship had assumed an enormous importance in the cult of Śavism. Śiva's worship in a number of anthropomorphic forms will be taken into account ahead but his worship in the symbol of linga is the most universal . The chief image in central shrine of a Śiva temple is always a liṅga. Thus the antiquity of liṅga-worship can be established from a good many historical data. The literary data of the Vedas and Purāṇas is a popular knowledge. The archaeological data including the numismatic and glyptic representations of the emblem as well as some of the early sculptural finds (cf. Gudimallam lingam) in our possession is also sufficiently strong to prove its hoary antiquity. The hatred of the orthodox Vedists towards the Śaivas might be traced in the Ṛgvedic references to the Śiśna-devas which phrase unmistakably may be taken to point out a great antiquity of liṅga-worship, which was not only contemporary of the Vedic culture but also may be anterior to it—vide so many inferences and references to phallicism prevailing amongst the early Indus people. All these data have been worked out in detail by Rao and Banerjea and this may be seen there. The present writer has also done some justice in his Hindi work the 'Pratimā-Vijñ. pp. 98-100.

With this very brief outline of Śiva-cult (see the details in Pr. Vijn. Chap. VI) forming the background of Śiva-iconography, let us now proceed with the Śaiva-Pratimālakṣaṇas, the subject matter in hand.

Śaiva icons have been broadly divided into two sub-divisions of liṅg-icons—the liṅgas and the human forms—Rūpa-pratimās. Both

these divisions are again classified into manifold classifications as we will presently see.

LINGAS

Its meaning: The very etymological meaning of the word: 'लयं गच्छन्ति भूतानि' etc. Pr. Laks. p. 110, gives us the philosophical idea of the emblem—'all the animate and inanimate world get into absorption in the time of cosmic Dessolution, the true function of this Power associated with Maheśvara, the third member of Hindu Trinity and this emblem, being the Final residue becomes the instrument of Recreation as well'—सृष्टि-काले पुनस्सृष्टिं etc. The Aparājitapracchā further elaborates this conception by which Śiva and Śakti both are typified into this cosmic emblem. In the union of both the whole creation emerges. The two main parts of the Linga-the upper and the lower are said to represent the Sky and the Earth, in whose lap the whole creation is evolved and they are Śaṅkara and Umā respectively. This interpretation fits in with the tenets of Śāmbhavadarśana which recognises the combined aspects of both these Primordial Principles forming the ultimate Reality. The Bhāgavata and the Linga Purāṇas also corroborate this meaning of Linga.

Its divisions and sub-divisions: According to the texts like Mayamata and Īśānaśivagura-deva-paddhati (cf. Pr. Laks. p. 110), Ling is broadly of three kinds: Niṣkala, Sakala and Miśra. Linga proper is Niṣkala, Sakala is Bera or Pratimā, the full image (hence rūpa-pratimā), the second broad division of Śaiva icons which is 'liṅgodbhavaiva' and Miśra is mixture of both what is called Mukha-linga.

Now this Niṣkala Linga, the Linga proper is of two varieties, the sthāvara and the jaṅgama, or acala and cala. The latter variety is consisted of the six main types in accordance with the substances they are made of. Accordingly the criterion of the classification of the Lingas in the Samarāṅgaṇa-Sūtradhāra is the different substances of which these are made (cf. the classification of images below Pt. I Ch. II. These substances are:—

1. **Mṛt** (earth);

2. **Lauha** (stands for all metals—iron, copper, brass, silver and gold together with lead etc.);

3. **Ratnas** (gems of various kinds—pearls, corals, cat's eyes (vaidūrya) quartz, crystal, topaz (puṣyarāga), emerald and blue stone and maṇis like Sūrya-kānta and superior stones like Sphaṭika etc.

4. **Dāru** (Timber obtained from such trees as śamī, madhūka, karṇikāra, tiṅduka, arjuna, pippala, udumbara, and milky trees (cf. jack—Rao) khadira, candana, śāla, bilva, badara and devadāru etc.);

5. Śilā: "The stone lingas included in the class of cala-liṅgas are perhaps those small ones which are worn on the person by the people of the sect of Śaivas known as the Jaṅgamas, Liṅgavantas or Liṅgāyatas or Vīra-Śaivas"—Rao;

6. As regards the sixth variety of this class of lingas, the **kṣaṇika** lingas—the temporary ones, they are made then and there for pūjā and after the pūjā is over, are cast away. Their materials are: sikatā (sand), uncooked rice, cooked rice, riverside clay, cow-dung, butter, rudrākṣa seeds, sandal paste, kūrca grass, flowers, jaggery and flour.

It may be remarked here that no separate Piṇḍikā-pedestal is needed with Brahmā and Viṣṇu bhāgas marked separately in the Cala-lingas. Similarly the lines to be marked on the Acala-lingas need not be worked here.

The Samarāṅgaṇa-Sūtradhāra also mentions the different rewards which these different varieties of the Cala-lingas bestow upon the worshippers.—Vide Pr. Vijñ. p. 200.

Acala Lingas. The classification of the asthāvara lingas may be tabulated in the following manner according to the principal authorities —vide Pr. laks. p. 110-111 and Roa's:

Suprabhedāgama

1. Svāyambhuva
2. Pūrṇa
3. Daivata
4. Gāṇapatya
5. Āsura
6. Sura
7. Ārṣa
8. Rākṣasa
9. Mānuṣa and
10. Bāṇa

Kāmikāgam

1. Svāyambhuva
2. Daivika
3. Arṣaka
4. Gāṇapatya
5. Mānuṣa and
7. Bāṇa

Makuṭāgama

1. Daivika
2. Ārṣaka
3. Gāṇapa and
4. Mānuṣa

The Svāyambhuva Lingas—as the name indicates-are those that rose upand came into existence by themselves and had existed from times immemorial. These are above the rules of the iconographical prescriptions, their jīrṇoddhāra too is not very elaborate to be attended upon. According to our sacred geography every village possesses a linga of

this type; otherwise for its stereotyping our texts point out sixtynine places possessing these lingas—vide the list given in our Pr. Vijn. p. 276-77.

The Daivika-lingas.—'are recognised, according to the Makuṭāgama, by their characteristic shapes. They may be of the shape of a flame or resemble a pair of hands held in the añjali pose; they may have rough exterior with elevations and depressions, deep hollows and scars resembling ṭaṅka (chisel) and śūla (trident). The Daivika lingas do not possess the brāhma or pārśva-sūtras'—Rao.

The gāṇapa lingas—'are those that are believed to have been set by Gaṇas. They are of the shape of the fruits of cucumber, citron, woodapple or palm'.

The Ārṣa lingas.—also as name indicates, are those that are set up and worshipped by Ṛṣis; they are spheroidal in shape, with the top portion less broad than the lower portion; in other words, they are like an unhusked coconut fruit.

Both these, the latter two like the Daivika ones are without Brahmasūtras. The Kiraṇāgama informs us that all these four types, Svāyambhuva, Daivika, Gāṇapa and Ārṣa have no shape (rūpa) and recognised only by their characteristically respective shapes. Before we take up Māṇuṣa-lingas and Bāṇa-lingas, let us dwell a little more on what the two most representative texts, the Mānasāra and the Samarāṅgaṇa say on this subject.

Mānasāra's.—classification of Lingas is the most scientific account to which the scholars have not given their thoughts. It takes all the bases in its account as per the following tabulation:

(i) According to sectarianism — Śaiva, Pāśupata, Kālamukha, Mahāvṛta, Vāma and Bhairava;

(ii) according to shape—Samakarṇa, Vardhamānaka, Śivāṅka and Svastika;

(iii) according to the height—Jāti, Chanda, Vikalpa and Ābhāsa;

(iv) according to the breadth or width—Nāgara, Drāviḍa and Vesara;

(v) according to the origin—Svāyambhuva or Udbhūta, Daivika, Mānuṣa, Gāṇapa and Ārṣa;

(vi) according to purpose—Ātmārtha (personal) or Parārtha (public) worship;

(vii) according to Installation—Ekalinga or Bahu-linga;

(viii) according to substances or materials—Vajra or Sauvarṇa etc. etc. and

(ix) according to time (duration)—Kṣaṇika (temporary) or Sthira (permanent).

Samarāṅgaṇa-Sūtradhāra has devoted a separate chapter, a big chapter of more than three hundred lines to it. The treatment shows as if it is in continuation with the temple-architecture, because after all what is a temple? It is only a house where a deity is to be housed and what is that most prominent a deity which in the mind of the Śaive king Bhoja living in the vicinity of Mahākāla at Ujjain could be? It is the phallic emblem of the most popular god Śiva. It may, also at the very outset, be pointed out that the whole of this chapter is corrupt, and it is difficult rather impossible to have the most authentic information on this most elaborate theme of Phallic emblem, its varieties, the materials of which it is made, the pedestal and the other accessories to be placed side by side, in the Prāsāda, the Śiva-temple. Nevertheless there are still a good many verses providing lingas their reconstruction of the whole picture and more so when the traditional lore incorporated in other books is there for our guidance.

The treatment of the Linga, the emblemetical phallus of Śiva in the Samarāṅgaṇa Sūtradhāra (Ch. 70) is unique in some respects as it introduces a novelty by its descriptions of the Lokapāla-Lingas like Āgneya, Aindreya etc. which is not found elsewhere. The classification of Lingas from the point of view of the materials of which they are to be made, though traditional, is unique in the sense that it gives the relative merits of each and every material. In works like Mānasāra and others, various classifications have been given (see details in the Ency. H. A. page 441-42), but the text does not bother about the traditional accounts. Classification of lingas etc. here has only a three-fold criterion, firstly the proportions of the measurements in relation both to the temple, the Prāsāda and the worshipper; secondly the materials of which they are to be made; and thirdly the agency by which they are founded on all quarters (perhaps to indicate the universal character and the overlordship of the God Śiva whose emblem it is). Other details like the varieties of the pedestals of the Phallus, their proportions of measurements and the parts and other accessories we shall presently see. Let us first have a bird's eye view of the general nature and classification of the Lingas. The different sources give different classifications, but a unique feature of the classification of the Samarāṅgaṇa Sūtradhara is its inclusion of (rather parti-

cular emphasis and extraordinary praise it has bestowed uponas already referred to the Lokapāla-lingas like Aindra, Āgneya, Yāmya, Vāruṇa, Vāyavya, etc. etc. Similarly it has some other innovations to add in the traditional classifications of the Acala lingas such as Prājāpatya, Brāhma, Śāmbhava etc. etc. There are still some more varieties, particularly of Mānuṣa lingas, such as Aṣṭottara-śata-linga, the Sahasra-linga and Dhārā-linga etc. The first and second varieties are obtained by carving out the 108 or 1000 lingas on the Pūjā bhāga of the Linga-proper. We shall presently see all this.

Linga by its symbolism, requires Pīṭha as its component part. It is also called piṇḍikā. They can have any number of shapes. In Samarāṅgaṇa Sūtradhāra they are designated into several classes like Pṛithvī, Pāvakī, Pūrṇā, Bhābhāvatī, Trapākṣī, Candrakalā, Samvartā, Nandikā etc. etc.

Next details about the Lingas are the parts of its pedestals, like Mekhalā, Praṇāla or Nāla and Brahma-śilā and the installation of the images of Brahmā and Viṣṇu in the vicinity of the Linga in the central shrine of a Śiva temple. Brahmā is to be installed in the left while Viṣṇu on the right of the central Linga.

Now with this brief outline of the Lingas, we have also to admit what Dr. Banerji remarks aboue these so many types of Śhāvara Lingas like Svāyambhuva etc: 'Students of iconography are not much concerned with most of these classes, the last two only of the second list, *i.e.* Mānuṣa hnd Bāṇa lingas being necessary for our study'. Accordingly these may now be taken in a bit more details.

Manusa lingas:—The mānuṣa or man-made lingas form the largest group of the Sthira-Lingas and are made up of three parts known as Brahma-bhāga, Viṣṇu-bhāga and Rudra-bhāga. The first is the square lowest section, the second the octagonal middle one, while the third or the topmost one is generally cylindrical. Rudrabhāga is known also by the name of Pujābhāga, for the offerings of water, flower and other objects are usually put on its tops ; the two other sections are inserted inside the pedestal (pīṭhikā) and the ground. It may be noted that on the Rudra-bhāga of all the Mānuṣa lingas are carved certain lines called brahma-sūtras and the tops of the lingas technically known as Śirovartana are fashioned in a number of forms. This is a device to demarcate the nut from the shaft. These tops are of several kinds—five according to Mayamata—vide Pr. Laks. p. 111 (under लिङ्ग निवेश: - लिङ्गम गा.) *i. e.* umbrella-shaped, the cucumber-shaped, the egg-shaped, the half-moon-shaped and the bubble-like

As regards the brahma-sūtras, it is the tracing of certain lines on the Linga. These lines are also called lakṣaṇoddharaṇa, maṇirekhā, pārśvasūtra etc. With a technical device of two parralel vertical lines being joined at their tops by a curved line whose curvatures resembling that of the top or śiraṣ of the linga, the śirovartana of the linga is accomplished. This device gave rise to as many as the following five technical varieties :

1. **Aṣṭottaraśata-linga**—here 108 miniature lingas are required to be carved on the pūjā-bhāga of the Suredhya linga 4×27 by the incision of parallel horizontal and vertical lines and by chamfering the edges of the resultant criss-cross sections.

2. **Sahasra-linga**—is obtained by 11×91 horizontal and vertical lines on the Ādhya-linga i. e. 1001 in the same manner as expounded above. Dr. Banerjea remarks: Multiple representations of the emblem are regarded as very pious by a Śaiva devotee, and sometimes 108 Śivalingas designated by 108 of the numerous names of Mahādeva are installed in concentric rows of separate shrines.

3. **Dhārā-linga**—is one, the pūjabhaga of which has round it vertical fluted facets ranging from five to sixtyfour in number, 'the number of the vertical flutes according to the Suprabhedāgama being five, seven, nine, twelve, sixteen, twentyfour and twentyeight.' The flutes on such emblems served the purpose of draining the water poured on their top, which then was ejected through the nāla projection of the pīṭhikā. It is enjoined that this variety is cut on the Sarvasama-linga.

4. **Mukha-linga**—is distinguished by others in that it bears one or more human faces sculptured on it. These faces from one to five correspond respectively to the five aspects of Vāmadeva, Tatpuruṣa, Aghora, Sadyojāta and Īśāna of Śiva, the last one being represented on the top of the Linga, other four in the four directions. The Ekamukha type of Mukhalinga has a nice illustration in the Lucknow Museum Ex. No. 42, other illustrations are also met—cf. D.H.I. p. 461. The fifth variety Śaiveṣṭya Linga may not be delineated upon.

The Mānuṣa lingas are grouped under different heads in the Āgamas and the Śilpa-texts like the Mayamata and the Mānasāra on the basis of different criteria. The criterion of the different ways of modelling the Rudrabhāgas resulting in the above types of Mānuṣa-lingas is already seen. Another method is based on the measurements of the three sections of the emblem, the names varying as their proportions differ and a brief notice of them may also be taken.

Sārvadeśika lingas—are those whose measurements depend upon the length of the side of the central shrine —diffrent proportions of the lengths are fractions such as three-fifths, five-ninths or half of the length or the breadth of the central shrine.

Sarvasama—is also called Sarvatobhadra in which all the three sections, brahmā, Viṣṇu and Rudra bhagas are equal in length.

Vardhamāna lingas—(or sureḍhya) take of the proportions of the three sections as 4,5,6, or 5,6,7, or 6,7,8, or 7,8,9, prescribed for the 4 castes respectively.

Śaivādhika lingas—too take these proportions in the above manner: 7,7,8, or 5,5,6, or 4,4,5, or 3,3,4, fit for the four castes respectively.

Similar proportions are laid down for the other types like Svastika (Anāḍhya), Trairāśika, Āḍhya etc. etc.

As regards the width of these lingas, the rules are not wanting. Divide the total length of the linga into 16 equal parts; the width of Āḍhya, Anāḍhya, Sureḍhya and Sarvasama lingas, should be six, five, four and three parts respectively.

Similar proportions are also laid down in case of the Nāgara, Drāviḍa and Vesara (sub-varieties being Jayada, Pauṣṭika. Sarvakāmika) types also and they need not be pursued here.

Bana-lingas—are a special variety of lingas as they are neither human nor divine (*i.e.* Daivika etc. or Mānuṣa etc.). They may be deemed as natural, nevertheless have a vivid mythology about their origin—vide the A. P. 205 where its sanctity is associated with the falling of the Tripuras of the great demon Bāṇa in the midst of the two sacred rivers Gangā and Narmadā.

These, therefore, may be taken as representing the aniconic Śaiva tradition as Śālagramas and Śrīcakras do in case of Vaiṣṇava and Śākta ones respectively. Like Śālagrāmas, Bāṇa-lingas are also, fished out of a particular river bed, the former from the Gaṇḍakī the latter from the Narmadā. Rao says, 'These bāṇa-lingas are said to be found in Amareśvara, on the Mahendra mountain, in Nepal, in the Kanyātīrtha and Āśrama near the same place. It is considered that each of these places contains a crore of bāṇa-lingas, and that there are three crores of bāṇa-lingas in each of the following places of Śaiva pilgrimage, namely Śrīśaila, Linga-śaila anālīgarta'.

Regarding their iconographical developments, the Aparājitaprachhā—vide Pr. Laks p. 129, prescribes as many as 14 varieties which

concern with their particular shapes beginning with 'ekāsra' upto 'caturdaśāsra' resulting from the worship offered by different deities and getting different rewards. The details may be seen in the Pr. Laks. ibid.

Linga Pīṭhas. In connection with the Mānuṣa lingas, their pīṭhas may also be described just here. Lingas and their pedestals stand in the relationship of Ādhārādheya—Pīṭha, the Ādhara, Linga, the Ādheya. The Pīṭhas or the Piṇḍākās can have any number of shapes : square, oblongular, octogonal, elongated octagon, hexagon, elongated hexagon, duodecagon, elongated duodecagon, 16 sided regular or elongated, circular elliptical, triangular and semi-circular in the plan. In a square pīṭha, the length of one side of it may be twice the length of the pujābhāga or equal to the total length of the Linga. Various varieties result in the various proportions in which they are divided and sub-divided—vide Rao's book p. 100 (Vol. 2, Pt. I). Rao further informs us that the length of a side of the pīṭha may be equal to three times the diameter of the Linga or equal to the periphery of the pujābhāga or equal to the periphery of the Viṣṇubhāga. Similar details are enjoined in regard to the height of the pīṭhas—vide Rao's book (ibid).

Kind of Pithas : As these pīṭhas are made of one, two or three slabs of stone placed one on the other and shaped with various kinds of ornamental mouldings arranged in tiers one over another, they have different varieties according to the number and form of the different kinds of mouldings—vide the Mānasāra.

Pithas	**Mouldings**
1. Bhadra-pīṭha	1. Upāna
2. Mahāmbuja-pīṭha	2. Jagati
3. Śrīkara-pīṭha	3. Kumuda
4. Vikara-pīṭha	4. Padma
5. Mahāvajra-pīṭha	5. Kampa
6. Saumyaka ,,	6. Kaṇṭha
7. Śrīkāmya ,,	7. Paṭṭikā
8. Candra ,,	8. Nimna and
9. Vajra ,,	9. Ghṛtavāri

According to the Hayaśīrṣa and the Aparājitapracchā, the following is the list of the pīṭhas :

Hayaśīrṣa	**Aparājita**
1. Sthaṇḍilā	1. Sthaṇḍilā
2. Yakṣī	2. Vāpī
3. Vedī	3. Pakṣī

4. Maṇḍalā	4. Vedī
5 Pūrṇacandrā	5. Maṇḍalā
6. Vajrā	6. Pūrṇacandrā
7. Padmā	7. Vajrī
8 Ardhaśaśī	8. Padmākṛti
9. Trikoṇā	9. Ardhacandrā and
10. ?	10. Trikoṇā

Piṭha-nāla.—The upper surface of the pīṭha has a water sprout to allow a free flow of water and it is called nāla.

We have already seen that stones employed in the construction of the lingas and their pīṭhas should be masculine and feminine respectively—vide Chap. V. 'Iconoplastic Art'.

RUPAS—ANTHROPOMORPHIC FORMS

In sculpture Śiva is found in two forms—the human and the phallic emblem. Accordingly I have devoted two sections. Lingas have already been dealt with. The present section will examine his human forms as described in the Āgamas and Tantras ably, made use of by Sri G. Rao in his Elements of Hindu Iconography. But to make this account in keeping with the Samarāṇgaṇa's whose accounts of the image are in the line of those of the Purāṇas, first I shall deal with the Paurāṇic accounts of this god as found in the Samarāṅgaṇa Sūtradhāra.

There are two main aspects of the Śiva figure treated in the Samarāṅgaṇa Sūtradhāra, one of mild disposition (Saumya) and the other of fierce disposition (Raudra). In the former disposition, his figure is represented as having clotted hair shining with moon (candrāṅkita-jaṭah) with blue neck (nīlakaṇṭha), having an extraordinary crown, I believe it to be one formed with matted hair and the moon hence extraordinary, having three eyes glowing with the lustre akin to that of the moon herself. The number of hands in his figure may range from two to thousand. In his mild form however the number eight is the limit. A more important weapon in his hands according to the Samarāṅgaṇa Sūtradhāra is the Paṭṭiśa. His figure must have serpents all over the body and is clothed in the skin of an antelope. Now as regards the fierce form, the text prescribes as many as thousand hands, but more usually eighteen hands, twenty hands or hundred hands. In this figure for the upper garment, the skin of a lion instead that of an antelope is recommended. Again it is to be surrounded by gaṇas. The teeth are represented as sharp and coming out. There should be a garland of skulls. The crescent moon on the head is common to both the forms and so is a glowing lustre. His chest has to be bulging and

bursting *i. e.* robust, he has to look terrible, ugra-darśanah. This form is especially suited to places of cremation, smaśāna and forests. Further the text is more informative regarding the hands in the different locations. In the capital, the figure of Śiva is to be shown with only two hands, in a town (pattana) with four hands, and when his figure is to be set either in the midst of a forest or in a cemetry, he may be shown with twenty hands. Another point of interest brought out by the work is that the mild and fierce forms of the gods vary with the location and so is the case with this deity. He is of mild form if placed in a mild locality, say town or village and he is of a fierce form if placed in fearful surroundings, (for references see Pr. Laks). His companions are kiṃpuruṣas, the pramathas and the gaṇas, etc.

This account of the Samarāṅgaṇa Sūtradhara is a bit copious as it is full of all details. It is more elaborately treated in other sources, the Pūrāṇas and Pūjāpaddhatis like that of Hemādri. The only attribute most common in the figure of Śiva left out in the work is the bull, his vehicle. Again the other attribute left out in this account is that of having five faces in some of the varieties. All these, together with so many other attributes are following soon. The most striking illustrations are the dancing Śiva, Haragaurī, Umāmaheśvara, Ardhanārīśvara Harihara and Bhairava, (so popular and terrible, a form of Śiva, rather the Pūrṇarūpa (cf. Sivapurāṇa).

"Metaphysically, the Śiva form represents Goodness (Śivam) and the state of Guṇātīta or being above the attributes. His bull has been regarded as Dharma. His other form, the Rudra form, may be taken as the destructive power of the Universe. Time destroys everything and Śiva is identified with time whose symbol is a serpent, catching the tail with its mouth and thus making a wheel without a beginning or an end........His wild dance is the dance of the spheres, the dance of the ultimate dissolution of the world........His trident, the skulls and also his cobras are the very symbols of destruction" (I. I. p. 23). Similarly Śakti or energy and Śakti-mān or the Being are symbolised in Umā-Maheśvara. The ultimate unity of time and space is symbolised in Harihara form, Hara-Śiva representing time (Mahākāla) and Hari-Viṣṇu representing space.

The mythological accounts centring round his two marriages, his companions, his third eye which burnt Cupid are all well-known. He was a great yogī, and his third eye is the jñāna-netra or the eye of intuition or "direct vision".

Śaivism as a very powerful cult of religion and philosophy has given rise to varied iconographical representations of this god, a

detailed notice of which has been taken by the learned author of the 'Elements of Hindu Iconography'.

In my Pratimā-Vijñāna (pp-262), these rūpas of Śiva have been been arranged in the seven general classes which have to be improved upon here reflecting, of course, the two broad divisions (as already hinted above) of Śānta (the Śiva) and Aśānta (the Saṃhāra) aspects in which this deity has been conceived from the times immemorial:

Śānta	Ugra	Miscellaneous
1. Sādhāraṇa and Asādhāraṇa.	1. Saṃhāra	1. Vidyeśvaras.
2. Saumya-Śānta.	2. Bhairava	2. Mūrtyaṣṭaka
3. Anugraha.	3. Kaṅkāla and Bhikṣāṭana	3. Īśānādi Pañcamūrtis
4. Nṛtta and	4. Aghora	4. Mahādeva
5. Dakṣiṇā.	5. Rudras.	5. Śiva-gaṇas. and Śiva-bhaktas

Now before we take up these groups one by one, a special mention is required to bring home to the readers, the fundamental superiority of the Liṅga as the characteristic representation of Śiva. All these groups of images really result from the Liṅga itself i.e. 'Rūpapratimā Lingodbhavaiva'—vide the Śilparatna quoted in Pr. Laks. p. 133, and according to this authority, the great Śaivas have proclaimed the following 18 types of Lingodbhavas which in their turn really engulf all the aforesaid groups of Śaiva icons:

1. Sukhāsana.	10. Gajahā
2. Skandomāsahita	11. Pāśupata
3. Candraśekhara	12. Kaṅkāla
4. Vṛṣavāhana	13. Bhikṣāṭana
5. Nṛttamūrti	14. Ardhanārāyaṇa
6. Gaṅgādhara	15. Caṇḍeśvaraprasāda
7. Tripurāri	16. Dakṣiṇāmūrti
8. Kalyāṇasundara	17. Kālāri and
9. Ardhanārīśvara	18. ?

Rao Gopinatha, however, takes Lingodbhava as a special class of Śiva image which is also supported by a story given in the Liṅga, the Kūrma, the Vāyu and the Śiva Purāṇas. Śiva is said to have appeared in the form of a blazing pillar of immeasurable size to quell the pride of Brahmā and Viṣṇu. "The mythology connected with this type of Śiva image, a combination of the god's human as well as his columnar form (he is also called Sthāṇu) relates how Brahmā and Viṣṇu were at one time disputing their individual claims for the creation of the universe. Śiva suddenly appeared before them in the form

of a blazing column of fire. Brahmā and Viṣṇu tried respectively to find its top and bottom, but they failed. Brahmā, however, falsely asserted that he had succeeded in his effort for which falsehood Śiva cursed him never to have a cult of his own. Viṣṇu confessed his inability to find the ground of the column; Śiva, who had in the meanwhile become manifest in it, blessed him to have his own cult almost equal in importance to that of himself. This theme undoubtedly evincing a sectarian bias, was very much popular with the Indian artists of the early and late mediaeval periods. Rao has illustrated three reliefs in illustration of this theme, from Conjeevaram, Ellora and Ambar Mangalam The Chola sculpture being illustrated here is from the Bṛhadīśvara Temple of Tanjore; it depicts the story in the usual but a summary manner. The worshipping figures of Brahmā and Śiva on either side of the flaming pillar as in the sculpture from Daśāvatāra cave Ellora are absent; but the four-armed Candraśekharamūrti of Śiva with paraśu and mṛga in his back hands, the front ones being in the abhaya and kaṭyavalambita poses, is beautifully carved inside an elliptical cavity on the surface of the column which is decorated with a festoon design on its top. Brahmā is shown flying up in its top left corner, and the boar-faced Viṣṇu is depicted burrowing down below. The South Indian reliefs of Lingodbhavamūrti are usually of the Ellora and Tanjore types. The motif is not very common in Northern India but reference may be made here to one very interesting sculpture illustrating the theme, which is now in the collection of the Rajputana Museum, Ajmer. The long slender column on which Śiva's figure is depicted has the figures of Brahmā and Viṣṇu depicted on its sides in the act of soaring upwards and coming downwards respectively, and there are some accessory figures clustering round the central object; Brahmā and Viṣṇu are again shown as respectful attendants of Śiva. (J. I. S. O. A., Vol. IX, Pl. X). The emblem itself enshrined in the main sanctum of many south Indian shrines looks like a huge column of a very wide growth (cf those in Bṛhadīśvara temple, Tanjore, Kṣitilinga at Śiva-Kānchi, Jyotirlinga at Tiruvanamalai etc). It may be incidentally suggested here that the erection of columns or upright stones to commemorate one's ancestors, was a funerary practice common not only to the people of ancient India, but also to many other ancient nations of the world. It appears that this practice had also something to do with the growth and development of the phallic cult in India'— Dr. Bannerjea (D. H. I. p. 463–64)

SĀDHĀRAṆĪ MURTI

Now catching the lost thread the Sādhāraṇī here does not mean an

ordinary image. It means the popular conception of the image of Śiva as is also very popular in sculptures. The best description of this type of image is already taken into account—vide the S. S.'s lakṣaṇa (Pr. Laks. p. 136). The Mānasāra and the Viṣṇudharmottara (ibid 135) also bring out practically all the characteristics associated with this popular form.

ASĀDHĀRANĪ MURTIS:

In this class are grouped Sadāśiva, Mahāsadāśiva, Pāśupata and Raudra-Pāśupata—vide Pr. Laks. p-136-37. Sadāśivamūrti and Mahāsadāśivamūrti are remarkable for their high and abstruse philosophy. The whole philosophy of Śuddha-Śaiva school of Śaivism is contained in the positing of these two mūrtis of Śiva. Rao says "Sadāśiva is the highest and the Supreme Being, formless, beyond the comprehension of anyone, subtle, luminous and all pervading, not contaminated by any qualities (guṇas) and above all action (karmas)" This abstruse conception of the Sadāśiva-mūrti has fortunately been idolised in material form—vide sculptural representations to be noticed ahead. "Mahāsadāśiva is conceived as having twenty five heads and fifty arms bearing as many objects in their hands. The five heads of Sadāśiva representing five aspects of Śiva (Pañcabrahmas) are each substituted by five heads making on the whole twenty five which stand for twenty five tatvas of philosophy."

Sadāśiva: The Kāmikāgama (Uttara)—vide Pr. Laks. p. 136 'states that the colour of Sadāśivamūrti should be of white colour and be standing upon a Padmāsana. There should be five faces and the heads be adorned with jaṭāmakuṭas, whose jaṭās are required to be of brown colour. Sadāśiva should have ten arms; in the five right hands there should be the śakti, śūla, khaṭvāṅga, abhaya and paraśu and in the five left ones, the bhujaṅgama (a snake), akṣamālā, ḍamarū, nīlotpala and a fruit of mātuluṅga. Or, Sadāśiva may be conceived as having only one face set with three eyes which represent the Icchāśaki, the Jñānaśakti and the Kriyāśakti; with the Candra-kalā (the crescent moon), which stands as a symbol of Jñāna (Wisdom), tucked up in the Jaṭāmakuṭa and adorned with all ornaments and yajñopavīta. Manonmanī, the Supreme goddess should be standing by his side'. The illustrations given by Rao depict this description of the text in good many details. Dr. Banerjea has also illustrated this figure into two such reliefs, one hailing from the extreme east of India and the other from the extreme west and his comments are worth reproducing: 'The five faces primarily represent the five aspects of Śiva, which are Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna, which in their turn are associated with

five different Sadāśivatattvas or Sādākhyās known as Śivasādākhya, Amūrttasādākhya, Mūrttasādākhya, Kartṛsādākhya, and Karmasādākhya. The estoerism of Sadāśivatattva, to symbolise which these icons weremade, is not clearly understandable from the images themselves, but their Āgamic description is partly followed in these sculptures."

As regards **Mahāsadāśiva**, the Mānaśara (Pr. Lak. p. 137) states that Mahāsadāśiva should be represented with twentyfive faces, having on the whole seventy-five eyes and fifty arms. The heads should be adorned with jaṭā-makuṭas and the ears with kuṇḍalas and there should be a number of snake-ornaments (sarpālaṅkāra). One of the hands should be held in the abhaya and another in the varada pose respectively. A representation such as this is rarely found portrayed in sculpture; one instance is found in Vaittīśvarankoyil (Tanjore distt). made of brick and mortar. In this, one other peculiarity is also observable, namely the heads are arranged in tiers in arithmetical progression. The topmost tier has only one head, the next one below has three, the next five and so on till the last tier has nine heads. Only those heads which are on the borders of the triangle of heads could be adorned with jaṭāmakuṭas and they alone are actually ornamented with these in the sculpture. Surrounding the image are two flower garlands so put on as to represent a sort of prabhāvati. Out of the large number of hands, one is held in the abhaya and another in the varada pose.—Rao's version.

Aparājita-pracchā (Pr. Laks. p. 137) describes this aspect as **Dvādaśakalā-sampūrṇa-Sadāśiva**, which is not only unique in the ideology but also remarkable for its representation in some of the medieval reliefs of Bengal—vide Haridasa Mitra's elaborate article on 'Sadāśiva-worship in Bengal'. Dr. Banerjea also supports it by his remark: 'The Sena kings of Bengal whose ancestors hailed from the South (Karnata country) were devout worshippers of this aspect of the god and they used the figure of their chosen deity as their seal-device'.

As regards the **Pāśupata** and **Raudrapāśupata** mūrtis reckoned here as extraordinary forms, they may not be dwelt at length for exigencies of space. It may however be pointed out that Raudra-Pāśupata, as its name indicates may not be taken as illustrating the terrific nature. It is really the characteristic aspect of Śiva from the standpoint of the iconology of the image forbidden to go for its terrific iconography—vide the Amśumadbhedāgama:

"एतत्तु रौद्रमूर्तिं तु प्रतिमां तु न कारयेत्"

It is perhaps with this background that Rao takes both these forms

Pāśupata and Raudra-pāśupata as allied to Candraśekharamūrti —vide E. H. I. Vol. 2. pt. I p. 125.

SAUMYA AND ŚĀNTA MURTIS

Among these the following may be described in brief:

Ardhanārīśvara—goes to the very core of the primordial aspect of creation as is supported by the Śiva-purāṇa's account. The story is: Brahma first could create only Prajāpatis and felt uneasy at the slow progress of the creation—only males and unless there were females too, how conld creation proceed? He therefore contemplated on Maheś-vara who appeared in the Ardhanārīśvara form and at this composite form of Maheśvara, Brahmā realised his error and prayed to the better half of Maheśvara to give him a female to proceed with the creation and request was complied and the creation went on afterwards very well.

Another iconological concept of this figure comes from the Mārkaṇḍeyapurāṇa where the sage says that Rudra and Viṣṇu are the creators of the Universe and they form the Ardhanārīśvara aspect of the former deity. Here the allusion is to the Haryardha form of Śiva already expounded—vide Dvimūrtis – Viṣṇu, the Mohinī. That the male and the female principles are inseparable and ever found together in cosmic evolution is the real import of the Ardhanārīśvara or Haryardha forms of Śiva—cf. Kalidasa:

"जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ"

Here the iconology of combining the primeaval parents of the universe, Pārvatī and Parmeśvara, Śiva and Śakti (cf. Śāmbhava-darśana—vide writer's Pr. Vijn. p. 122) is provided for symbolising this aspect in sculpture.

Thirdly this form also characterises the idea of cult syncretism in a remarkable manner; for they apparently emphasise the union of the principal cult deities of Śaivism and Śāktism and the germs of this syncretic ideology are found in the Paurāṇic accounts themselves—vide Bhṛṅgi's single-minded devotion only to Śiva and his admantine impu-dence not to pay homage to the consort of the Lord whereupon he had to assume this form to save the honour of the goddess, ' but ' says Dr. Banerjea, 'such was the pugnacious tenacity of this sectarian sage that assuming the form of beetle, he cut a hole through the compositebody and circumambulated the Śiva part only', to the great wonder and admira-

tion of even Pārvatī, who became reconciled upon the pious ṛṣi for his steadfastness to his vow.

The iconographical descriptions of this most fascinating form of Śiva, the Saumya and Śānta are gathered together from as many as eight texts—vide Pr. Laks. p. 137-40 and the sum and substance of these is: As the name indicates this form should be half man and half woman—the right Śiva and the left Pārvatī. The emblem like Jaṭāmakuṭa, crescent moon, sarpa-kuṇḍala and an eye on the half of the forehead and other characteristic signs which are enjoined to be shown on the right half and on the left counterpart are (see Rao) karaṇḍamakuṭa, the tilaka-mark (contiguous with the eye of trinetra Śiva) and the valīka-kundala etc. The Aparājitapracchā also places Gaṇeśa on the left along with kamaṇḍalu and darpaṇa while on the right kapāla, triśūla and akṣasūtra.

Illustration.—A good many Indian sculptures depict this form. Regarding its antiquity, Dr. Banerjea observes 'The iconic motif of Ardhanārīśvara however was evolved at a fairly early period, long before such explanatory myths came to be fabricated and glyptic and sculptural evidence regarding the existence of such motifs in Northern India as early as the Kushan and Gupta periods, has been cited in chapter V. of this book (supra pp. 181-82).

Rao has given as many as eight photographs of the sculptures found at different parts of India:

1. Stone panel-Badami.
2. Stone-Kumbhakoṇam.
3. Stone-Mahabalipuram.
4. Bronze-Madras Museum
5. Stones—Darasurams,
6. Tirucechangattangudi.
7. Conjeevaram and
8. Madura.

N. B: Dr. Banerjea illustrates this composite form of relief from the Bṛhadīśvara Temple at Tanjore

Gaṅgādhara—is another very popular and charming figure of Śiva beloning to this group. The story associated with this aspect is a popular account and is related in the Viṣṇu and the Bhāgavata Purāṇas and the Rāmāyaṇa.

According to the Pr. Laks, p. 140-141, this image is directed to be standing with the right leg planted vertically on the earth and the left slightly bent. The front right hand placed near the chin of Umā with the left front arm embracing her, the baek right being lifted up as high as ūṣṇīśa or the crown of the head and holding a jaṭā, on which the figure of Gaṅgā is located, the back left carrying a mṛga. On the left of Śiva, Umā should be shown in a state of mental uneasiness (feeling

of jealousy with Ganga). Bhagīratha, in acompany with a number of ṛṣis, praising Śiva should also be shown on the left Rao has given the following fiive illsstrations:—

(1) Stone panel : Elephanta,
the most remarkable presentation.
(2) Stone penal : Trichinopoly.
(3) Bronze : Śiva temple at
Vaidyeśvarankoyil (Tanjore)
(4) Stone : Kailāśa temple, Ellora.
(5) Stone : Kailāśanathasvāmin-
temple, Taramangalam.

Dr. Banerjea has added another illustration in a relief hailing from the Gaṅgāikondacolapuram temple which is a very faithful presentation of the iconographical account given above : 'Śiva releases Ganga pent up in his matted locks by stretching a coil of his jaṭās with his back right hand, while caressing with his front right hand his principal consort Umā (the river goddess Gaṅgā became his other wife) as if to pacify her jealousy for her co-wife (the expression and attitude of Umā seem to emphasise this)'—D.H.I. p. 486.

Kalyāṇasundar—is the third most famous and fascinating figure of Śiva belonging to this group. It depicts the marriage of Śiva with Pārvatī. The story is given in the Varāhapurāṇa. It is really a grand composition in which Brahmā, Viṣṇu, Yakṣas, Gandharavas, Aṣṭadikpālas, Mātṛkas, Vidyeśvaras etc. etc. should also figure. The details may be seen in the Pr. Laks. p. 141-44 and they need not be delineated here.

Its illustrations are found in good many a number and belong to several parts of India. Two most notable examples hail from Elephanta and Ellora. The Elephanta relief is a sublime product of Indian artistic genius. The commentary of the Ellora one by Dr. Banerjea is reproduced here—vide D.H.I. pages 485-86: "Śiva holding the hand of Pārvatī (Pāṇigrahaṇa, an act obligatory in the Hindu marriage ceremony) occupies the centre of the composition with Brahmā (the officiating priest) seated before the fire to his left, Indra(?) standing behind Brahmā, Viṣṇu, (the giver of the bride) and Lakṣmī standing behind Pārvatī on the proper right corner ; in the two parallel rows above are shown hovering in the sky on their respective mounts the Dikpālas (Varuṇa on makara, Indra on an elephant, Agni on a ram, Yama on a buffalo, Vāyu on a stag, Īśāna on a bull and Nirṛti on a man can be recognised), the Vidyādhara couples, the Sādhyas etc.

The artist has chiselled out this crowded composition with great feeling and grace, thus creating a noble example of the early mediaeval art of Deccan." Other examples of this composition are : Bronze : Tiruvorriyur; stone panel: Ratanpura (Bilaspur); and two stones : Madura.

Vṛṣavāhana—is another popular aspect of Śiva very nicely depicted in sculpture and is held in high veneration. This image is considered very auspicious and sacredmost during ten days festival in any Śiva temple in the South. Here Śiva is seated upon the bull, his vehicle. Vedaranyam, Taramangalam, Mahabalipuram representations very well fit with the descriptions given in the texts—vide Pr. Laks. p. 145-46. The Aihole sculpture of Vṛṣavāhanamūrtis of Śiva is also another good illustration. This representation may be classed with Āsanamūrtis of Śiva and one of the earliest āsana type of image as illustrated in the 'three-faced four-armed Śiva seated on his mount Nandī in the Sukhāsana pose is an intaligo in the Pearse collection, now in the Indian Museum'.

Viṣāpaharaṇamūrti—of Śiva may be deemed as an anugrahamūrti and its story points out one of the greatest feats of the Lord who became Nīlakaṇṭha—swallowing the dreadful poision that emerged from the ocean, when it was churned by the Devas and the Dānavas for obtaining ambrosia from it.

Candraśekhara—and its three allied forms, the *Kevalamurti*, the *Umāsahitamurti* and the *Āliṅganamurti*, are also some of the very popular representations in the south Indian sculpture. In all these figures the prominent characteristic is the presence of the crescent moon (Śaśānaka-śekhara) on his Jaṭās and represent the Saumya, the pleasant form of the Lord in a characteristic manner. For the lakṣaṇas see the Pr. Laks. p. 147-150.

In the Āagmas—vide Suprabhedāgama, is described an interesting story which explains the association of the manifold emblems of Śiva's image, the snakes on his body, the black buck and the paraśu in his hands, the Apsmārapuruṣa or the demon under his feet, wearing of the skins of the lion and the tiger and placing of the moon on the forehead—vide Rao's Vol. II Pt. I p. 113.

The other types of Śiva images conforming to this group are : **Sukhāsana**, the **Umāmaheśvara** (or Hara-gaurī) and **Somāskanda** —vide Pr. Laks. (ibid). The following tabulation of their illustrations will suffice for the present account here :

Kevala Candraśekhara:

1. Bronze: Tiruppalattarai
2. Wood: Onkkur (Travan.)

Umāsahita

1. Bronzes: Agaram-Settur,

2 -3. Tiruvorriyur and Madeour

Āliṅgana

1. Stone: Mayavaram.
2. Bronze: pattisvaram.
3. ,, Marudantana
4. ,, Kovilur
5. ,, Angur (Bellary)

N.B. As the above three varieties belong to one type, the *Candrasekar*; similarly the following four belong to one type. the *Sukhāsana.*

Sukhāsana (Umāsahita)

1. Stone: Madeour.
2. Bronze: Agaram Settur.

Somāskanda

1. Bronze: Madeour.
2. Bronze: Treasure Trove found in. Nellore.

Umāmaheśvara

1. Stone: Bagali (Bellary)
2. ,, Aihole.
3. Ivory: Trivandrum S. A.
4. Stone: Haveri (Dharwar)
5. Stone: Ajmer Museum.
6. Stone panel: Ellora.

ANUGRAHAMURTIS

Anugrahamūrtis of Śiva are another set of Saumya or Sānta aspect of Śiva in which are included among his votaries on whom he bestowed his grace, such great names as the great Viṣṇu himself, the extraordinary son of Śiva, the great Vighneśa, the mighty and haughty Rāvaṇa, his attendant, the dwarf Nandī, the great hero Arjuna and a famous bhakta Caṇḍeśa.

Viṣṇvanugraha: Viṣṇu obtained through the grace of Śiva the Cakra and the circumstances thereof are narrated in the Śivapurāṇa and also alluded in the Mahābhārata: Unable to conquer certain sur as Viṣṇu prayed to Śiva for the grant of Cakra which was in Śiva's possession. In his pūjā, he employed a thousand lotuses. One day finding a flower missing from the quota (which Śiva had secreted to test the devotion), Viṣṇu at once plucked one of his eyes and offered it in its place. This pleased Siva tremendously and he presented the Cakra.

Nandīśānugraha: Nandikesvara, an important adjunct to the family of Śiva, was graced by Śiva to prolong his tenure of life. An interesting account of this and his subsequent annoiment as tne lord of gaṇas etc is given in the Purāṇas and the Āgamas.

Vighneśvarānugraha: 'In this aspect of Śiva, Vighneśvara seems to have been blessed by Śiva immediately after, he was restored to life by placing on his shoulders the head of an elephant'.

Arjunānugraha Or Kirātārjunamūrti: Arjuna was presented by Śiva with the powerful weapon named Pāśupatāstra to fight successfully against the Kauravas. The account of the gift of the weapon is narrated in the Vanaparva of the Mahābhārata. It is also nicely adapted in the Mahākāvya, the Kirātārjunīyam by Bhāravi.

Caṇḍeśānugraha:—represents a modern episode of a south Indian village: 'In the village of Seynalur on the bank of the river Manni in the Chola country there lived a pious and learned Brāhmaṇa Yajñadatta of the Kaśyapagotra. He had a son by name Vicāraśarman of great intelligence. Once on seeing the brutal cruelty meted out to the cows by a cowherd, this pious lad took upon himself the duty of tending the cows of the village. From that day the cows became happy and began to yield much more milk than their udders could hold and naturally this extra milk was used for a better purpose of bathing the lingas made of sand with intense piety for Śiva. The denounced and demoted cowherd found a fine case for denouncing this devoted boy making a complaint of the wastage of milk on sand mounds. Even the father of the boy could not discern the high purpose to which his son had dedicated and he kicked the mound of sand, whereupon the son woke up from his reverie and cut off with axe the leg that kicked the object of his worship. This was the moment when Śiva, pleased with this great devotion appeared on the scene with Pārvatī and graced the boy. Śiva told the boy that in his intensive love for himself (Śiva), he even went to the extent of cutting off the leg of his father, and promised him that thenceforth he would be in loco-parentis to him, embraced him and made him the head of his gaṇas and steward of his household under the name of Caṇḍeśa'—Rao

Rāvaṇānugraha: Rāvaṇa having gone to defeat Kubera was returning after achieving his purpose. On his way he came to Śaravaṇa, the place in which Kārttikeya was born. He ascended the hill, from the top of which he saw a much more pleasant garden whither he drove his Vimāna Puṣpaka. But when it neared the place it would not move any further. At this place Rāvaṇa met a tawny-coloured, monkey-faced and powerful dwarf, by name Nandikeśvara, one of the strong adherents of Śiva who on being asked why the car was unable to move further, told Rāvaṇa that Mahādeva with his consort

Umā was sporting on the mountain and had prohibited all, even the gods, from crossing that way. In great anger Rāvaṇa asked who that Mahādeva was and laughed contemptuously at the monkey-faced Nandikeśvara. Nandikeśvara, who was no other than a form of Śiva, grew incensed at the insult offered to him by Rāvaṇa and cursed that he should be destroyed by monkeys like himself in appearance and strength. Not being able to proceed further and being cursed by Nandikeśvara, Rāvana determined to pluck up the monntain Kailāśa, from its very roots, threw his ten arms round the mountain and began to lift it up. He was able to move it so that those that were on it trembled and Umā actually began to shake out of fear and clung to her lord. 'Śiva, learning the real cause, pressed the mountain firmly as of old and also pinned down Rāvaṇa underneath it. Rāvaṇa seeing his own miserably helpless condition, and advised by his counsellors to propitiate Mahādeva, wept for a thousand years singing hymns in praise of Śiva; the latter was at last pleased with Rāvaṇa, whom he presented with a sword at his request and let him return to Laṅkā. Because he cried, he was given the name of Rāvaṇa.

With this account of the iconology of these anugraha-mūrtis, as regards their pratimā-lakṣaṇas, they may be looked into the Pr. Laks. p. 151-53, under 'अनुग्रहमूर्तिषु'. An omission (cf. Rāvaṇānugraha) in the Pr. Laks.) is regretted.

Illustrations: Two of the commonest Anugrahamūrtis of Śiva represented in sculpture are Rāvaṇanugraha and Caṇḍeśānugraha, the former is depicted in Kailāśa (Ellora) panel in a remarkable and magnificient manner and the latter is feelingly depicted with supreme skill in the Gangaikondacolapuram sculpture by the unnamed chola artist of the 1st quarter of the eleventh century A. D. Other illustrations given by Rao are:

Visnvanugraha	Kirātarjunamurti
1. Stone: Conjeevrram.	1. Stone: Tiruchchangattangudi.
2. „ Madura.	2. „ Śriśailam.

NṚTTA-MURTIS

Śiva, according to our tradition, is a great master in the art of dancing. Each science is represented by a god Śiva represents Nṛtya-śāstra. He is the Ācharya and the Actor both. Bharata's Nāṭyaśāstra mentions as many as one hundered and eight modes of dancing. The Śaivaganas also state that Śiva danced in as many as one hundered one modes. They, however, as we will presently see, could not descride more than nine such modes from iconographical stand-

point. It is however very curious that all the one hundred and eight kinds of dances are sculptured on either side of a Gopura in the Naṭarāja temple at Chidambaram with their descriptions in Sanskrit as they are found in Bharata's Nāṭya-śāstra, engraved below each one of them.

It may be pointed out that the Nṛtya-mūrtis have a special significance in iconography. We have already seen Pt. I Chap. V. p. 121, that the knowledge of iconography depends on the correct understanding of the rules of Citra (both sculpture pnd painting); a true mastery in the latter again is unattainable without a knowledge of the art of dancing, which again is supplementary to one's full acquaintance with the science of Music. It may be further pointed out that 'in all Śiva-temples of importance, a separate place is allotted to Naṭarāja which is known as the Naṭana-sabhā or simply Śabhā. The most important of these sabhās is Chidambaram.

As already hinted at before that all the modes of dance are not represented in either Śiva's iconography as given in the Āgamas and Śilpa texts or icons as found in sculpture. Accordingly only a few of them i. e. nine are described—vide Pr. Laks. p. 159-162 These represent such dances as Nādānta or Tāṇḍava, Lalita, Lalāṭatilaka, Kaṭisama, Talasamphoṭita etc.

"The Nādānta dance mode of Śiva Naṭarāja shows him with his right leg firmly planted on the back of the wriggling Mūyalaka (Apasmāra-puruṣa, the evil personified), his left leg raised high up in a slant, his front left hand in the dola or gaja-hasta pose pointing to the raised foot, the front right hand in the abhaya pose, the back right and left hands carrying a kettle-drum and a ball of fire respectively; the whole composition is placed on a well-decorated pedestal where the ends of the circular or elliptical prabhā (tiruvasi in Tamil) meet. The Tamil texts called Unmai-vilakkam explains the symbolism underlying this cosmic dance of the great god in this manner: 'Creation arises from the drum: protection proceeds from the hand of hope (the abhaya pose in the front right one): from fire proceeds destruction: the foot held aloft gives mukti'. Thus in a way it practically embraces all the five-fold activities of the Lord (pañcakṛtyas mentioned above), the tiruvasi round him symbolising the act of obscuration (tirobhāva). The French savant Romain Rolland describes it as an example of supreme synthesis: "All is harmonised. All the forces of the life are grouped like a forest, whose thousand waving arms are led by Naṭarāja, the master of dance. Everything has its place, every being has its function, and all take part in the divine concert, their different

voices, and their very dissonances creating, in the phrase of Heraclitus, a most beautiful harmony".

Dr. A. K. Coomaraswamy has got a unique distinction to have brougt out very brilliantly the significance of the Dance of Śiva: 'The Cosmos in His Theatre.....He himself is actor and audience'. 'The Essential Significance of Śiva's Dance is threefold: First it is the image of his Rhythmic Activity as the Source of all Movement within the Cosmos which is represented by the Arch: Secondly the Purpose of his Dance is to Release the Countless souls of men from the snare of Illusion: Thirdly, the Place of the Dance Chidambaram, the Centre of the Universe is within the Heart'.

Let us now very briefly take into our account the different Nṛttamūrtis as described in the Āgamas and the Śilpa-texts—vide Pr. laks. p. 159-62.

Nine Nṛttamūrtis—1. Measure Uttama daśatāla, the front left hand daṇḍa-hasta or gaja-hasta; the back left with agni; the front right in abhaya pose, on the forearm which is the sarpavalaya; the right leg slightly bent and placed upon the back of Apasmārapuruṣa, the left leg lifted up, turned towards the right and kept across it. On the head—Jaṭāmakuṭa adorned with flowergarlands, snake-jewelled ornaments, a grinning human skull and the crescent moon; jaṭās standing horizontically or arranged in a circle; the body shown with a yajñopavīta, and urassūtra; chest smeared with saffron paste and the rest of the body with ashes; rings on all fingers except the middle one, on all toes except the middle one and anklets on the ankles; with Pārvatī standing on the left of Naṭarāja—this description refers to the figures of Naṭarāja commonly occurring everywhere in Southern India.

2-4. The second, the third and the fourth varieties of Nṛtta are not very different from the first. In the second Gaṅgā is shown standing on the jaṭās flowing on the right side of Śiva with hands held in añjali pose. In the third, the left foot on the Apasmāra and the right one lifted up. In the fourth a jaṭābhāra or jaṭāmaṇḍala in the form of a circular disc is required to be shown.

5. In the fifth mode, Śiva is eight-armed with his characteristic weapons and poses, right leg to be lifted straight up to the crown of the head and the left somewhat bent, to be placed on the Apasmāra.

6. In the sixth variety of dance, Śiva is sixteen-armed with manifold emblems and poses, the legs as in the fifth. The figures of Pārvatī and Skanda are to be shown on the left.

7. In the seventh, Śiva is eight-armed, three-eyed with outspreading Jaṭāmaṇḍala and with Devī on the left.

8. In the eighth form, there should be substituted six hands in place of eight. Rao remarks that the images of the fifth and the sixth forms of the Nṛttamūrtis should possess only two eyes, whereas all the rest should have three eyes.

9. The ninth form should have four arms with the usual emblems. Here the left foot is required to rest upon a pīṭha instead of the Apasmāra. The great toe of the right one is also to rest upon a pītha.

N.B: (i) Rao says, 'these do not really represent nine varieties of dance as described in the Nāṭyaśāstra. We find the dance of the common form of Naṭarāja to be what is technically known as the bhujangatrāsa mode of dancing. Besides these nine varieties of Nṛttamūrtis described in the Aṃśumadbhedāgama, we meet with several different images of Nṛttamūrtis in actual sculpture.'

Illustrations (a) Rao has illustrated with five representations of this common mode, the first one of the dances, the Bhujaṅgatrāsa, as referred to above in the following specimens:

1. Naṭarāja: Bronze: Madras Museum
2. „ with Devī: Bronze. Kottappadi
3. „ „ Bronze: Pattiśvaram.
4. Naṭarāja: Bronze: Rāmeśvaram
5. Ivory: Trivandrum.
6. stone: Tenkasi.

(b) As regards the other different modes as described above, a few representations are: Tenkasi: Stone illustrating the sixth mode; Tiruchchengattangudi illustrating the ninth one.

N. B. (ii) Now as regards the few modes of dance of Siva met with in sculpture as hinted above, are the following as described by Rao on the authority of the great Abhinavagupta—vide E E.H.I. Vol. II. Pt. I. pp. 259-70.

Kaṭisama illustrated in Stone Panel Ellora.

Lalitam illustrated in „ „ „

Lalāṭa-tilakam Stones: Tiruchhengattangudi, Conjeevaram, Tenkasi and Taramangalam.

Caturam: illustrated in Stone Badami and Bronze, Tiruvarangulam and Nallure (Tanjore).

Talasamphoṭita: Stones Kailāśanāthaswamin Temples, Conjeevaram and Chengunnur (Travancore).

DAKSINĀMURTIS

Dakṣiṇāmūrtis in continuation to Nṛtya-mūrtis are significant as Naṭarāja was the greatest exponent-teacher of the science and art of

dancing. Here too the great god is associated with this very aspect. Dakṣiṇāmūrti is so called because Śiva was seated facing South when he taught the sages Yoga, and Jñāna. Rao remarks: 'This aspect of Śiva is always invoked by students of Arts and Sciences. The great Śaṅkarācārya among several celebrities has sung the praise of this aspect of Śiva, which is as remarkable for its peacefulness as the Nṛttamūrti is for joyfulness.'

Dakṣiṇāmūrti is viewed in four different aspects namely as a teacher of Yoga, of Vīṇā of Jñāna and as also an expounder of other Śāstras (Vyākhyānamūrti). Of these the last one is most frequently met with in temples and is taken up first here.

Vyākhyāna-dakṣiṇāmūrti: The iconographical descriptions from the different texts as collected in Pr. Laks. p. 162-64, enjoin upon the iconographer to represent this aspect as seated in a secluded spot on the Himalayas, under a banyan tree, on a seat covered with a tiger's skin or on a white lotus (padmāsana). The sitting posture as recommended should be Vīrāsana. The other characteristics include front right hand in Jñānamudrā or the Sandarśana-mudrā; the front left in Varada; agni and akṣamālā in other hands; head adorded with jaṭās embellished with flowers of dhattūra, serpent, kapāla and crescent moon. In the middle of Jaṭābhāra smiling Gangā is made visible. The complexion is pure white, person adorned with ornaments, ears with kuṇḍalas and a garland of rudrākṣas hanging round the neck. Surrounding the great teacher are to be shown ṛṣis eager to learn Śāstras. He should also be adored by kinnaras, devas and others.

Dakṣiṇāmūrti-Upaniṣad and Sūtasamhitā give the esoteric meaning of this aspect: Jñāna is dakiṣṇā and since Dakṣiṇā is ever in front of Śiva and gazing at him in the aspect of Dakṣiṇāmurti, he is called Dakṣiṇāmukha. The Apasmāra is the personification of ignorance, the book is the symbol of wisdom, the akṣamālā represensing tatvas, the wide spreading banyan tree symbolising Māyā, Vṛṣabha, Dharma and the kamalāsana the symbol of Om.

Jñāna-dakṣiṇāmūrti: There is not much difference between the Vyākhyānamūrti and Jñānamūrti—vide Pr. Laks. p. 164. Here the back right hand and the back left one are shown holding the akṣamālā and the utpala flower respectively. Similarly the front right hand is shown in Jñānamudrā pose while its left counterpart in the abhaya or daṇḍa pose. Hence illustrations are common to both.

Illustrations: Rao has reproduced eight photographs illustrating these aspects in which the Stone Panel at Deogarh illustrating, in the

eyes of Sri Rao as Jñāna-dakṣiṇāmūrti, is now proved to be wrong, the figures really stand for Nara and Nārāyaṇa, in the examination of Dr. Banerjea. Others may be tabulated as follow:

Jñāna-dakṣiṇamurti:

1. Śiva temples at Avur and Tiruvorriyur.
3. Suchindrum S. Travancore.
4. Kaveripakkam
5. Tiruvengavasal, etc.

Dr. Banerjea has found also a North Indian representation of this aspect. 'A terracotta plaque of the late Gupta period found among the ruins of an ancient Śiva-temple at Ahicchatrā (Bareilly Dist. U. P.) appears to depict the reposeful ascetic form of Śiva as Jñāna-Dakṣiṇā-mūrti. The four-armed god seated in the Ardhaparyanka pose holds a rosary in the back right hand and a vase with foliage in the left; the lower right hand (broken) seems to have been either in the jñāna or vyākhyāna pose (if it was in the latter, the figure should be called Vyākhyāna-dakṣiṇāmūrti), the front left hand resting on the thigh.'

Yoga-Dakṣiṇāmūrti: It is sculptured in three different ways:

(i) 'In the first the two legs of the image should be crossed as in the Svastikāsana, while the front right hand should be held near the chest in the Yogamudrā pose and the front left hand should rest upon the lap in the characteristic yogic posture. Other details are as usual.

(ii) In the second mode of representation the left leg should be bent in the utkūṭikāsana posture and surrounding the body of the figure and its left leg should be a yogapaṭṭa.

(iii) The third form requires the two legs bent and crossed in a more or less vertical position, and round these and the body is passed a yogapaṭṭa to keep the legs in position. The front two arms are stretched and kept resting on the knees.

Illustration: Gauliśvara: Stone Tiruvorriyur, Kailāśanāthasvāmin temple at Conjeevaram and Śiva-temple at Nanjangodu present a few good illustrations of this aspect. Dr. Banerjea's observation on these sculptures is worth quoting: 'Such images from different regions of the South illustrated by Rao are mostly hieratic with little artistic merit of their own; but three such images from Tiruvorriyur and Viṣṇu-Kānci (Conjeevaram) illustrated by Rao have a character of their own. In one of the Viṣṇu-Kānci sculptures the god's bent left leg kept in position by a yogapaṭṭa rests on his right thigh, his back right hand holds an akṣamālā (akṣabalayas are also on his arms as ornaments) and the front left hand is in the vitarkamudrā; the god is sitting under a banyan tree on a raised seat, below which are two

deer ; sages cluster round the god listening to his preaching of the dharma or yoga. The front right hand of the four-armed god from Tiruvorriyur is in the vitarkamudrā, and the legs are locked in the padmāsana pose. These compositions not only remind one of the Buddhist composition of the Master's Enlightenment and First sermon, but also prove that the author of the Bhāgavatapurāṇa must have had some such Śivaite reliefs in his mind when he described the visit of the gods to Śiva seated in his mountain abode Kailāśa'.

Vīṇādhara-dakṣiṇāmūrti: It presents Śiva as a great teacher of music, both instrumental and vocal. The description—vide Pr. Laks. p. 166, of this aspect requires the left leg of the figure kept in utkūṭika posture and the two front hands holding Vīṇā. Other details are as usual (cf. Vyākhyānamūrti). The measurement of the Vīṇā is also prescribed.

Illustrations:—Rao illustrates this aspect from Bronzes: Madras museum and Vedarangam where the god is standing. Dr. Banerjea illustrates it in a fine sculpture from Orissa (Puri) 'which depicts the four-armed god Śiva as playing on a Vīṇā (it is broken, traces only are visible) the four-armed ithyphallic god is gracefully seated in the ardhaparyaṅka pose on a raised seat, holding the musical instrument in his front two hands; the bull Nandī listens to its master in rapt attention, with its head raised towards him'.

AŚĀNTA OR UGRA MURTIS — SAMHARA ETC.

This group having the aspect of destruction, the primary function of this great member of the Trinity has the following representations in sculpture having each a vast mythological account about them.

Kāmāntaka-mūrti :—The circumstances under which Śiva is said to have destroyed Kāma, the god of love are well known. The Kumārasambhava of Kālidāsa has made this episode simply immortal. The Linga-purāṇa gives elaborate account of this story.

The iconography of this mūrtis as given in the three Agamic texts—vide Pr. Laks. p. 166-7 requires the figure of Śiva in this aspect exactly similar to the figure of Yoga-Dakṣiṇāmūrti, before which the figure of Manmatha should be sculptured as having fallen down at the mere glance of the deity. There are a good many directions regarding sculpturing the figure of Kāma : his height ranging from one to seven-tenths of that of Śiva, he should be shown decorated with golden ornaments andin complexion, golden yellow, carrying five flowery arrows and the bow made of ikṣu and in the company of his dear consort Rati and

his companion Vasanta. The names of the five arrows as given in the Āgamas are interesting: Lambinī, Tāpiṇī, Drāviṇī, Māriṇī and Vedinī—vide U. Kamika; Kāraṇāgama calls these: Tāpanī, Dāhanī Viśvamohinī, Viśvamardinī and Mādanī. The companions mentioned in this text differ from the U. Kāmika. Here they are Mada, Rāga, Vasanta and Śiśira-ṛtu.

Illustration:—regarding its representation in sculpture, Rao is silent; but Dr. Banerjea has contributed it from the Gangaikonda-colapuram temple relief which illustrates this aspect full of suggestions, though only partially illustrating the iconography of the texts. His observations, however, are worth reproducing. 'Here also the theme is worked out in three unequal niches The left one contains the figures of Kāmadeva who assures his wife Rati clinging to him in fear and wonder (her left hand is in the vismayahasta pose) with his head inverted; the right one contains the figures of Pārvatī and her attendant diffidently approaching Śiva with their hands in the añjalimudrā. The god is shown in the central niche seated in the lalitakṣepa pose (that he is not depicted in Yogāsana suggests that he has been already disturbed in the act of his dhyānayoga) and is about to burn the god of love with a glance; but the serene contemplative look on the face of the god seems to show that the sculptor has intended here to present the god just before he had burnt Kāma to ashes by his angry look'—D.H.I. p. 488.

Gajāsurasaṃhāramūrti: This aspect of the god has an earlier association with one of the names of Śiva (cf. the introductory portion of this chapter)—Kṛttivāsā (one that has a skin for his garment)—in the Śatarudrīya section of the Yajurveda which was the nucleus of the elaborate story of Gajāsurasaṃhāramūrti in illustration whereof so many images of Śiva, in which he is shown as using the hide of the slain elephant-demon as his outer covering, were made. In the Kūrmapurāṇa, this story is elaborated in relation to the origin of the Kṛttivāseśvara Liṅga in Kāśi. It is said that Śiva came out of the Liṅga when an asura, who assumed the shape of an elephant came near it to disturb the meditations of the devotees and killed the elephant and made its skin his upper garment. The Varāhapurāṇa and the Suprabhedāgama give different versions.

The iconographical prescription of the Aṃśumadbhedāgama—vide Pr. Laks. p. 167 (also Śilparatna ibid agreeing to it) in relation to the sculpturing of this image requires four or eight arms of Śiva: "If there are only four arms, one of the right hands should hold the pāśa, and the other the skin of the elephant, while the two left hands should

hold the tusk of the elephant and the skin respectively. If on the other hand, there are eight arms, three out of the four right hands should carry the triśūla, the damarū and the pāśa and the fourth hand should be holding the skin of the elephant; one of the left hands should be held in the vismaya pose, another catching hold of the the skin of the elephant and the remaining two carrying a kapāla and the tusk of the elephant respectively. The left leg of Śiva should be planted firmly on the head of the elephant; while the right one should be bent and lifted up above the thigh of the other leg. The tail of the elephant should be visible over the makuṭa of Śiva and the artist might arrange on either side the position of the four legs of the elephant in any artistic manner which suggests itself to him. The skin of the elephant should be so arranged as to look like prabhāmaṇḍala to the image of Śiva. The image of Śiva should be adorned with all ornaments and have the garment made of silk and tiger's skin; the colour of Śiva in this instance is deep red."—Rao.

Illustrations: Rao has given five illustrations: The one hailing from the ornamented facade of the Amṛteśvara temple (Mysore) has sixteen arms which is unusual;. The second: Bronze comes from the Śiva temple at Valuvur, the reputed place in Tamil country associated with this destrucutive act. It is eight-armed and is a remarkable piece of artistic work. The third is found at Darasuram in Tanjore and is eight-armed, on which Dr. Banerjea observes: 'It depicts the irate god engaged in a vigorous dance of fierce ecstacy on the elephant demon's head after killing him who had given so much trouble to the Ṛṣis; part of the hide of the Asura is spread aloft by the god using it as a sort of cover; the Devī stands at the lower right corner as the only awe-struck spectator of the divine act of retribution.' The fourth hails from Tiruchchengattangudi and the fifth from Hoysaleśvara temple at Halebidu, this last one also has sixteen arms. It may be remarked here that all these pieces do not completely conform to the textual prescriptions, the ingenuity and discretion of the artist have an upper hand—vide allotment of sixteen hands, perhaps to heighten the saṃhāra aspect of the god and the other deviations as pointed by Rao—E. H. I. Vol. II Part I. p. 155.

Kālārimūrti: Originated to make Mārkaṇḍeya, the son of Ṛṣi Mṛkaṇḍu free from the clutches of Death, the Kāla and ever remain a lad of sixteen, who was destined to die at the age of sixteen. It is why tradition counts Mārkaṇḍeya also as one of the Cirañjīvīs (immortals). This beautiful episode of anugraha in the disguise of destruction, is perpetuated in stone and colour in many a temple in the South. The

descriptions as given in the texts—vide Pr. Laks. p. 168-70, say that the image of Kālārimūrti is to have its right foot placed upon a padmapīṭha and the left being lifted up so far high as to reach the chest of the figure of Yama, which figure is complementary in this composition. According to the Kāmikāgama, it is repressnted as a lingodbhavamūrti—Śiva coming out from the Liṅga which is being worshipped by Mārkaṇḍeya.

Illustrations:—Rao has reproduced five illustrations of this image: Stone Panel: Daśāvatāra Cave in Ellora, which fits in with the lingodbhava account and the second sculpture also hails from Ellora—Kailasa temple and is similar in detail with the former and the illustration (*i.e.* third) hailing from a bronze image given by him also accounts this character.

The two other illustrations hailing from Pattiswaram (Tanjore) and Tiruchhengattangudi both represents quite differently. Rao observes: Śiva is standing with his left leg resting upon the body of the fallen Yama, and is kicking him with the right foot on his chest. He carries in his hands the śūla with its head turned downwards, the paraśu, the mṛga, and the kapāla. Mārkaṇḍeya stands to the right of Śiva with hands in the añjali pose praising Śiva.

Dr. Banerjea has given another illustration from the Bṛhadīśvara temple Tanjore proper depicting in a characteristic manner the theme in three niches, the central one being much bigger than the two side ones where the learned Doctor has also pointed out the sculptor's artistic suggestion—the actual punishment by the god not being shown and the god is shown here engaged in ecastic dance evidently after he has saved his bhakta by severely punishing Kāla for his audacity. This remainds me of the description of Tripurāntaka-mūrti as given in the Aparājitapraccnhā (to be taken up ahead—vide Tripurāntaka) which depicts the god as dancing 'नृत्यन्तम्' in that destructive aspect and so the thesis that all these saṃhāramūrtis really represent anugraha, the grace which beautifully befits with Śiva's real trait, Rudra-Śiva—terrific-cum-beneficient Śaṅkara.

Tripurāntaka:—as the name indicates is reminiscent of Śiva's having killed three asuras who dwelt in three forts built of metals and used to torture the suras and ṛṣis. The Mahābharata (Karṇaparva) has given an elaborate account of these asuras, the three sons-Vidyunmāli, Tārakākṣa and Kamalākṣa of the great demon Tārakāsura who had got the boon from Brahmā after performing great penances that they should occupy three castles where from they should move as they

desired and after a thousand years the castles should unite into one and should be only destructive with a single arrow. Now when gods were tired of them, they approached Brahmā for their redress. Brahmā told them that only Mahādeva could wield such an arrow and so they should approach him. 'Mahādeva then demanded one half of their powers to add to his own strength as otherwise, it was impossible to kill those strong demons They consented and parted with a half of their strength. Mahādeva now became stronger than all other gods and hence came to be known by the name Mahādeva, the great god. The various gods served Mahādeva in other capacities also. Viṣṇu became his arrow, Agni its barb and Yama its feathere. Mahādeva made the Vedas his bow and Sāvitrī his bow-string. Brahmā became his charioteer. With the three barbed arrow consisting of Soma, Agni and Viṣṇu, the castles with their inhabitants were destroyed by Mahādeva.

It may bepointed out that this Paurāṇic account has a striktng nucleus in the Vedic literture. The commentary of the Vājasaneya Samhitā, the Śatapatha Brāhmaṇa, the Aitareya Brāhmaṇa and the Taitariya-Samhitā all give some accouut or the other where the three asuras built three castles and were killed by either Agni or Indra or Rudra and most curiously the process too is similar for all practical purposes—vide T. Samhitā acoount of the arrow consisting of Agni as the wooden shaft, Soma as the iron, Viṣṇu as the point and Rudra the weilder.

The iconograpical representations of this aspect of Śiva has found in more than one or two ways. There are as many as eight mūrtis Tripurāntaka-murtyaṣṭakaṃ—described in the Aṃśumadbhedāgama —vide Pr. Laks. p.170-73. Before we take up this aṣṭaka, let us first describe its general form as met in a renowned and authoritative text of the Viśvakarmā school of Śilpa (the North Indian school of Architecture and Sculpture), the Aparājitapracchā (Pr. Laks. p. 170). It lays down that in sculpturing of a Tripurāntaka murti it should be bestowed upon one face, ten arms, lion-skin for the lower garment, dear-skin for the upper one; it should be clad in red clothes and be shining in the lustre akin to that got from a crore of suns—"koṭi-sūrya-sama-prabham." Other details are the placing of the usual emblems and weapons. He should be decorated with a garland of skulls, adorned with the crescent moon over his forehead, carrying khaṭvāṅga, kheṭaka, khaḍga, kapāla, triśūla, śara, śārṅga, pāśa, aṅkuśa etc. He should also be decked in kuṇḍalas, and be shown dancing in circle (cf. Naṭarāja Śiva and a mention of this aspect there),

As already pointed out this image has found a detailed treatment in the Āgamas. 'The Aṃśu and the Śilparatna describe all the eight varieties of Tripurāntaka. As remarked by Rao, 'there are not many points of material difference between one form and the other'. 'The common features of the eight forms of the Tripurāntakamūrti are that they are all of red complexion, have one face, three eyes and have the Devī on the left side. In this aspect Śiva is guided by a passion composed of the satva and the rajo guṇas,' E H.I. Vol. 2. Pt. I, p. 170.

Avoiding details we may give some interesting features of the Āgamic accounts of these manifold mūrtis of Tripurāntaka Śiva.

I. Ṭaṅka and kṛṣṇa-mṛga, the hand-emblems along with the figure of the Devi form the additional constituents of the Mūrti already described from the Aparājita's accounts. Ten arms are not bestowed here. The Kāmikāgama is content in giving only four or even two hands to this aspect.

2-5. Nothing new only placing of the foot on Apasmāra-puruṣa, the devil never to be forgotten by the Āgamas, or the position of the legs in a particular bend is required. In all these five forms only not more than four arms are enjoined to be bestowed upon,

6-8: In the sixth form Śiva can have 8 arms with the usual attributes; in the seventh ten arms are conceded (cf. the Aparājita's bestowal) and the accounts of the eighth form are more interesting. Here Śiva is to be represented as driving in a chariot. 'In the charriot there should be a part called the Mukula, which is not quite intelligible. It is stated that this mukula should be tied up with a rope, and Brahmā, the charioteer should be seated in the middle of this mukula, with a bamboo stick in one right hand and kamaṇḍalu in the other; and padma-pāśa in one left hand and the kuṇḍikā (a kind of water-vessel) in the other. Below the mukula there should be standing a white bull. This bull is Viṣṇu who got down from the arrow temporarily to steady the chariot which was giving way under the feet of Śiva; and after steadying the chariot, Viṣṇu returned to the arrow. The chariot shold be shown as sailing in the air.'

Illustrations: Sri Gopinath Rao has given four illustrations of this aspect. Amongst them the two sculptures are found in Ellora, one in the Daśāvatāra Cave where ten-armed (cf. the 7th form and the A.P.'s general description) Śiva stands in the chariot(cf. the 8th form) and the other can be seen in the Kailaśa-temple there where too the chariot and its charioteer Brahmā may be seen (cf. ibid). Here the

figure is only two-armed. The third illustration hails from the Kailaśa-nātha temple at Conjeevaram where besides Śiva being seated in the ālīḍhāsan in the chariot, he is sculptured in eight arms and as in the previous case here also Brahmā is driving the chariot. The last illustration as given by Rao is from the Sundareśvara temple at Madura. It is a beautiful sculpture of the modern times found in the mandapa in front of the central shrine.

Dr. Banerjea (D. H. I. p. 487) gives another illustration from the Chola bronze in the Bṛhadīśvara temple Tanjore. It is a striking example of this aspect, full of suggestions, the attitude being pratyā-līḍha which is a characteristic attitude of an archer (cf. the chapter below on Mudrās) and the great god has to function as one.

Śarabheśa—as one of the saṃhāra-mūrtis has been challenged both by Rao and Banerjea as a new entrant in the Brahmanical iconography. Both allude to the sectarian prejudice to which a number of new mūrtis owe their origin and creation. But should we not think that this manifestation of Śiva was a historical necessity for curbing the ferocity of Narasiṃha, the man-lion incarnation of Viṣṇu ? This is a curious combination of man, bird and beast. The accounts are: Viṣṇu in his Nṛsiṃhāvatāra destroyed the asura Hiraṇyakaśipu who was causing great annoyance to the gods. Even after the destru-ction of the asura, Viṣṇu did not abate his terrific attitude, which was causing damage to the inhabitants of the world. They approached Śiva for succour and Śiva promised them his help. He at once assumed the form of a śarabha, an animal with two heads, two wings of resplendent beauty, eight legs of the lion with sharp claws, and a long tail; making dreadful noise the Śarabha approached Nṛsiṃha, caught hold of him and tore him up; the skin of Narasiṃha he wore as his garment and the head was worn on his chest or as some accounts have it, on his mukuṭa as an ornament. Viṣṇu came to his proper sense and retired, after praising Śiva, to his own abode, the Vaikuṇṭha. Śiva came thenceforth to be known ps Śarabheśamūrti or Siṃha-ghna-mūrti.

Śarabheśamūrti is described in the Kāmikāgama as follows: 'The body of Śarabheśa is that of a bird of golden hue; it should have two wings which should be uplifted; Śarabheśa has two red eyes, four legs resembling those of the lion resting upon the ground and four others with sharp claws kept lifted upwards and an animal tail; the body above the loins should be that of a human being but having the face of a lion which should be wearing upon its head a kirīṭa-makuṭa. There should also be side tusks and on the whole a terrific

appearance. Śarabheśa is to be shown as carrying, with two of his legs, Narasiṃha. The figure of Narasiṃha should be the ordinary form of a human being with the hands held in the añjali pose'—Rao's version.

The Śrītatvanidhi gives as somewhat different description. It requires that the figure of Śarabheśa should have thirty-two arms with the characteristic weapons etc.

As regards its representation, only one illlsutration was given by Rao—vide a bronze image found in the Śiva-temple at Tribhuvanam in the Tanjore district and Dr. Banerjea points out to another illustration from the Darasuram temple relief depicting the Śarbheśamūrti of Śiva and the following observations from the learned Doctor are worth reproducing: 'The curious chimaera-like figures of Śiva as Śarabheśa and Viṣṇu as Narasiṃha are no doubt carved with great vigour, but the weird and grotesque theme lacks any grace and refinement. The reason is obvious, for the whole motif owes its origin to the feeling of unmitigated sectarian rivalry and bitterness. The sculptor faithfully carries out the behest of the rankly sectarian Śaiva mythmaker, and thus has not scope for producing a noble specimen of art. The grostequeness of the whole relief is only very partially relieved by the elegant carving of the tiny figures of the human admirers on the top and the pose of hapless abandon in which Narasiṃha is shown'—D. H. I. p. 488.

Brahmaśiraśchetṛ-mūrti: is another aspect which also represents another great saṃhāra. Its accounts in the Varāha and Kūrma Purāṇas materially differ. The former associates with Brahmā's creations of Rudra and naming him Kapālī, who cut off the fifth head of his originator because he was insulted by the bad name. Unfortunately the cut-off head was not leaving Rudra and so Rudra came to his senses and requested Brahmā for the way to get rid of it. He was asked to lead a Kāpālika-life for twelve years and consequently at the end of this period he arrived at Vārāṇasi, where this Kapālamocana took place. Even to day the place is famous for its ancient sanctity. The Kūrma-purāṇa's account may not be delineated upon for want of space.

Śri-tatva-nidhi—vide Pr. Laks. p. 174 prescribes the figure of this aspect of Śiva to be of white complexion with three eyes, four arms and a jaṭāmakuṭa and kuṇḍalas in the ear and one of the hands carrying the skull of Brahmā. It should be drapped in the garments made of tiger-skin.

Bhairava, Svacchanda Bhairava and 64 Bhairavas: Bhairava according to the Śivapurāṇa is the pūrṇa-rūpa of Śiva. He is so called because he protects the universe (Bharaṇa) and because he is also terrific (bhīṣma), he is also known as Kālabhairava for even Kāla, the god of death trembles before him He is Āmardaka because he kills bad persons, and Pāpabhakṣaka because he swallows the sins of his devotees. Bhairava is the lord of the sacred city of Kāśi.

As regards the description of the general form of Bhairava the V. D's description is typical. According to it Bhairava should have a flabby belly, round yellow eyes, side tusks and wide nostrils and should be wearing a garland of skulls. Other characteristics are: adorned with snakes, with dark complexion and elephant hide for garment, arms carrying weapons. He should be represented according to it as rightening Pārvatī with a snake, to be true to his name (not leaving even his beloved wife).

The illustration tallying this description of the V.D. to a great extent may be seen in one of the finest Bhairava figures hailing from Khiching ably commented by Dr. Banerjea—D.H.I. p. 481. It is a representation of graceful aspect of the deity. Another illustration of the many-armed Bhairava hailing from North Bengal (and now in Asutosh Museum) is representative of the terrific aspect—'all the features help to create an atmosphere of unmitigated terror'—Banerjea.

Svacchanda. Though Svacchanda is one of the 64 forms of Bhairava, the conception of Svacchanda-Bhairava is unique as we find in the Aparājitapracchā's description of him (Pr. Laks. p. 174). The special characteristics of the formation of this figure are: bestowal of weapons and attributes (some of which being caṣaka, pustaka, poison, sarpa, modaka, parrot, yonimudrā etc. 50 attributes including weapons) in his 50 hands and the two hands placed on the head. Thus flive-faced, three-eyed and fifty-armed (all in motion), seated on padmāsana, is really a unique figure.

Another special feature of the formation is the employment of 21 Tāla-measurements in this extraordinary form of icon which has beaten practically all records of iconometry. It is also said there that there should be all the 8 Bhairavas on his sides. Though Bhairavamūrtis generally are north Indian representations in sculptures, it is difficult to say whether this aspect and concept of Bhairava is any where illustrated. As the A. P. being a representative text of the northern school of architecture and sculpture, its author must have found some such tradition in vogue and therefore it is pointer to us to find out the illustration of this aspect in our varied and rich sculptural heritage

Other special forms of Bhairava are *Baṭuka Bhairava* and *Svarṇākarṣaṇa Bhairava.* The characteristics as laid down in the Pr. Laks. p. 175-76, of the former are : 'The particular type of Bhairava usually found in Northern India goes by the name of Baṭuka (youthful) Bhairava. He is nude, terrific in appearance with protruding fangs, rolling and round eyes and his hands hold such objects as a sword, a khaṭvāṅga, a śūla or kapāla ; he usually wears wooden sandals, and is often shown accompanied by a dog.' Rūpamaṇḍana's (ibid p. 176) description is characteristic of placing manifold weapons on his eight arms—one of which is also to carry flesh. Instead of riding upon a dog (as some texts say) here the dog is by his side.

Its illustration as given by Dr. Banerjea hails from Vārāṇasi which has got a character of its own. The illustrations (Stones at Pattisvaram, Indian Museum, Calcutta, Madras Museum and the Museum of Royal Asiatic Society of Bombay) do not really illustrate the descriptions in full *viz.* the absence of eight arms etc.

Now the latter *i. e.* the Svarṇākarṣaṇa according to the Śrītatvanidhi (Pr. Laks. p. 176) should have an yellow-coloured body, with four arms and three eyes and should be clothed in yellow garments. He should be adorned with all kinds of ormaments and be praised by all gods. The appearance of this aspect of Bhairava should be one which suggests perfect happiness coupled with masterful authoritativeness. He should be carrying in his hands a vessel filled with gold and precious gems; a cāmara and a tomara and a large śūla should be resting upon the shoulder.

Sixty four Bhairavas :—Bhairava has eight different forms: 1. *Asitāṅga,* 2. *Ruru,* 3. *Caṇḍa,* 4. *Krodha,* 5. *Unmatta-Bhairava,* 6. *Kāpāla,* 7. *Bhīṣaṇa* and 8. *Saṃhāra.* Each one of these forms is divided further into eight subordinate forms forming an aṣṭaka which in its turn makes up aṣṭāṣṭaka—sixty-four in all. The following tabulation will make them clear :

1. Asitāṅga group
Asitāṅga
Viśālākṣa
Mārttaṇḍa
Modakapriya
Svacchanda
Vighna-santuṣṭa
Khecara
Sacarācara

2. Ruru group
Ruru
Kroḍadaṃṣṭra
Jaṭādhara
Viśvarūpa
Virūpākṣa
Nānārūpadhara
Vajrahasta
Mahākāya

3. Caṇḍa group
Caṇḍa
Pralayāntaka
Bhūmi-kampa
Nīlakaṇṭha
Viṣṇu
Kulapālaka
Muṇḍapāla
Kāmapāla

4. Krodha group
Krodha
Piṅgalekṣaṇa
Abhrarūpa
Dharāpāla
Kuṭila
Mantranāyaka
Rudra
Pitāmaha

5. Unmatta group
Unmatta
Vaṭukanāyaka
Śaṅkara
Bhūta-vetāla
Trinetra
Tripurāntaka
Varada
Parvatavāsa

6. Kāpāla group
Kāpāla
Śaśibhūṣaṇa
Hasticarmāmbaradhara
Yogīśa
Brahmarākṣasa
Sarvajña
Sarvadeeśa
Sarva-bhūtahṛdisthita

7. Bhīṣaṇa group
Bhīṣaṇa
Bhayahara
Sarvajña
Kālāgni
Mahārudra
Dakṣiṇa
Mukhara
Asthira

8. Samhāra group
Samhāra
Atirakıāṅga
Kālāgni
Priyaṅkara
Ghoranāda
Viśālākṣa
Yogīśa, and
Dakṣa-saṃsthita

N.B: (i). Some names like Viśālākṣa, Sarvajña, Yogīśa and Kālāgni are repeated.

N. B.—(ii). The first group is said to be of golden complexion carrying the triśūla, the ḍamarū, the pāśa and khaḍga; the second of pure white adorned with ornaments set with rubies and carrying an akṣamālā, the aṅkuśa, a pāśa and a vīṇā; the third of blue colour carrying agni, śakti, gadā and kuṇḍa; the fourth of smoke colour and carrying khaḍga, kheṭaka, a long sword and a paraśu; the fifth also of white colour and carrying the kuṇḍa, the parigha and bhiṇḍipāla; the sixth of yellow colour and carrying the same weapons as in the previous group; the seventh of red colour, weapons the same and the eighth are of the colour resembling the lightning and carrying the same weapons as in the previous group.

N. B.—(iii) According to the Tāntric texts, these 64 Bhairavas are the consorts and guardians of 64 yoginīs.

N. B. (iv) The representation of one of these 64 Bhairavas Atirakıānga, may be seen in Stone panel, Ellora.

Other aspects of Saṃhāra include *Virabhadra, Jalandhara, Mallāri Śiva* and *Aghora-murtis:*

Vīrabhadra—is a well known Paurāṇic account as to how this form was assumed by Śiva at the time of the destructiou of the yajña of Dakṣa, the father-in-law of Śiva and the father of Satī who had insulted his daughter and son-in-law in not calling them to the yajña and giving their due. S tī burned herself to vindicate her honour and Śiva

destroyed the yajña in this aspect of Vīrabhadra. There are different versions of this story in different sources like the Kūrma, the Varāha, the Bhāgavata and may be seen in Rao's book.

The Śrītatva-nidhi—Pr. Laks. p. 177, gives the description of this figure with usual attributes, a special characteristic being the placing of Bhadrakālī by the side of Vīrabhadra and on the right side the figures of Dakṣa with goat's head, two eyes, two horns etc. (also to be shown). Vīrabhadra is to be shown standing on a pair of sandals.

The illustrations hailing from Madras Museum (Bronze), Tenkasi (Stone) and several Vīrabhadra reliefs in associotion with Sapta-Mātṛkās may be seen as good representations of this aspect in Indian sculpture.

Jalandhara-hara-mūrti—is also a composite image like Vīrabhadra. Its origin is related in the Śiva-purāṇa: 'The fire that emanated from the forehead of Śiva at the time of the destruction of the three castles of the Tripurāsuras was let into the sea where Sindhu joined it. This rose up as a child and was named Jalandhara. His subsequent exploits and the killing by Hara are the details not entered into here for the exigencies of space.

Like Jalandhara, **Andhakāsura-vadha-mūrti** is also a well known account in the minds of people who have some acquaintance with Durgā-Sapta-śatī Daśāvatara cave Ellora illustrates this figure characteristically. Other illustrations hailing from Elephanta and Kailasa temple Ellora (stone panels) are also remarkable for their beautiful and forceful representations. The *Mallāri-Śiva* is a local account at Mahākāla Ujjain and only a passing reference was needed here.

Lastly **Aghora-murtis** (one of the fivefold primary aspects of Śiva) may also be only touched upon to realise their greatness in the Tānātric Upāsanā. This aspect requires consecrational rites to be performed for the initiation into the worship of Aghora. The 14th date of the dark fortnight of the Bhādra-month is known as Aghora Caturdaśī. It is said that those who worship Śiva in this aspect of Aghora on this day will be taken to Śisva's abode.

Iconographical description—vide Pr. Laks. p. 178 mention three important varieties: *Aṣṭabhujāghora, Daśabhujāghora* and *Dvātriṁśati-bhujāghora* mūrtis. Their details are simply aghore—full of weapons, naked, black in complexion, adorned with snakes and scorpions, covered with citā-bhasma, terrific appearance with side-tusks and surrounded by demons and goblins. The third variety of the figure of this aspect

is also required to be standing upon the severed head of Kāla—vide the Śivatattvaratnākara (cf. Pr. Laks. p. 179).

Rao has given two illustrations both hailing from South. Śiva temples at Pattīśvaram and Tirukkalukku typify the representation to a great extent.

Mahākāla with Mahākālī—are also reckoned by Rao as another aspect of Saṃhāra. It is associated with the origin of Māhākala at Ujjain where after killing the asura named Dūṣaṇa, Śiva assumed a form of a Jyotirlinga with the name of Mahākāla and stayed away there.

KANKĀLA AND BHIKSĀṬANA MURTIS

Both these go together. We have already seen the Brahma-śiraśchetṛ-murti in the śaṃhāra aspect of Śiva. Here both these represent the expatiation of the sin of that Brahma-hatyā in which as per the injunctions of the Dharmaśastras drescribed therein, one of the items being the begging in the severed kapāla of the killed. Rao says: 'The images of Kaṅkālamūrti and the Bhikṣāṭanamūrti are generally found in all Śiva-temples of importance throughout Southern India and all Śaivāgamas contain more or less detailed descriptions of these images.' The Pr. Laks. as gathered from the Amśu; the U. Kāmika, the P.u. Kāraṇa, the Śilpa-ratna etc.—vide pp. 179-84, are an evidence corroborating the above statement of the learned author of the E. H. I.

Kankālamurti—Here he carries on the prongs of his trident the skeleton of Viṣvaksena, the gatekeeper of Viṣṇu, who was killed by Śiva for his refusal to admit him into the presence of Viṣṇu. The special features of this figure, apart from the usual poses and attributes, are: the back left hand with kaṅkāladaṇḍa, placed horizontically on the left shoulder; a dagger made of gold, with a silver-handle tucked up in the girdle round the loins of Siva; women, goblins, surrounding in various moods, dancing, singing, one of the bhūtas carrying on his head a large vessel for storing food received in alms. 'Of the women who surround Śiva some should appear to be completely possessed of irrepressible love for him, some eager to embrace him, some others blessing him, while still others serving in his vessel food ladled out from another with a spoon. Out of lust for Śiva the clothes of the women should appear slipping down their loins. There should also be hosts of ṛṣis, gandharvas, siddhas and vidyādharas everywhere around Śiva, with arms crossed on the chest in the añjali pose, The god Vāyu should sweep the streets before Śiva, Varuṇa should sprinkle them with water, the other

devas should sprinkle flowers on him, the rishis should praise him by repeating the Vedas, Sūrya and Candra should carry umbrellas over his head and the celestial musicians Nārada and Tumburu should sing songs to the accompaniment of musical instruments.'

Bhikṣāṭana-mūrti—has the general features of the former in addition that he is quite naked here and the left hand is carrying a kapāla—other details may be seen in Rao's.

'The suprabhedāgama adds that the kapāla held by Siva is that of Brahmā and the kaṅkāla that of Viṣṇu; herein the Pauraṇic story of the murder by Śiva of both Brahmā and Viṣvaksena, an aspect of Viṣṇu, is accepted and followed''—Rao.

A number of photographs are reproduced by Rao to illustrate these figures and they all belong to South India. The following tabulation will be interesting:

Kankala	**Bhiksaṭana**
1. Stone: Darasuram.	1. Stone: Conjeevaram
2. Bronze: Tenkasi.	2. ,, Tiruchengattangudi
3. Stone: Sucindram	3. ,, Kumbhakoṇam
4. ,, Kumbhakoṇam	4.-6 Bronzes: Tiruvenkadu Valuvur and Pandananallur
5. ,, Tiruchchengattangudi.	

MISCELLANEOUS ASPECTS

Among the miscellaneous aspects, Rao has grouped firstly Sadāśiva and Mahāsadāśiva mūrtis, secondly Pañcabrahmas or Īśānādayah, Maheśamūrti, Ekādaśa Rudras, Vidyeśvaras and Murtyaṣṭaka, but here I have not only changed the order but have taken away the first group, the Sadāśiva and Mahāsadāśiva to represent the extraordinary (asādhāraṇa) aspect of Śiva cf. below and shall close Śaiva icons with Maheśa or Mahādeva, the fully manifest Supreme Śiva. Accordingly let us first begin with Ekādaśa Rudras.

Ekādasa Rudras: The names of these Rudras are given differently in different texts. Let us tabulate them and see the difference:

Amśu Āgama	**Viśvakarmapra**	**Rupamaṇḍana**	**Aparājitapr.**
Mahādeva	Aja	Sadyojāta	Tatpuruṣa
Śiva	Ekapāda	Vamādeva	Aghora
Śaṅkara	Ahirbudhnya	Aghora	Īśāna
Nīlalohita	Virūpākṣa	Tatpuruṣa	Vāmadeva
Īśāna	Revata	Īśāna	Sadyojāta
Vijaya	Hara	Mṛtyuñjaya	Mṛtyuñjaya

Bhīma	Bahurūpa	Vijaya	Kiraṇākṣa
Devadeva	Tryambaka	Kiraṇākṣa	Ahirbudhnya
Bhavodbhava	Sureśvara	Aghorāstra	Virūpākṣa
Rudra	Jayanta	Śrīkaṇṭha	Bahurūpa
Kapālīśa	Aparājita	Mahādeva	Tryambaka

N. B: The list of the Aparājita and the Rūpa are similar to a great extent. Now as regards their iconography, the details can very easily be gathered for their pratimā-lakṣaṇa—vide Pr. Laks. p. 184-87 and they need not be detailed here. All these details relate to the number of hands and their attributes. Their representations in Indian sculpture cannot be said to have been non-existent as both Rao and Banerjea are silent about them. During my visit to the different north Indian and south Indian temple-sites, the varied and rich sculpture at Khajuraho did give me an impression that of some of these Rudras are represented there. Similar representations may be found elsewhere also.

Vidyeśvaras—form the next group of the miscellaneous aspects of Śiva. These are philosophical aspects duly noticed by Rao and need not be dealt with here They are eight in number. Only their names and colours as per the following tabularion will do here:

Ananteśa	blood-red	Ekarudra	black
Sūkṣma	white	Trimūrti	crimson
Śivottama	blue	Śrīkaṇṭha	red (variety)
Ekanetra	yellow	Śikhaṇḍi	dark brown

N. B. Their detailed descriptions may be seen in Pr. Laks. p. 187-88. It is said that 'in conjunction with the Śaktis, Vāmā, Jyeṣṭhā, Raudrī, Kālī, Kalavikaraṇī, Balavikaraṇī, Balapramathanī and Sarvabhūtadamanī, the Vidyeśvaras are made by Parama Śiva to create the universe.'

Murtyaṣṭakam—is the the collective name of the eight forms of Śiva, the Aṣṭa-mūrti beautifully conceptualised by the great poet Kālidāsa—vide the Maṅgala in the Abhijñāna-Śākuntalam and these are: Bhava Śarva, Īśāna Paśupati, Ugra, Rudra, Bhīma and Mahādeva.

All these are the representative lords of the various tatvas in conjunction with their female aspects, the eight forms of Jyeṣṭhā—vide the Śiddhānta-Sārāvalī and the commentary on them, all to be taken in Sākta Images. It may be noted that both Mūrtyaṣṭaka and Pañca-Brahmās or Īśānādayaḥ, to be just taken up, really represent

the same piinciple, the presiding overlordship of the tatvas. As regards their lakṣaṇas, all are not described individually. The V. D. only hints at their general characteristics of crescent moon, jaṭāmaṇḍala, three eyes and usual weapons. The P. Karaṇāgama gives them their respective colours—white, black, red, slate (kṛṣṇa) pale, pink, dark brown, coral red and deep blue.

Īśānādayah Pañca-mūrtayah: 'The five aspects of Śiva known collectively as the Pañchabrahmās, and whose individual names are Īśāna, *Tatpuruṣa, Aghora, Vāmadeva* and *Sadyojāta,* as we have already said, are emanations from the Niṣkala Śiva (the formless, unmanifested Parabrahma of the Vedāntins and Vāsudeva of the same state of existence according to the Vaiṣṇavāgamas).

The general characteristics of these figures according to the V. D. —vide Pr. Laks. p. 189 are that leaving Īśānas the other four are white, yellow, black and red respectively. Other details can be gathered from the Pr. Laks. p. 189-90.

As regards the illustrations of these aspects the Mūrtyaṣṭaka, the Vidyeśvaras and even Ekādaśa Rudras, Rao says, "As far as it is known, there do not exist any sculptured representations of the groups, the Ekādaśa-Rudras or the Mūrtyaṣṭaka, at least in any one of the South Indian temples and I do not know if in Northern India these are found any where". I think we can get some representations of these miscellaneous aspects of Śiva in the Śiva shrines of the North as I have pointed out in the case of Ekadaśa-Rudras. This investigation still needs be taken up.

Maheśa or Mahādeva: with this account of the different Śiva mūrtis, let us end them with the Maheśa or the Mahādeva, the fully manifested Supreme Śiva who is the cause of creation, protection and destruction. 'By his side there should be the figure of Śakti also. It should have three eyes, and four arms. On the head there should be a karaṇḍa-mākuṭa and on the person all ornaments appropriate to women. The waist of the figure should be slendar, and the pelvis broad; similarly there should be two well-developed high breasts on the chest. Two of the hands should each hold a nīlotpala and an aksamālā, while the other two should be kept in the varada and abhaya poses. The figure must be clothed in silk garments and must be standing on the same seat and under the same prabhāvali as Maheśa on his left side'.

Rao has given four illustrations of these figure: (i) Stone from Śiva temple premises at Melcheri near Kaveripakkam; (ii) the second is

the celebrated 'Trimūrti' of the Elephanta Cave wrongly called Trimūrti, unmistakably representing Maheśamūrti (cf. Rao's arguments pp. 382-83); (iii) the third hails from Belgaum district; and (iv) the fourth comes from Chitorgarh, in Udaipur Marwar.

N. B. It may be remarked here that the Elephanta Trimurti rightly challenged as Maheśamurti is called by Stella-kramrich as Mahādeva of Ehlphanta, corroborating our identification of Mahesa with Mahādeva—vide Pr. Laks's heading. Dr. Banerjea however takes it a composite image in which instead of the five or four faces of the Lord, one is that of her consort—vide his observation: 'But none of these scholars appears to have understood the real nature of the face on the right, which is undoubtedly feminine in character. A carefuly study of the reproduction given in this book will convince any one that the demure and downcast eyes with the finely drawn brows, the distinct pout of the lower lip, the receding chin, the jewelled curls tastefully arranged on the forehead and other features not only differentiate it from the other two faces, but also characterise it as the face of a female figure,—D. H. I. p. 476.

ŚIVAGANAS

After Śiva in his manifold aspects is described, his personal gaṇas too may be taken notice of, howsoever briefly. These are Nandī, Caṇḍanātha or Caṇḍeśa and Kṣetrapāla. A passing reference will also have to be made of the deceased Śiva-bhaktas whose images too should figure in a Śaivite shrine.

Nandi : In North Indian temples he is represented as a bull. He is squatted on a raised pedestal facing the entrance door of practically every Śaiva shrine. A good many temples (one of which being writer's own Rudreśvara temple at his birth-place, built about half a century ago on the style of Khajuraho and Bhuvaneśvara by his uncle Pt. Rudradhara Shukla) represent Nandi, the bull placed just near the Śivalinga. This placing also serves a great purpose—'शिवस्यार्धं प्रदक्षिणा' —you simply cannot have the whole of the circum-ambulation of the deity, because Nandī is seated in the middle. This placing of Nandī is fully corroborated by the Matsyapurāṇa's injunction about him: 'देववीक्षणतत्पर' which can be done only when he is set up like this.

The sculptural tradition of Nandi's shape and his allocation in the temple proper are both corroborated in a medieval text, the Aparājitapracchā which describes Nandī or Nandikeṣvara in a bull-form and gives all the relative measurements of the figure—vide Pr. Laks. p. 191-92 (iii). As regards its *illustrations* they are two numerous to be given here. Every Śiva shrine must have a Nandī.

I have introduced these gaṇas (Nandī being the supermost) as Śiva's personal attendants. Contrary to this Nandī under a high title of Adhikāranandin is represented as a bull-faced human being or as a duplicate of Śiva, in a good many south Indian temples. This is another tradition associated with Nandi and it has got a good many mythological accounts in the Purāṇas themselves. These different accounts of the origin of Adhikāra-Nandī are found—vide the Śiva-mahāpurāṇa, the Linga-purāṇa etc The Bhāgavata also mentions him. The Rāmāyaṇa cf Vālmīki represents him as having the general apperance of a monkey and with a body of a fierce dark brown powerful dwarf. (cf. the accounts of Rāvaṇānugraha). Kālidāsa describes (cf. kumarasambhava, III. 41) him as keeping guard over the entrance door of Śiva's abode at Kailāśa with a golden staff resting against his left fourarms and silencing the gaṇas with a finger of his right hand placed in his mouth.

Dr. Banerjea therefore takes up these designations and comments, 'when these designations began to be attributed to him he was conceived more as one of Śiva's attendants than as his mount, and unlike Garuḍa, he was usually fully anthropomorphised though hybridity in his representation was not unknown.'

It is keeping in with this background that a north Indian text, the V. D. also bestows a human form and describes him as such—vide Pr. Laks. p. 191 (ii). He is described there as three-eyed, four-armed wearing a tiger-skin-garment, holding a triśūla and a bhiṇḍipāla (a kind of javeline) in two of his hands, one of the front hands being placed on his head, the other being in the tarjanīmurdā.

According to the U. Kāmika, however, he is to be represented as holding a battle axe and an antelope (in his back hands), (his right hands) being in añjali murdā in the act of bowing to the Lord, his body being besmeared with ashes, (his head) being brightened by crescent moon, Gaṅgā and snail-shell-like jaṭās. 'The male figure usually placed into the entrance door of many Śiva temples of Southern India corresponds to the second description and thus, as has been observed by Rao, resembles to some extent Śiva in his Candraśekharamūrti aspect; the difference lies in this that the front hands of the former are folded in obeisance while those of the latter are in the varada and the abhaya poses,—Banerjea.

A very good illustration of Ahikāranandin may be pointed out in the figure hailing from Śiva temple at Valuvur and precisely illustrates the U. Kamika's prescriplion of him.

Candeśa or Candanātha—is another importont Gaṇa whose images are very common in the south Indian temples. We have already seen

Śiva's anugraha upon him making him a lord of his gaṇas. The accounts are copious and detailed. A good deal of the temple-iconography has also been detailed in the Agamas—vide Pr. Laks. 192 (i)-Uttarakāmika. The image of Caṇḍeśvara may be set up as Svatantra (in a shrine unattached to any temple) or paratantra (as one of the parivāradevatās of a Śiva temple). In the former case surrounding the central shrine there should be eight parivāramūrtis named Rudrabhakta, Rudracaṇḍa, Caṇḍapa, Mahābala, Vīrya, Taṅkapāṇi, Īśasevaka and Rudrakopaja. In front of the temple as his Lord's; a Nandī should also be set up alone with two gatekeepers named Caṇḍānuga and Caṇḍabhṛtya. Such is the glory of Caṇḍeśa consequent upon the anugraha of the Lord. In the latter case i. e. paratantra, his shrine should be facing the south and be situated on the north-east corner of the first prākāra of the Śiva-temple.

Avoiding the details of iconographical accounts, the Āgamas—vide Pr. Laks. p. 194 (ii) say that Pracaṇḍa, Canda, Vikrāntacaṇḍa, Vibhucaṇḍa Vīracaṇḍa and another whose name is not given came from Pañcabrahmās. The stewardship of the house of Śiva was bestowed upon them each in the order of the Yugas. This again supports my calling them personal gaṇas in opposition to the Gaṇas in general, the Gaṇeśa or Kārtikeya whom a separate chapter has been devoted.

The illustrations hailing from seated stone Tiruvorriyur; standing bronze Marudantanallur represent the figure of Caṇḍeśa in a characteristic manner.

Kṣetrrpāla.—is an Āgamic (Jainas too, have patronised him cf. ahead) deity whose shrine is laid on the outskirts of a town or village for its protection from evil deities and bad men. The Amśu. Āgama—vide Pr. Laks. p. 195 describes him in these aspects; Sātvka, Rājasa and Tāmasa with their different and manifold emblems. The image of Kṣetrapāla should always be made standing one with three eyes, it may possess 2,4,6 or 8 arms.

It may be noted that Keṣetrapāla is not other than Bhairava—cf. Aghoraśivācārya's dhyānaśloka:

दंष्ट्रिणं चोग्ररूपञ्च यज्ञरक्षाधिकारिणम् ।
श्वानवाहं ज्वलत्केशं क्षेत्रपालं भजाम्यहम् ॥

The illustrations given by Rao hail from Ajmer and Halebidu (both Stones).

Ārya or Śāstā and Śivabhaktas.—A word may be said on these well. Rao rightly says 'The diety Ārya, Śastā or Hariharputra, so

well known to the Drāviḍas, is not familiar to the inhabitants of northern India; even in the Drāviḍa country he is favourite only of the Malayalam people". It may be interesting to know that Malayalis consider him as the guardian of the land and as such eight mountain-tops along the western ghats are surmounted by eight temples of Śāstā to protect their country. What Subrahmaṇya is to Tamilanad Śāstā is to the Malayalam country. The Śri Bhāgavata recounts the Mohinīrūpa Viṣṇu at the time of churning the ocean and the consequent quarrel between the Devas and the Asuras for distributing amṛta and how Hara fell in love with this form. It is from their union that Ārya or Śāstā (rightly also called Hariharaputra) was born. The Sup. Āgama distinctly mentions that Śāstā was born of Mohinī. With this brief account, the iconographical ones—vide Pr. Laks. p. 196 (i, ii, iii) are easy enough to conceptualise the figure and so avoiding the details, its illustration in sculpture may be pointed out. Rao has given four such illustrations among which three are bronzes hailing from Sastankottai, Valuvur, and Tiruppalattarai and the fourth found at Tiruppa-raiyaru is stone.

The tradition of giving a place to the images of Śiva-bhaktas or Viṣṇubhaktas is characteristically of the South Indian temples. The figures of saints and renowned Ācāryas are as adorable as those of the presiding deity. Rao has given a detailed account of these bhaktas—Śivabhaktas and Viṣṇubhaktas both and that may be looked into there.

Secrecy of the Śaiva-emblems-—Now in the last three more topics remain to be dealt with in very brief—the Śivalāñchana-rahasyam, Sivāyatanam and its aṣṭa-pratīhāras. Regarding the first the V. D. is very helpful to expound the true genius of the different and manifold emblems of great Śiva. The following tabulation of its account will be interesting—vide Pr. Laks. p. 198;

(i) Sadyojāta—etc.—five faces represent five gross elements as well as individually known as Mahādeva (eastern); Bhairava (Southern), Nandivaktra (western) Umāvaktra (northern) (cf. Dr. Bannerjea's thesis on the so called Trimūrti sculpture at Ellora) and Sadāśiva (the 5th one on the top also known as Īśāna).

(ii) The three eyes of the eastern face (Mahādeva) are the sun, the moon and the fire.

(iii) The ten arms (two to each face) stand for the ten quarters and their attributes like club and citrus in the hands allotted to Bhairava, symbolise death and the 'seed' (paramāṇavah) of the whole world: the shield and trident in the hands allotted to Nandivaktra (the eastern or

the central one that is behind the Mahādeva) symbolise the manifest unmanifest matter; the mirror and the lotus assigned to the Umāvaktra (the northern) symbolise pure knowledge and renunciation—cf:

आदर्शं निर्मलं ज्ञानं वैराग्यञ्च तथोत्पलम् ।

(iv) The matted locks on the head represent Brahmans; the ardhacandra is known as aiśvarya (divine essence).—Vāsuki represents divine anger, characteristic of the destructive aspect of the lord, destroying the three worlds at the Pralaya. The large and spotted Vyāghra-carma (tiger-skin) is Desire (extensive and variegated); the bull is the Divine Dharma having four feet, the Ideal State of the kingdom of Dharma;

'वृषो हि भगवान् धर्मश्चतुष्पादः प्रकीर्तितः'

As Prakṛti which brings forth the Universe is all white, so Maheśvara's colour is likewise all white.

Śivāyatana.—According to the A.P.—Vide Pr. Laks. p. 199 is of two types—Ekadvāram and Caturmukham. In the former the allotment of the deities is: Gaṇapati (in the left), Pārvatī (in the right), the Sun in the Nairṛtya, Janārdana in the Vāyavya, Saptamātṛs in the South, Śāntigṛha in the Saumya and lastly Jalaśāyin in the West; in the latter Snānagṛha and Umā along with Mahālakṣmī and Bhairavī in the left, Somadvāra in the right, Rudra in the middle, Mātṛs in the South; Brahmā, Viṣṇu and Rudra (repeated) are allotted in the back; the moon and the sun in the karna? Skanda in the Āgneya, Vighnarāja in the Īśāna and Dhumra in the Iśānagocara. What is the implication of this detailed prescription is not fully borne out in the monuments, the sublime temple architectural heritage of India.

The Aṣṭa-pratihāras.—The following eight Pratihāras with their characteristic emblems and attributes like mātuluṅga, nāgendra, ḍamaru, śūla etc. etc. are assigned in a Śiva-shrine—vide Pr. Laks. p. 199.

Nandī	Heramba	Durmukha	Sita and
Mahākāla	Bhṛṅgī	Pāṇḍura	Asita.

CHAPTER IV

GANAPATYA-PRATIMA-LAKSANA

GANESA & SKANDA

The title 'Gāṇapatya' is significant in more than one ways. Firstly, like Śaivism and Vaiṣṇavism, Gāṇapatyism was one of the religious or more characteristically a bhakti-cult with a good many adherants. Secondly, Gaṇeśa and Kārtikeya though both being intimately connected with Śiva (being his sons and also the commanders of his army) they both should have been treated in conjunction with him. The gaṇapatis like Nandī and Caṇḍeśa were, as I have mentioned below, were really only house-hold gaṇas, the personal ones and so they have found a place in Śaiva-iconography. The same thing cannot be said of Gaṇeṣa and Skanda. They assumed a distinct and definite role of their own and were deified as Adhīśvara and independent lords—vide their cult-theology and metaphysics, and naturally therefore their accounts must be dealt with in a separate chapter.

GANEŚA

History: Before we take up the Purāṇic account of Gaṇeśa, as one of the principal gods, let us say a few words on his history. The evolution of Gaṇapati Gaṇeśa passes through the primitive folk-gods and goddesses what are called the Vyantara-Devatās in early Jain texts. This is what Dr. Bannerjea also holds: "One of the five recognised Brāhmanical Hindu cults viz, that of Gaṇapati retained to a great extent in the iconic type of its central deity its primitive form." Accordingly it is held by him that the images of Gaṇapati appear to be basically connected with the two groups of Vyantara-devatās namely Yakṣa and Nāga [the full list of these devatās (i) according to Jains being: Piśācas, Bhūtas, Yakṣas, Rākṣasas, Kinnaras, Kimpuruṣas, Mahoragas (Nāgas) and Gandharvas; (ii) Budhists adding Devas, Asuras, Garuḍas; and (iii) Brahāmaṇas still going further, add Kumbhāṇḍas, Kabandhas, Daityas, Dānavas, Apsarasas, Siddhas, Sādhyas, Vidyādharas, Pramathas, Gaṇas etc.] and says: "the characteristic iconography of Gaṇapati may be sought in the facts that he combined in him some of the characteristic traits of both the Yakṣas and the Nagas. Coomarswamy pointed out long ago that Gaṇeśa was undoubtedly a Yakṣa-type and an elephant-headed Yakṣa

is to be found in an Amaravati coping. The tundila (pot-bellied) trait of the Yakṣas is prominent in Gaṇeśa and he possesses the head of a Nāga in the sense of an elephant (Nāga meant a snake as well as an elephant).

Dr. Bhandarkar (cf. Vaiṣṇavism etc.) also traces the beginnings of the worship of Gaṇapati to the veneration paid to such 'imps and evil spirits' as Śāla, Kaṭaṅkaṭa, Uṣmita, Kūṣmāṇḍarājaputra, Devayajana and others as mentioned in the 'Mānava Gṛha-sūtra' and the 'Yājña-valkya-Smṛti'. They are collectively described in these texts as well as in the Mahābhārata as Vināyakas, who were prone to possess men and women, make them failures in life and put obstacles in their performance of good deeds, hence 'Vināyaka-Śānti' is one of the important injuctions of these early scriptures—vide details in Dr. Banerjea. He therefore observes, 'that the main characteristics of Gaṇapati-Vināyaka as the 'King of obstacles' (Vighnarāja), the 'destroyer of obstacles' (Vighna-vināśana) and the 'bestower of success' (Siddhidātā) after proper propitiation can be traced to the traits of the 'imps and evil spirits'—D. H. I., p. 355.

Another important element, in the Gaṇapati-iconology and the conseqent iconography thereof, is the word Gaṇapati itself, literally meaning the leader of gaṇas who in their turn were associated with Rudra-Śiva cf. Marutgaṇas. This also throws light on his association with Śiva who was himself described as Gaṇeśvara (cf. the Mahābhārata). As regards his association with Skanda and his being elephant-headed it may be traced to the Mahāpāriṣadas of Rudra —vide Skandābhiṣeka (Ch. 45), Śalyaparva of the Mahābhārata, where they are mentioned as attendants of Skanda, bear the faces of animals and birds among whome elephant is one Dr. Banerjea, therefore says that the Śiva-temple at Bhumara (C. 6th century A. D.) contained the figures of many gaṇas with faces of animals and birds on its walls. As regards the tradition of a special veneration being paid to Gaṇeśa by traders and businessmen it may be traced back to the early medieval period—vide inscription on Ghatiyala pillar (D. H. I., p. 356-57).

As regards the Paurāṇic accounts, the origin of this god is very interesting but the different Purāṇas give different accounts and they may be seen in the originals or in Gopinath's work. The earliest known references to Gaṇeśa are found in the accounts of Aitareya-Brāhmaṇa (I. 21). Here Gaṇapati is identified with Brahma, Brahmaṇaspati or Bṛhaspati. Muir says "The art of writing was usefully employed in the early ages of philosophy. Lists of words apparently submitting to a general principle of classification, or having

the same sense, were drawn up. These lists formed Gaṇas which were appreciated. Gaṇapati, the lord of gaṇas, was a name of Brahmaṇaspati. It was gradually recongnised as knowledge itself. It was Brahma. It was the Veda. Prātiśākhyas gave gaṇas; Yāska's treatise is a collection of gaṇas (E. H. I.). We all know that when Vyāsa composed the Mahābhārata, he employed Gaṇesa as his amanuensis who wrote to the Vyās's diction using his own tusk as his stile. The accounts of the origin of Gaṇeśa found in the Purāṇas are dissimlar to each other. Gaṇeśa is the same as Vighneśvara. In some he is considered to have been born solely to Śiva, in others, solely to Pārvatī and in some to both Śiva and Pārvatī. He is also held in the accounts of Brahmavaivarta to be Kṛṣṇa in another form. He is inentified there with Parabrahman and with Brahmaṇaspati or Bṛahspati. Hence all these accounts are not only dissimilar but confusing too. Any how the popularity of this god is evident from the numerous shrines everywhere in every village and town. In every temple even under the trees, the figure of Vighneśvara is invariably seen.

Rise of the Sect and its popularity: Dr. Bhandarkar doubts if there was an early rise of the Gāṇapatya Sect; but the reliefs depicting the elephant-headed and pot-bellied divinity undoubtedly go back, in the opinion of Dr. Bannerjea, to the early Gupta age. Gāṇapatyism as one of the five principal sects, was flourishing with its manifold sub-sects before Śaṅkara, as substantiated by Ānandagiri, his biographer, who mentions as many as six sub-sects of this sect and also contends that those belonging to these sub-sects were the exclusive worshippers of the six different aspects of Gaṇapati, known as:—

1. Mahā-gaṇapati,
2. Haridrā- „
3. Svarṇa- „
4. Santāna Gaṇapati,
5. Navanīta „ and
6. Unmatta-Ucchiṣṭa Gaṇapati.

As regards its popularity even Buddhists and Jains seem to have held him in high esteem and paid their homage. The appeal of this god with peculiar iconography even spread outside India, and his images of the medieval period have been found in Indo-China, Java and other places.

Iconorgraphy: It is curious that this good has not found a place in the Samarāṅgaṇa-Sūtradhāra. Rājā Bhoja though himself a great Śaiva and lived in the vicinity of that well known Jyotir-linga, the Mahākāla at Ujjain, yet he has missed this extraordinary son of Śiva while Kārtikeya his brother has found a place. His absence is rather conspicuous. The only plausible explanation may be

inferred to the unsatisfactory text of this portion of this work, otherwise very elaborate text on other branches of Vāstu-śastra. Let us, therefore, not forget him. He is the first god to be remembered. Accordingly, he is the god whon the pious Hindu "invokes when he begins all sacrifices and religious ceremonies, all addresses even to superior gods, all serious compositions in writing and all worldly affairs of moment." He is named by various names such as Gaṇapati, Ekadanta, Heramba, Lambodara, Śūrpakarṇa, Gajānana, Guhāgraja and they have vivid mythological accounts behind them. Thus so far we have been busy with the mythological accounts of this god, as regards his iconographical accounts, it may be said that all accounts—vide Pr. Laks., p. 200-204, give him an elephent head, a pot belly and a dwarfish form Similarly the symbols of an axe or a goad and a lotus in two of his hands and Modakas are also common in all descriptions. Usually he has four hands, and three eyes. According to Tāntric accounts (cf. Sāradā-Tilaka—E. H. I.) however he has eight or more hands. Purāṇas provide him a mouse for his vehicle and a serpent as his holy thread. Rarely he is seated on a lion also (cf. Heramba's description in Śilparatna—vide Pr. Laks., p. 202 (ii). The Āgamas also describe his consorts, Bhāratī and Śri——vide U. Kāmika (ibid p. 201). Vigneśvari, Buddhi and Kubudhi are also mentioned as his consorts.

A most typical north Indian description of Gaṇeśa is found in the Aparājita-pracchā—vide Pr.-Laks., p. 200(ii): His prominent traits here are: elephant-head, four arms with svadanta (his own tooth) in the right, paraśu in the left, lotus and modaka in others, three eyes, one tooth; himself mahācanda, thread of a serpent, his head—the kumbha as red as sindūra, body as red as kuṅkuma and seated on his mount, the mouse—such a figure is bestower of siddhis and fulfiller of all desires.

This is a general type of Gaṇeśa-image. He has many other types, the most common being what is ealled Vināyaka and is typically described in the U. Kamika. Pr. Laks., p. 200-201, the additional details of which are: colour of a nīlanīraruha (blue lotus), seat of lotus or mouse, akṣamāla, yellow kañcuka, kirīṭa-mukuṭa and company of his consorts etc. etc. which many be seen in details in the Pr-laks. p. 200.1.

Rao Gopinath (cf. his Elements of Hindu Iconography) has described a good many varieties of forms and figures of Gaṇeśa in detail, a tabulation of those figures is made as hereunder:—

1. Bāla–Gaṇapati	7. Prasanna Gaṇapati
2. Taruṇa– „	8. Dhvaja „
3. Vīra–Vighnesa	9. Unmatta—Ucchista
4. Bhakti–Vighneśvara	10. Vighnarāja
5. Śakti–Gaṇeśa	11. Bhuvaneśa
(i) Lakṣhmī – Gaṇapati	12. Nṛtta Gaṇapati
(ii) Ucchiṣṭa „	13. Haridrā „
(iii) Mahā & (iv) Urdhva „	14. Bhālacandra
(v) Piṅgala „	15. Śurpakarṇa
6. Heramba Gaṇapati	16. Ekadanta

In my Pr. Lakṣaṇa, however, I have adopted a bit dissimilar arrangement of these manifold forms to give the relative importance of these images from the point of view of not only of their character in the cult-ideology but also their representations in sculpture. Now avoiding details of these individual lakṣaṇas (which may be seen in Pr. Laks., p. 200-2(4) of these different forms, let us now take their illustrations into our account. It may, however, be more fitting if, before we give the illustrations of these various iconological representations of Gaṇeśa as mostly found in South, an out line history of evolution of Gaṇeśa-iconography from the archaeological evidence may be given first. This will also contribute to minimise the doubt of Dr. Bhandarkara regarding an early antiquity of the Gāṇapatya as a principal cult. The following early, early medieval and late medieval sculptural representations may be seen to realize this evolution :—

Early illustrations (Gupta period):

1. Amarāvati :	Relief of Gaṇa-Garland-bearers.	Suggestive and not developed.
2. Mathura :	Red sand-stone.	Development begins.
3. Bithargaon Brick temple :	A terracotta plaque.	„
4. Bhumara Siva-temple :	A seated figure	Full hieratic form is developed.
5. „	Another relief	Gaṇeśa with his consort looks like a caricature of the early Umā-Maheśvara reliefs.
7. Udaigiri Bihlsa (Chandregupa Cave).	With trunk, modak-bhāṇḍa, two-armed etc.	Ithyphallic but so far mouse is absent.

Early and late medieval:

1. Java :	Four-armed, seated on lotus, ornamented, with akṣamālā.

2. Khitching (Mayurbhanj Orissa)	Finest examples of standing images with practically all attributes. Dr. Banerjea remarks: "··and all such details demonstrate in a remarkable manner how such an apparently grotesque iconic type could be converted into an elegant piece of sculpture by the anonymous artist of a corner of Orissa," D. H. I., p. 360.
3. Orissa (the same locality)	Nṛtta-Gaṇapati, eight armed.

On this archæological evidence, illustrating the growth of Gaṇeśa-iconography, Dr. Banerjea makes a significant remark, 'If we compare these naive forms of Gaṇapati with the late and developed renderings of such varieties as Śakti or Lakṣmī, Gaṇeśa, Unmatta-Ucchiṣṭa and Heramba-Gaṇpati etc. described and reproduced by T. A. G. Rao, we can not but have a correct understanding of the process by which the hybrid iconographic type of pre-eminently a folk god was endowed with its much embellished later hieratic form—D.H.I. p. 361 The five-faced, ten-armed figure of Heramba Gaṇapati hailing from Rampal near Dacca is a fine illustration of the Lakṣaṇa.

Catching the lost thread—the illustrations of the manifold forms of Gaṇeśa-image—some of the illustrations are already hinted at, in the preceding examples and comments thereof, nevertheless, a brief tabulation may be useful :—

1. Heramba : Bronze : Nilayataksiyamman temple, Nagapatam.
2. Ucchiṣṭa : Stone : Nagesvaraswamin temple, Kumbhakonam.
3. „ „ Nanjangodu (Mysore).
4. Unmatta-Ucchiṣṭa (Modern): Saradadevi Temple, Kaladi.
5. Lakṣmī-Gaṇapati : Visvanathswamin temple, Tenkasi.
6. Nṛtta-Gaṇapati : Stone : Hoysalesvara Temple, Halebidu.
7. Prasanna-Gaṇapati : Bronze : Śiva-Temple, Pattiśvaram (Tanjore).

N.B.—Two pretty images of Gaṇeśa—both ivories (Trivandram School of Arts) one representing *Prasanna*, another the *Kevala* are modern specimens of a remarkable craftmanship.

Secret and Sacred meaning of Gaṇeśa's attributes. A few words may now be said of Ganesa's lāñchhanas (as is our usual practice). The Brhamavaivartapurāṇa explains the meaning of the very names of Gaṇeśa in an esoteric manner, for example *Ga* in *Gaṇapati* stands for wisdom and *ṇa* for the *Moṣka, pati*, the Parabrahma; *Ekadanta* all-powerful Supreme Being (danta—strength—all-powerful); *Heramba* : means the Protector of the week (*he*—helpless, *ramb*—protection)

and the waving the ears of Gajānana are emblematic of the winnowing away the obstacles of devotees. As he leads the good in the path of Righteousness he is Vināyaka; Vāmanapurāṇa adds that he was born without a nāyaka or sire, he is Vināyaka. His capacious belly capable of containing thou sand of modakas represents Gaṇeśa as ākāśic part of Śiva. As regards his elephant-head, B. C. Bhattacharya observes, "Ontologically, the image of Vināyaka conveys the idea of kingly auspiciousness, as the elephant-head is an emblem of royalty and has connection with victory and success of any kind. In one word, with all his attributes he typifies the true Indian royalty (cf. Mahābhārata "Rājaiva kartā bhūtānam rājā caiva Vināyakah"). Indra the Celestial King, has Airāvata, the elephant as his emblem and vehicle and it is worthy of note that the head of Gaṇeśa is the head of that elephant" (I.I. 25-26).

SENĀPATI KĀRTIKEYA (SKANDA)

Skanda (Kārtikeya) is associated with Gaṇapati Gaṇeśa in many ways—Gaṇeśa is his elder brother (guhāgraja) and both are lords of army, the former the lord of Śiva-gaṇas, the latter that of the whole army of the gods and thus a god of warfare holding the portfolio of defence in the kingdom of heavens. This trait of the god was fairly old from the standpoint of history. Youdheyas, an ancient Indian military tribe had adopted him as their spiritual and temporal ruler. In the Gītā, Lord Kṛṣṇa says सेनानीनामहं स्कन्दः which is also very remarkable to substantiate this point. His worship in India was in full vogue in Northern India at a fairly early period—vide Bilsad stone pillar inscription of the time of Kumāragupta I (415-16 A.D.). Hence scholars contend that though no separate cult developed around Skanda, he had entered the orthodox Hindu pantheon at a much earlier date than Gaṇapati.

Early evidence of Skanda's evolutionary iconographical traits. The numismatic and glyptic data as very ably studied by Dr. Banerjea vide D.H.I., p. 140-46, give a very interesting record of an early history of the god. Without going into details which may be purviewed in the learned Doctor's marshalling of these evidences, we may briefly notice some of the most characteristic developments which have served and illustrated the traditional iconological and iconographical manifold forms of this god. He was a favourite deity of some of the Indian kings like Kumāragupta (Gupta dynasty), Devamitra of Ayodhyā (c. 1st. century, A.D.) and Vijayamitra (cf. their coins) and of the tribes like Yaudheyas already mentioned before. Rohitaka (modern Rohtak) the country of the Yaudheyas, the āyudhajīvī Kṣatriyas, also known

as Mattamayūrakas, was the specially favoured residence of the god as we know from the Mahābhārata passages (II. 32, 4-5). This evidence throws a flood of light on the North Indian association of this god whose exuberant representations are a south-Indian heritage under Subrahmaṇya. The emblems as found on the coins like 'Cock on top of post' (Devamitra's coin)—vide also cock-capital of the Lal Bhagat Column; the śakti (spear), and six heads (cf. Ujjaini coins) along with inscriptions on some of the terracota seals (Bhita excavations) remarkably representing him the tutelory head of a kingdom, a type of theocracy—all these are enough to throw a flood of light on the high veneration in which this god was held by the princes and people alike in North India. His vāhana (the peacock) has also an early origin from the historical remains—vide Bilsad stone inscriptions of Kumāragupta I. On the reverse side of some of his coins, Huvishka has a unique history in this case, who had this god reproduced under various names such as Skanda, Kumāra, Viśāk and Mahāsena. Dr. Banerjea, delineating in detail, upon the iconography of these coins, comes to the conclusion, 'If these coins prove anything they prove that there were three gods—or rather three aspects of the same god viz., Skanda-Kumāra, Viśākha and Mahāsena'. Skanda Kārtikeya's association with Sūrya (cf. Gāṅgeya Subrahmaṇya and the injunctions of the Viśvakarma-Śilpa and the Bh. Purāṇa regarding Skanda as an attendant deity of Śūrya) is substantiated in the monuments—cf. Lal Bhagat Column, the figure of Sūrya on its carvings.

Side by side with this archaeological evidence, the historical literary evidence is also there to prove an early antiquity of the worship of Kārtikeya under the names of Skanda and Viśākha—vide Patañjali's reference on Paṇini sutra (V.3.99).

As regards the *Pauraṇic accounts* which are still called myths or mythological accounts found in the two Epics they can not be detailed here for want of space. The birth of Kārtikeya is given at some length in the Bālakāṇḍa of the Rāmāyaṇa. Rao says that another account of the same sources describe the birth in another way. Here in the latter account Gangā is associated (cf. Gāṅgeya Sub.) with him. The Vana-parvan of the Mahābhārata has still another account which associated him with Devasenā.

Dr. Banerjea makes a very brilliant comment on these confused accounts of both these epics and it is worthy of reproduction here:

"But if a careful analysis is made of the myths associated with many of these names, the fact that stands out prominent is this that there

were many allied god-concepts that were at the root of the later unified idea of a deity by the name of Skanda-Kārttikeya. This hypothesis is born out by the very confused account which is given in the two epics about the orign of the god, and ,as in the case of Gaṇapati, his parentage has been differently accounted for in different contexts. His association with the hybrid-shaped and animal-headed Gaṇas or Pāriṣadas, said to have been lent to him as a favour by Śiva, in many texts described as his father, a close connection between some of his followers and those of Kubera, and lastly, a clear parallelism between him and the lord of the Guhyakas (cf. one of his names: Guha, and the Agnipurāṇa injunction quoted above that the shrines of the Yakṣa, i. e , Kuber and Guha should be made in the northern sectors of the towns) leave little doubt about the folk-element greatly underlying his composition. His association with war was also fairly old, and this is explained by his being adopted as their spiritual as well as temporal ruler by the Yaudheyas, an ancient Indian military tribe living on their weapons (āyudhajīvī Kṣatriyas). In the Bhagavadgīta (Ch. 10) the Lord is made to say that he is Skanda among the warriors (senānīnāmaham Skandah). In debating the parentge of Kārttikeya the great Epic refers to one tradition that indetifies him with Sanatkumāra, the eldest born of Brahman (XII. 37, 12). This tradition can be traced to the Chāndogya Upaniṣad passage (VII. 26) where Sanatkumāra, the instructor of Nārada in Brahmavidyā, is described as the same as Skanda (Bhagavan Sanatkumarastam Skanda ityācakṣate). This epic tradition about Skanda's identity with Sanatkumāra, the grear sage god, traceable to the Chāndogya was at the root of the devlop-ment of another aspect of the latter, viz., that of the 'instrucor god' well known in south India. Here also a prallelism between him and his brother Gaṇapati is to be marked. Skanda was also the god par excellence of thieves and robbers as is substantiated by the evidence of one of the early Sanskrit drāmas, the Mṛcchakaṭika by Śūdraka. Many of these aspects however, as in the case of elephant-headed and pot-bellied divinity (Skanda is also sometimes described as 'goat-headed', Chāgavaktra when he is called Naigameya) appear also to have been transferred to him from the various traits of the great god Rudra-Śiva'—Banerjea (D. H. I. p. 362-63).

Iconographical accounts—vide Pr. Laks. p. 205—215, give numerous aspects, but the three aspects are typical and they may be dealt with herein. (1) *Kārtikeya,* (2) *Skanda* and (3) *Subrahmaṇya* Even such epithets of him as Senāpati, Senānī, Kumāra, Śaktidhara, Śaravaṇabhava, Tārakāri, Krauñcabhettā, Śikhivāha etc. etc. which

originally aimed at the iconological evolution of the complete icon, later on were regarded as the different and distinct aspects of him and the lakṣaṇas got incorporated in the texts. Without going into their detailed lakṣaṇas, a review of their associated meaning may be delineated upon in the words of Rao: "Most. of his epithets have reference to the circumstances of his birth. Śiva cast his seed into Agni who being unable to bear it cast it into the river Ganges, hence Skanda is called Agnibhū and Gangāputra. The seed was then transferred to the six Kṛttikās when they went to bathe in Ganges, each of whom therefore conceived and begot a son; all their children became combined in one being having six heads and twelve arms and eyes. Hence he became known by the names Kārtikeya, Saṇmukha and Ṣaḍānana According to another account the seed of Śiva was cast by the river Ganges into a thicket of reeds (Śara) and the boy who came out of this thicket of grass came to the known as Śarajanman. Subrahmaṇya pierced the Krauñcha mountain and hence he was called Krauñcha-bhettā. He commanded the force of the Devas against the Asura Tāraka whom he vanquished and killed. Therefore he got the names Devasenāpati and Tārakāri. He is called Guha because he lived in a rceptacle for six days before he was fully formed. Because he was born from the discharged seed (skanda) of Śiva he was known Skanda"—Rao's version. His figures like Brahmaśāstā and Ballī-Kalyāṇa-sundara etc. undoubtedly have some historical associations and they will also be treated.

Kārtikeya. This God has found very copious and elaborate description in the S. S. and therein we find all the emblems and symbols associated with this god. "Now the sculpturing of Kārtikeya is being told. His figure is to be represented like the morning suṅ, clothed in red cloths and himself having a firy red colour. His form though youthful, may be made tending towards childhood. It should be beautiful, auspicious and pleasing to look at. His face is full of smile, splendour, grandeur and his head is adorned with variegated, and beautiful crowns. He should be shown with a garland of the muktāmaṇi. He can have either six heads (Śaṇmukha—his one of the names) or only one head. He should be shown with his śakti, the very embodiment of his prowess. As regards the location of hands, the number varies with the variation of the places; he is to be adored in the town with twelve arms, in kheṭaka with six arms and in the village with only two arms. In the twelve-armed form, his five right hands should carry the śakti, his weapon, the arrow, the sword, musṛṇṭhī and mudgar, the hammer and the sixth one should be shown in spreading pose. Similarly in the five left hands should be shown bow, flag of victory, ghaṇṭā, the

bell, kheṭa and cock and the sixth one should be shown in samvardhana pose. Thus equipped with the weapons of warfare, his figure is especially suited to be in the midst of a battle-field. This is one aspect of this god—the god of war—the commander of the army of gods. The second is the mild disposition. In the mild disposition his figure is to be shown full of play and sports, with goat, cock and peacock etc. This form of Skanda is most suited for the town. In the kheṭakas he is to be shown with six hands, glowing with lustre akin to that of fire along with sharp weapons as described above and wearing the garlands. In village he should be given only two hands. In that case, the right hand is to hold śakti and the left the cock. In this account of Samarāṅgaṇa Sūtradhāra the only thing which is missing is the traditional account found in the Purāṇas, the the company Devasenā or Kumarī, his consort.

Symbolic Significance of Kārttikeya's Image: Thus the image of Kārtikeya or Kumāra signifies the idea of youth and spirit. The very name Kūmara (one of the synonyms) indicates strength. His vehicle—the peacock and his attendents all symbolise energy and strength. In the Purāṇas he is known as the god of war and the General, commadding the army of the gods. He belongs to the family of Śiva, his son born to Pārvati for the destruction of the demon Tāraka the theme immortalised by that celebrated poet Kālidāsa in 'Kumārasambhava'.

The figures of **Kumāra** and Kartikeya are practically similar; the A. P. however bestows a jackal-conveyance—शिव्या रूढ; other attributes being six heads, twelve arms, three eyes and a youthful appearance. The V. D. an earlier text than the A. P. and the S. S. gives a simple description of Kumāra with clear-cut attributes—six-headed, decorated with śikhaṇḍaka, dressed in red garments, having peacock of a noble breed as his conveyance, with kukkuṭa (cock) and bell in right hand, victory flag and the spear in the left ones.

Skanda:-Vide Pr. Laks. p. 207--212 has been treated under several aspects like general from, six-headed, the five-fold Skanda and multi-armed and multi-coloured Skanda.

Regarding the general form, the B. S. gives only a rudimentary figure, evidently two armed and his main cognisance is a peacock 'बर्हिकेतु'; he holds a śakti and is youthful in appearance. The Agamas (cf. the P. Kāraṇa., the Supra, the Amśu, and the U. Kamika,—vide Pr. Laks. p. 207--210; and Tantras like the Kumāratantra have elaborated him into multi-variety-figure with multi-variety attributes.

Let us peep into them. There are elaborate injunctions regarding the variations in the attributes and attitudes in a two-armed, four-armed or eight-cum-multi-armed figure. It is laid down that if a figure is seated one it should have only two arms, if a standing one, four; and lastly, if it is seated upon a peacock, it may have six, eight or twelve arms. Further, Āgamas also mention the appropriate forms of the images of Skanda that should be set up in temples erected for that deity in towns of different kinds (cf. Hindu Science of Architecture 'Types of Towns').

The Aṁśumadbhedāgama (Pr. Laks. P. 208) distinguishes as many as four varieties of Skanda-Saṇmukha, two, four, six and twelve armed. Dr. Bannerjea is right in correcting T. G. Rao, the celebrated author of E. H. I.—vide the interpretation of the text under review viz, the word bhānu-hastakam, which means twelve-armed—see for detailed exposition—D. H. I. p. 365 ft. n. (2).

Now as regards the multi-arms and multi-colours of Skanda as expatiated in Kumāratantra, in the seated variety, the sitting posture, is recommended for representing the yoga (dhruva) beras, the standing posture for the bhoga (utsava) beras and the figure seated on vehicles for dhyāna-beras (images ment for fixing one's thoughts upon and meditating). Again, the image with two arms is said there to be Sātvika, one with four arms Rājasika and one with more arms than four Tāmasika in nature.

Subrahmaṇya: is the most popular from of Skanka Kārtikeya in the South. He is almost exculsively a South-Indian deity. There is not a village, a town, a garden, a mountain-top and other odd places which do not possess a shrine for Subrahmaṇya. The pratimālakṣaṇas of the general form of Subrahmaṇya, however, describe him under such names as Skanda, Kumār, Saṇmukha, Guha etc. etc. already noticed before. In the Āgamas however a good many varieties of Subrahmaṇya are described under the following aspects—vide also Pr. Laks. p. 212-13:

1. Jñāna-Śakti,
2. Agnijāta,
3. Saurabheya,
4. Gāṅgeya,
5. Guha,
6. Brahmacārin
7. Deśika,
8. Bālaswāmī,

etc. etc.

Among these Deśika-Subrahmaṇya represents an interesting episode in the life of the son and the father. This is the aspect in which Subrahmaṇya taught Śiva his own father, the significance of the sacred syllable *Om*. The Mānasāra, a South Indian text an Śilpa has given a description of the disciple Śiva's Śiṣyabhāva-mūrti in which Śiva is

required to be seated in front of his teacher Subrahmaṇya cross-legged in jñāna-mudrā pose. A reference to the evolution of this aspect from his identification with Sanatkumāra, the great sage-god is already made below (cf. 'intructor god').

Other aspects :—as already pointed out below—include *Brahmaśāstā* and *Vallikalyāna.* The formet is the aspect in which he put down the pride of Brahmā by exposing his ignorance of the Vedas; and the latter aspect recalls his marriage with Vallī, the South Indian queen of this Commander-god, and is represented and illustrated in the fashion of Kalyāṇa-Sundara-mūrti of his father Śiva, with Brahmā as the priest and Viṣṇu, the dātā of the kanyā. In Ellora there is a Deva-senā-kalyāṇa-sundara-mūrti representing the marriage of Subrahmaṇya with Deva-senā where *Devasenā* 'occupies the place of Pārvatī Indra replaces Viṣṇu as the giver of the bride, but Brahmā retains his office of the sacrificing priest, the bridegroom here being Subrahmaṇya. As Śiva is said to have a south Indian princess Mīnākṣī as one of his beloved consorts, so the South-Indian consort of Kārtikeya was Vallī or Mahāvallī, who is some times shown keeping company with the god and his more orthodox consort, Devasenā, in some stone reliefs and bronze sculptures; such images can also be called Valli-Kalyāṇa-sundara-mūrtis Other aspects may be left out to be purviewed in the Pr. Lakṣaṇa.

Illustrations:—A host of illustrations of this popular god from the South Indian Sculpture have been reproduced by Rao, but before they are presented here, some historical evolution of Skanda-Kārtikeya's representations in the North may be pointed out first. Accordingly as we have alreedy noted in the introduction of this section on Skanda, the earliest iconographic types of the god have been determined with their representations on the coins etc. 'But' remarks Dr. Banerjea, 'many reliefs of medieval period (8th.-11th centuries A. D.) found in different parts of Eastern India usually depict the two-armed god in a standing pose with his mount shown by his side.' The 10th century figure of Kārtikeya (belonging to Puri temple, Orissa as a Pārśvadevatā) is a typical example. Dr. Banerjea says, 'If we compare this sculpture with the many south-Indian bronze and stone images illustrating the various aspects of Subrahmaṇya reproduced by Rao (op. cit. Vol. II, Pls. CXXI-CXXIX), we can not but be struck with the hieratic stiffness and heaviness of the latter, though a few of them, especially the earlier ones, are not devoid of some grace and beauty. The Aihole figure of Tārakāri Subrahmaṇya (Pl. CXXVIII a), the Ellora Subrahmaṇya (Pl. CXXIV), the Tirupparankunram Deva-

Seṇā-Kalyāṇa-Sundara mūrti (Pl. CXXIX) and the Tiruyorriyur bronze group of Subrahmaṇya with Mahāballi and Deva-Senā (Pl. CXXII) contain evidence of the South-Indian artists', skill in carving and bronze-casting".

Now coming to the illustrations, given by Rao, some of them may be tabulated as hereunder:

1. **Velāyudha.**—Subrahmaṇya—a private collection.
2. **Kumāra.**—Śiva temple at Tiruppalatturai.

3-4. Subrahmaṇya with Devasenā and Valli—two stones—Kumbhakṇam.

5. Subrahmaṇya Ellora—a composition with many figures.
6. Śikhivāha : Stone Kumbha-koṇam.
7. Senāpati : „ Madras Museum.
8. Saṇmukha : „ Pattiśvaram.
9. „ Bronze, Nallur,
10. Tārakāri : Stone : Aihole.
11. Deva-Senā-Kalyāṇa-Sundara—Stone., Tirupparankunran.

Subrahmaṇya's Shrine and His Parivāradevatās and Dvārapālakas.—According to the Āgamas, Subrahmaṇya's shrine may be constructed on all sides of the town except the east. These may be independent, the svayam-pradhāna, or attached to some others, such as that of Śiva. The temples of Subr. are to be adorned with either peacocks or elephants in the corners of the Vimāna where generally Gaurḍa or Nandī is seen in the temples of Viṣṇu or Śiva respectively.

In the independent shrine of Subr. there are required to be set up 8 parivāra-devatās namely *Yakṣendra, Rākṣasendra, Piśācendra, Bhutarāṭ, Gandharva, Kinnara, Daityanāyaka and Dānavādhipa* to be placed on the 8 cardinal points of the prākāra. Besides these parivāra-devatās the temple of Subrahmaṇya is required to have 8 Śarīra-pālakas or body-guards. They are named *Saṇmukha, Śaktipāṇi, Kārtikeya, Guha, Mayūravāhana, Senānī* and *Śaktihastimān*. The Kumāratantra mentions much larger number of parivāra-devatās, 8, 12, 16 or 32. In the 1st. group are included, *elephant*, Śāstā, *Brahmā, Saptamātṛs, Jyeṣṭhā, Durgā, Kṣetrapāla,* and *Sumitraka*. The other groups include practically exhaust all the prominent gods, goddesses, sages etc. etc.

As regards the Gate-keepers,—vide Pr. Laks. p. 216. They are only two and called differently in the two texts. *Sudeha* and *Sumukha* in the Kumāratantra and *Jaya* and *Vijaya* in the U. Kāmika,

CHAPTER V

DEVĪ-PRATIMĀ-LAKṢANAM

(Śāktism)

The modern hypocracy, 'woman as better-half of man' has its real counter-part in the ancient Indian conceptions of Śakti, the universal energy embodied in the Supreme Goddess, call Her Durgā or call Her Lakṣmī. The Deva, left alone is a useless entity, man left alone becomes a devil's workshop. History bears the testimony: Brahmā the creator, after he had created the Prajāpatis, could not proceed with his creation without the female counterpart; hence Maheśvara, the Āśutoṣa, instantly, appeared in the Ardhanārīśvara form, on the spot to correct Brahmā for his error. How creation could proceed without a female member, the more important member of the duality of man and woman, god and goddess? Hence after a brief survey of the gods has been done, let us peep into the secret chambers (very secret and sacred indeed) of the goddesses, the embodiment of motherhood. We know that there are three principal sects of worshippers in our country —Vaiṣṇavism, Śaivism and Śāktism. While Vaiṣṇavas worship Viṣṇu, Śaivas Śiva, the Devī is worshipped by both, though the supreme honour according to them is reserved to the Deva—Viṣṇu or Śiva. There is however, a very powerful sect of Śāktas according to whom the Devī is the supreme deity and they assert that even absolute Brahma of Itself can achieve nothing without the cooperation of this Goddess, the Supreme Energy. Śāktism, in its bare outlines has already been taken notice of, in my Pratimāvijñāna, with certain daring propositions and interpretations, here too something must he said.

Śāktism:— is both an aniconic and iconic cult. Śaktism as a religio-philosophical system, unlike Śaivism and Vaiṣṇavism, had built its superstructute on its fundamental trait of aniconism. It, therefore, in its rudimentary form may be called Yāntricism, in developed Tāntricism and in fully evolved Advaitism. We know that the Śāktas believe in Kuṇḍalinī Śakti, inherent but dormant in man. It has to be awakened through mainly two processes, viz. (i) Yogic discipline and (ii) initiation of it in certain mantras and raised by stages from Mulādhāra, the lowest lying cakra in the human-body, to the highest of the cakras, the Sahasrāra or the Ājñācakra, passing through the intermediatory cakras of Svādhisthāna, Maṇipūra, Anāhata and

Viśuddhi, representing in the mechanism of the human body, the six respective regions, the anal and the forehead (the lowermost and the topmost), the region, just above the sex-organ, the naval, and the heart and the throat (the intermediaries). 'The effect produced in each of the the six centres mentioned above are often depicted diagramatically; and the diagrams may convey to the initiates some concrete idea of the internal psychic result attained by the practice of yogic breath control and mental concentration. These diagrams are called by the names of *cakras* and *yantras*. A *cakra* is defined in the Tantras as a figure consisting of angles and petal-like parts; that which consists of angles alone is called a *yantra*. The yantras generally consist of triangles cutting each other or straight lines crossing each other so as to produce a number of rectangular spaces and terminating in trident-like projections. Certain letters called bījākṣaras or seed-letters are associated with these cakras and yantras and are written down invariably in specefied parts thereof. The bījākṣaras may be imagined to be something like code words, whose significance is known to the initiates. The worship of yantras is common through out India; perhaps the most important of these yantras is Śrīcakra.

These Yantras like Śrīcakra etc. generally engraved on some metallic plate, preferably one of gold, are objects of worship. In many of the South Indian temples we have Śakti-pīṭhālayas, which contain inside them the plate on which Śrīcakra is engraved. This is by the way the medieval tradition, nevertheless keeps in tact that hoary association of the real Śakti-Pīṭhas, the renowned seats of Śakti-worship (to be taken up ahead). Śāktas also offer yantras (engraved upon some metal and rolled into a cylinder and encased in another metal) to be worn on the person which are believed to be efficacious for many a cure and also for warding off evil effects. This is how I call Śāktism a Yāntricism also—vide, the Śāktas (in the words of the author of the Bṛhatsamhitā) as the maṇḍalakramavids, well-versed in the skill of yāntric devices. The great Gītā itself supports the universal law of the Universal Energy on this analogy of Yantra :

ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।
भ्रामयन् सर्वभूतानि यन्त्रारूढानि मायया ॥

As regards the second aspect of Śāktism as Tāntricism, this is but its another name. The former is a name from the stand-point of its fundamental principle, the latter from that of its theology and philosophy or metaphysics. Accordingly, while the former, as already pointed above, represents the first aspect of the awakening of the Kuṇḍalinī śakti through the Yoga, the latter represents that of the initiation in

the Mantras which in their turn require a conceptualistic or concept-image of the Devī (cf. Tripura-Sundarī or Lalitā or Her various manifestations like Mahākālī, Mahālakṣmī or Mahāsarasvatī and their numerous forms) as aid for the correct performances of the Dhyāna-yoga. The Devī and its six limbs (ṣadaṅgas—the Kavaca, the Kīlaka, the Argalā along with especially the three Rahasyas—Prādhānika, Vaikṛtika and Mūrtirahasya) are well explained in the Devīmāhātmya of the Mārkaṇḍeya-purāṇa. Dr. Banerjea has very beautifully and succinctly brought out the implications of this Devi—vide D.H.I. p. 496—(I have also worked it out in my Pr. Vijn.)—"True it is, that to a pious devotee of the Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading conciousness (cf. the M. P. ch. 85, 34—Citirūpeṇa yā kṛts-nametadvyāpya sthitā jagat), but the great goddess also assumes various forms of pacific and terrific character (saumyāni yāni rūpāṇi..yāni cātyantaghorāṇi). In the Prādhānika-rahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three guṇas..are manifest, has a four-armed concrete form'–with all the characteristic attributes in her hands and she is the fountain-head of all the emanations—Mahākālī, Mahāsarasvatī etc. along with their consorts Brahmā, Visṇu etc.—cf. Pratimā-Vijñāna p. 120–23 for the details. It may be also remarked that the various early forms of the goddess such as Mahiṣāsura-mardinī, the Matṛkās, Cāmuṇḍā and others are also fully referred in the Markaṇḍeya-purāṇa—the Devi Section.

Tāntricism as unfolded in the above quotation is nothing but the Advaitism pure and simple. It is fascinating. It is absorbing and it is appealing to the multitude of men, unlike that of the Vedāntic monism (more to follow ahead).

Its History:—With this a very brief exposition of the main elements of Śāktism, let us say a few words on its history. This history can be divided into two main phases of its existence and evolution—(1) prehistoric and (2) historical. Śaktism, as we have seen is the worship of the female principle which can be traced not only in India, but also in many other ancient countries of the world, to a very remote past. The cult of the Mother-goddess among the Indus people is now an established fact as per the findings of the eminent archœologists like Marshall and Mackay. Dr. Banerjea has very ably worked out the thesis in his learned book—D.H.I. p. 166–69. This worship of the goddess was in aniconic form, truly substantiating my thesis as presented above. Its rudimentary character is beyond doubt. Both Mother and Father aspects are represented in the 'ring-stones' and phallic objects found in

these excavations. Ornamental stone-rings and discs of the Mauray, and Śuṅga periods also corroborate this conclusion. Dr. Banerjea, rightly remarks, "These very ancient finds can profitably be compared with the cakras ard yantras (as already outlined above—writer) of more modern time, which were utilized by the Sāktas in the ritualistic worship of the Great Mother." The plants and vegetations associated with the nude female figures found depicted on these 'ring-stones' represent the developed aspect of the goddess as 'Sākambharī' cf. the Devīmāhātmya of the M. Purāṇa. Other scenes realistically represent other aspects also. All these details in the words of Dr. Banerjea, fully prove that the moorings of the Śakti-cult in India go back to many centuries before Chirst.

As already hinted above that this cult was in vogue in many other ancient countries. Accordingly Marshall (M. I. C. Vol. I, p. 48) has drawn our attention to a number of female figures of terracotta etc. discovered in Balucishtan as full-length images and refers to the wide belt of the ancient world from the Indus to the Nile, in which these figurines have been found—'effigies of the great Mother-Goddess or of one or other of her local manifestations'. From all these archaeological evidences of ring-stones and phalli found in abundance in the Indus as representation of Yoni, the female organ of generation, as symbolising motherhood and fertility as well as realism of the latter (cf. Gudimallam, the earliest stone phalli of the historic period), an inference of the prototype cults of Śaivism and Śāktism is the only plausible hypothesis.

Vedic.—Devi-cult is not a Purāṇic growth. Its clear-cut germs are found in the Vedic literature. In the Ṛgveda, the Vāk Sūkta is remarkable for giving the grand ideology. Dr. Banerjea also contends that "in the sublime conception of Vāc, outlined in the Devi-sūkta (R.V.X. 125) is to be found one of the greatest at the same time simplest expositions of the concept of divine Energy or Śakti inherent in every thing—in gods, men and animals, nay in the universe itself. This hymn as well as the hymn associated with Rātri (Rv. X. 127) came to occupy a very prominent position in the Śākta ritual of subsequent times. Thus the developed Śakti worship of the epic and Purāṇic times was not a little indebted to these goddess concepts, the very idea underlying the word Sakti being based on the central theme of the Devī-sūkta."

The Vājasaneya Samhitā (III, 53), the Taittirīya-Brāhmaṇa (1. 6. 10, 4–5), Taittirīya Āraṇyaka (X. 18) also refer to such names as Ambikā, Umā, Durgā Kalī etc. the goddesses associated with Śākta cult. Implied reference to the Saptamātṛkās can be adduced from the

Muṇḍaka Upaniṣad (1. 2. 4) where Kāli and Karāli are mentioned as two of the seven tongues of Agni. G. Sūtras like Śāṅkhāyana and Hiraṇyākṣin also refer to such names of the Devī as Bhavānī, Bhadrakālī and Durgā.

Epic, Paurāṇic and Philosophic: Regarding the former the evidenec of the Mahābhārata (cf. the two Durgā-Stutis, IV. 6 and VI. 23) and the Āryāstva in Harivaṃśa (III. 3) depict the cult-picture in its principal elements as well as its principal stages of growth (cf. writer's Pr. Vijn. p. 120 where 5 stages of its development are worked out). As regards the latter, an outllne of the Devīmāhātmya of the Mārkaṇḍeya-purāṇa (the representative ideolody of the Purāṇic Śāktism) has already been worked out by the learned author of the D. H. I. p. 492-93, where from the varius Devīstutis he has adduced the conclusion how they reveal in a striking manner some of the multifarious strands that contributed to the formation of the concept about the composite cult goddess as the Defender, as the Universal Divine Power and the Embodiment of the power of all gods. The same auther further elaborates that the Mother aspect of the Divi is very clearly emphasised in jaganmātā or Jagadambā concept so well developed in the Purāṇic Durgāstutis, and the Vedāntins' concept of Māyā also forms a characteristic trait of the goddess as the Mahāmāya or Great Māyā. The Sāṅkhya of the Pruṣa and the Prakṛti is also ideaised in the system of the Śāktas in which Śiva repressenting the former (Puruṣa) alwyas remains passive, while the great Devi, endowed with dynamic activites, symbolises Prakṛti. Thus all these and so many other abstsract ideologies gradually came be to be symbolised by the Devī. the supreme deity of the Śāktās, who resides in the macrocosm and in the microcosm.

Devī-pratimālakṣaṇam—the Devī Icons: Let us now come to the topic in hand, after we have devoted this introduction to their back-ground. The Devis are innumerable with a vast mythology behind them, representing the different and distinct manifestatiors of the Śakti, the Universal Energy. As a matter of fact the devas themselves are noting but the representations of these manifestations. Śāktism as a grand metaphysics of Power or Energy has no parralel to mach it. It is a sublime idea of the guiding energy which is at the root of the universe, which is motivating force of it and which sustains it. In consonance to the conception and principle of Trinity, the three goddesses are suppermost, the others are their manifold manifestations. These three are Lākṣmī, Sarasvatī and Durgā. As among the Devas, Brahmā has found the first honour of our treatment; similarly let us

begin with Sarasvatī whose association with Brahmā, though mysterious, nevertheless is an established tradition.

Sarasvati—as a goddess in the Śākta ritual is very little known. The association of Durgā or Kālī or Mahākālīī, Lakṣmī or Mahālakṣmī, and Lalitā etc. with Yāntric rites is more popular. The Aparājitapracchā, however, has devoted a separate chapter to the worship of Sarasvatī along with Bhairavī, the cult-deity of the Tāntrikas and the ritual which has been propounded there—vide Pr. Laks. p. 217 is akin to the one that is explained above—the maṇḍala, the saṭkoṇa, the great eight-petalled lotus (अष्ट-दल-महा-पद्म) and the direction of the worship of the Devī in her six-fold aspects what are called the Saḍdūtikās symbolising what is called Kāmākhyā sitting in the middle on the lotus, representing the creative aspect, the Pṛthivī Śakti with attributes like akṣamālā, vīṇā, pustaka and a kamaṇḍalu with her blue neck,white arms, white body and adorned with a crescent moon and being called under names —Mahāvidyā, Mahāvīṇā, Bhāratī and Sarasvatī. Further the most curiously the mantras of the worship as given in the ritual—vide Pr. Laks. p. 218 fully characterise the Śākta mantras.

This exposition of Sarasvatī in relation to the Tāntric ritualism was necessitated first in keeping with the priority given to the Aparājitapracchā's description of it. Now before we proceed with her other iconographical description, a few words may be added here of the historical background of the goddess.

In the Vedas, the name of Sarasvatī occurs not in relation with a goddess but with a sacred river associated with Vedic culture and learning. But her Vāgdevī-aspect (the chief and the most popular aspect in which she is held) can be traced back, in Ṛgveda X., where this aspect was assigned a unique position as the very embodiment of Śakti or the energic principle. Sarasvati's relationship with Brahmā is well known. In sculpture her image is found either as detached and single or in combination with Brahmā and so her vehicle seems to be either a swan or a pea-fowl. B. C. Bhattacharya therefore remarks 'But as in older descriptions, so in an ancient image, her vehicle appears to be totally absent.' 'Should such an image at all come to light, the vehicle would mean that the river Sararvatī teems on its bank with pea-fowls of several descriptions. The connection of the goddess Sarasvatī with the river Sarasvatī is not too obscure to be traced with any definiteness.' Dr. Bannerjea also supports this observation and says, 'The river Sarasvatī on

the banks of which vedic lore and learning developed seem to have played some part in the development of her concept.'

Iconography—As regards her iconographrical accounts she does not have many forms. Her association with Brahmā cf. Mānasāra—vide Pr. laks p. 219-207, where she has also been deescribed not only in her association with Brahmā but also with that of Sāvitrī is already stated. As m iny as 6 texts are quoted (ibid p. 218-220) and according to the Amśumadbhedāgama she is seated upon a white lotus, is of white comlexion and is draped in white clothes. She has four hands with Akṣamālā and Vyakhānamudrā in right hands, and a book and a lotus in the left ones. A number of sages should be shown surrounding her and standing and worshipping her. She wears a yajñopavīta and has the jaṭā-makuṭa on head.

Viṣṇudharmottara, however, has a different account: it makes her standing on a white lotus and substitutes the kamaṇḍalu in the place of the lotus in one one of the left hands and viṇā in the right for Vyākhānamudrā. This is a more common fiugre in Northern India. The Skanda-purāṇa—vide ibid p. 219 (iv) describes the goddess in a different way and provides for her the attributes as we have seen in the Aparājita above—forehead adorned with the crescent moon, neck yellow and having three eyes. The Mānasāra—ibid (v) in its long description of Sarasvatī bestows no many ornaments, complicated drapery and the additional attributes like mirror, kuṇḍikā etc. etc. The Rupa-maṇḍana—ibid (vi) also gives her grand iconology of Mahāvidyā along with her characteristic attributes

Presiding deity of learning and devotion, the goddess Sarasvatī is also the spirit of all fine arts. The book is the symbol of Learning and flute that of Music and Fine Arts. Her attributes of akṣamālā and kamaṇḍalu signify the austerity with which the learning is associated. Devotion, meditation and sacrifice are the three characteristics of Learning.

Early Illustrations: An early iconic form of Sarasva ī is the handsome figure carved on a railing pillar at Bharhut. Dr. Banerjea cites one of the earliest figures of the goddess Sarasvatī with a manuscript as her emblem as unearthed from the Kankali Tila, Mathura, belonging to the 2nd century A. D. Smith holds it to be belonging to the Śvetāmbara sect of the Jains. A later sculpture (10th century A. D.) hailing from Khitching (Mayurbhanj, Orissa) is like the one found at Bharhut where the folk elements predominate which is one of the characteristic features of many goddesses in whose icons folk-elements had more to contribute (Dr. Banerjea's opinion).

Among the **medieval illustrations** of Sarasvatī with fully developed iconographic representations, Dr. Banerjea offers two more very interesting specimens, one found at the Bṛhadīśvara temple at Tanjore and another in the collections of Dacca Museum and regards the features of the latter as typifying the sculpture as of one of the fully developed hieratic forms of Sarasvatī.

Rao has also given some illustrations of Sarasvatī, one of them belonging to the Hoysala sculpture—stone: Halebidu which represents her as Śakti of Śiva, the Devī of the Śāktas. Others hail from Halebidu, Bagali, Gangaikondacolapuram and Gadag (all stones).

Lakṣmī :—According to the three major cults—Brāhma, Vaiṣṇava and Śaiva, I am proceeding with the three Major Devīs and their different and manifold forms and aspects, of course, with due difference to the tenets of the Śāktas. Accordingly Sarasvatī whose association with Brahmā is fully known is already dealt with and given first priority and now the goddess-worship associated with the cult of Vaiṣṇavism may be taken up. Let us now therefore deal with Lakṣmī, Śri-Lakṣmī, Gaja-lakṣmī and Bhūdevī along with other goddesses like Sītā (cf. the Dāśarathi Rāma incarnation of Viṣṇu) ; Rukminī, Satyabhāmā as the consorts of Kṛṣṇa (another incarmation of Viṣṇu). Subhadrā though the sister of Kṛṣṇa, is also associated with Viṣṇu-worship (Jagannātha temple at Puri). All these must be purviewed here to present this side branch of the Śakti-cult.

The story of *Lakṣmī* is the story of the great 'Udyoga' the effort of the Suras and Asuras as well as of the mānavas to obtain her for their respective glory and prosperity. Heaven was heaven only with the presence of Lakṣmī, the neither regions without her would not have been the favourite abode of the great Viṣṇu, even our houses and household, without her, the gṛha-lakṣmī, are devoid of any charm. We are familiar with the churning of the ocean, the Ratnākara, by the suras and the asuras only to obtain this the best of the ratnas. The history of kings is the history of Rājya-lakṣmī; even the very struggles for the existence of man is the story of man's endeavour to obtain lakṣmī, the wealth, the progeny, the cattle and the corn—धन, धान्य, पशु, लाभ, जय, विजय, etc. These are all associated with Lakṣmī in her dynamic and Universal aspect of Mahālakṣmī (cf. the Śākta-tenets—vide the Mārkaṇḍeya-purāṇa, already taken notice of) who is the supreme energic principle which is the creator, the preserver and also the annihilator of the world. This metaphysical aspect of the goddess, along with her mythological accounts has already been hinted above and it is needless to go in details for it. A few words, however, are needed to say

something on the wider prevalence of her adoration in India, as per her numerous representations on the early coins and seals found on the the various archaeological sites. This numismatic and glyptic data of the archæological evidence is really simply fascinating and it is a great credit to Dr. Banerjea that he has devoted two long chapters to study these early types of Brahmanical deities in his monumental work—D. H. I. A study of the archaeological data convinces us that in the evolution and development of Śrī-Lakṣmī folk-elements played a great part in shaping her ideology and form. The close association of Lakṣmī and Kubera (the lord of Yakṣiṇīs, some of whom are said to have been the protoype figures of this goddess) with the treasures (not one but many; sometimes eight and so the later conception of Aṣṭamaṅgalā) is illustrated in many of her early types of figures as represented in the early Buddhist art of India. Let us therefore study this side investigation along with the literary data. To begin with the literary data may be taken first.

Literary data: In the opinion of Dr. Banerjea, the concrete concept about Lakṣmī is only traceable from the late Vedic period onwards. In Ṛgveda and other Saṃhitās, Śrī or Lakṣmī is not described as such. It is only in the Śatapatha Brāhmaṇa that she is mentioned in an interesting but curious account: "The Śatapatha Brāhmaṇa says that Prajāpati got tired in creating beings, and Śri came forth from him while he was in this condition... Her beauty and resplendence made the gods envy her, and they wanted to kill her; but Prajāpati dissuaded them from this as she was a female, and asked them to take away all her attributes from her, sparing her life. 'Then Agni, Soma, Varuṇa, Mitra, Indra, Bṛhaspati, Savitṛ, Pūṣana, Sarasvatī and Tvaṣṭṛ took from her food, kingdom universal sovereignty noble rank, power, holy lustre, dominion, wealth, prosperity and beautiful forms respectively. Then on Prajāpati's advice, she after offering ten sacrificial dishes to the ten divinities had everything restored to her (XI. 4, 1 ff.). The inner significance of this story is not diffiicult to understand, and the goddess embodies all the major good things coveted by man"—Banerjea's version. A late supplement of the Ṛgveda, the Ś.ī,ūkta gives a glorious account of Śri-Lakṣmī and the word Lakṣmī also occurs in the very first verse.

In the Mahābhārata and Purāṇas, the churning account of her origin is a familiar story. In this greater epic her association with Kubera and Yakṣas is also stressed—vide II. 10, 19; III. 168, 3. and

this brings us to study her early types as associated with or developed from the Yakṣas and Yakṣiṇīs from the Archaeological sources.

Archaeological: The figures of Yakṣiṇīs and devatās of early Buddhist art of Bharhut, Sanchi, Bodh Gaya, Amaravati and other places, are characterised by the identical traits with which Śrī-Lakṣmī is described by the texts—vide Pr. Laks., expatiating on her iconography such as well-dressed, decked with various ornaments, having such physical traits as fully developed breasts, a narrow waist and heavy buttocks which features are indicative of radiant and healthy motherhood wherein lies the real beauty of a female. Her other attributes like, padmasthā, padma-karā, and being bathed by two elephants (cf. her popular aspect of Gaja-Lakṣmī) are also abundantly depicted in them. Needless to multiply all these traits which may be seen in the learned dissertation by Dr. Banerjea. We therefore propose to go ahead with her iconography.

Iconographical—accounts of Laksmi may be studied under three heads of Mahālakṣmī, Lakṣmī and Śrī or Gaja-Lakṣmī as following:

Mahālakṣmī—in the Caṇḍīkalpa is described as Sairabhamardinī (cf. the destroyer aspect of the Śakti as represented in many of the manifestations like Mahiṣāsuramardini etc.). Her attributes include the familiar weapons in the hands of Durgā—paraśu, kuliśa, daṇḍa, śakti, asi, carma, ghaṇṭā, śūla, pāśa, etc, along with wine-cup in her hands which number as many as eighteen which also support the above thesis. Dr. Banerjea, on the other hand, comments on the form of the goddess as really illustrating one of the primary aspects of the principal cult-icon of the Śāktas, which stand for the supreme fountain-head of all divine power and the expatiation on this ideology has already been made below.

There are two other quotations—vide Pr. Laks. p, 220, one from the Viśvakarma-śilpa and another from the Mānasāra. In the former this goddess has been most curiously localised at Kollapur (western Dacca) as holding a pot and a club in her right hands and a shield and a wood-apple in her left ones. The famous image of Mahālakṣmī in that famous temple dedicated exclusively to the goddess (and so a famous place of pilgrimage) illustrates this representation; but there is also a linga-emblem on her head which again supports her Śākta-form. As regards the Mānasāra's expatiation of this form, they abound in decorative elements—excessive drapery and ornamentation—vide Pr. Laks. p. 220 (ii).

Lakṣmī:—as we know, is also known by several other names such as Śrī, Padmā, and Kamalā and so many of her traits characterise her full of lotuses—seated on a lotus, holding in each of her hands a lotus and also adorned with a lotus-garland. Among the various lakṣaṇas of Lakṣmī—vide ibid p. 221, the one quoted from the Amśu, may be taken typical. "According to it the colour of Lakṣmī is to be golden yellow. She should wear golden ornaments set with rubies and other precious gems; in her ears there should be jewelled nakra-kuṇḍalas. The figure of lakṣmī has to be like that of a maiden who has just attained age and should be of a very handsome appearrance, with pretty eye-brows, eyes like the petals of a lotus, a full neck and a developed waist. She should wear a bodice and be adorned with various ornaments on the head. In her right hand she should carry a lotus flower and in her left hand a bilva fruit; she should be draped in beautiful clothing and her back should be broad and attractive. The waist zone should be a broad belt of artistic workmanship and should heighten the effect of her natural beauty'—Rao's version. The description of the V.D. (ibid iii) is a mixture of Mahālakṣmī and Gaja-Lakṣmī according to our systematisation. It, however, gives an important injunction regarding the allocation of her arms; her figure should have only two hands when she is by the side of Viṣṇu. But when she is worshipped in a separate temple, she should have four hands and be seated upon a lotus of eight petals, placed upon a Siṃhāsana.

This brings us to Hemādri's description of, *Simha-Vāhinī Lakṣmī*—who represents a Śaivī Lakṣmī (to distinguish her from Vaiṣṇavī aspect—thus two types emerge). In this she is to be sculptured with four hands, with the symbols of a lotus with a stalk, keyūra (armlet), a bilva and a śaṅkha along with an amṛtaghaṭa by her left side and be seated on a lion-vechicle. Here the word 'śiṃhāsanā' though usually may be interpretted as sitting on a simhāsana-seat, but a sculpture from Khajuraho illustrates the goddess Lakṣmī sitting on a lion. Hence B.C. Bhattacharya's observation (I. I. p. 37): 'No image of this description has yet come down to us'—may stand refuted. Further again, the V. D. describes Śri as of dark complexion—कालिकाकृति and provides other attributes of the exuberance of lotuses along with that of गजोत्क्षिप्त-घटप्लुता which is to be noticed ahead in the Gaja-Lakṣmī aspect of her. According to the Ś.R. on the other hand she should be represented as blooming with white complexion. It adds another attribute of being attended by two maidens who are waving the cāmaras near her. The represen-

tation of such a figure of Śri may be partially illustrated from those that are given by Rao: Śrīdevī: Stones: Mahabalipuram and Ellora.

Lastly according to the S. S. the figure of Śrī, a form of Lakṣmī, the spouse of Viṣṇu should be represented in the first stage of youth, her face looking like the full moon, complexion white, the lips red like bimba and she is smiling beautifully, wearing white garments, most handsome, decorated in the extra-ordinary (divya) ornaments. Her left hand should be on her waist and the right hand holding the lotus flower, such beautiful, pleasant and smiling figure of Śrī form of Lakṣmī Devī is ordained to be sculptured and painted by the S. S. Hemādri however, as we have seen adds, one symbol more (cf. 'गजोत्क्षिप्तघटप्लुता') —she is bathed by two elephants, pouring out water over her head from jars.

Etymologically the very name of Lakṣmī and Śrī symbolise the universal beauty and prosperity. 'Her symbol, the lotus, is an excellent emblem of beauty, that delights, the human sight, the moral sense and the intellect. The two elephants, showering water over her from either side is a grand sight of royalty and prosperity. Mythologically she came out of waters and thus in sculpture, her inherent love for water and aquatic objects, is adequately shown in her shower bath and water-lotuses and her conch. She is said to be the prosperity of heaven, the fortune of the kings on earth and the ideal in every home.

Gajalakṣmī—another very charming varient of Lakṣmi is reckoned by me as another form of Lakṣmī though amalgamated into Śri-Lakṣmī by the Pūrva-sūris, like Rao and Banerjea. In this form the only most conspicuous element is the presence of two elephants pouring water on her. Reference has already been made to the Buddhist art of Bharhut, Sānchi Bodh Gaya, Amaravati and other places which depict this type of Lakṣmī in a characteristically developed iconography—'either standing or seated on a lotus usually coming out of a pot—bhadraghaṭa, holding lotus in her hand, surrounded by blooming lotus flowers and spreading lotus leaves, and being bathed by two elephants'. In this connection Dr. Benerjea makes an illuminating observation on this motif of the early Indian art: 'In many medieval temples, specially of Orissa, this motif, often described as Gaja-lakṣmī was carved in the centre of the alchitrave over the doorway of the main structure, whatever might have been the cult-affiliations of the shrines. Separate niches in medieval temples were also assigned to the goddess, where she was elaborately depicted'.

One such compostion belongs to Ellora where the goddess bathed by two elephants is seated on a lotus in a lotus pond along with other celestial attendants and Dr. Banerjea comments on it: 'What is of unique interest in this beautifully carved gigantic relief is the presence of two Nāgas below the lotus-seat of the goddess..'—D.H.I. p. 375.

Other illustrations of Gajalakṣmī as commented by Dr. Banerjea are those hailing from Khitching (Mayurbhanj Orissa) and two stone and one bronze sculptures in the collection of the Madras Museum which in the opinion of the learned Doctor represent how the symbol-cum-image has developed into a full-fledged image of Gaja-lakṣmī and he concludes: 'These two Kāveripakkan sculptures and the Tanjore bronze to be dated in the early medieval period demonstrate in a very interesting manner how close was the relation between the aniconic symbol and the icon itself and how in this case at least the latter was supposed to evolve from the other (cf. also Sivaramamurti's article 'Goddess lakṣmī and her symbols' J. U. P. H. S. 1951).

Bhūdevi and other Vaiṣṇavī Devis: Bhūdevī the goddess of Earth is also conceived as a consort of Viṣṇu probably in association with his boar incarnation. In the Āgamic descriptions—vide Pr. Laks. p. 222-23 (i) she is said to be of a light green colour resembling that of tender sprouts of the paddy plant. Other attributes being karaṇḍa-makuṭa and a yellow dress. Another (ii) description gives her dark colour and she is enjoined to wear red cloths. The V.D.'s description however, is most typical and symbolises her in her true colours. Here we have it stated that her complexion is white, that she has four arms and carries in her four hands a ratnapātra (a vase filled with gems), śasya-pātra (a vessel containing vegetables), oṣadhi-pātra (a vessel containing medicinal herbs) and a lotus respectively. She should be seated upon the back of four diggajas or elephants of the quarters. This description is evidently that of the Goddess Earth when she is set up independently as svayampradhāna object of worship and represent fully poetically all the characteristics of the earth, as the producer of plants, gems etc. Accordingly Brindavan rightly remarks: 'The image in question, symbolises the earth and its various products useful to man, of which a pot of gems gives him wealth, a pot of grains nourishment, a pot of herbs health and a louts material for the growth of aesthetic sense.'

Durgā : According to the three major Mahādevīs—Mahākālī, Mahālakṣmī and Mahāsarasvatī, the last two have already been described and now comes the turn of the Mahākāli or Durgā and her various and maniflold forms. This aspect, as already pointed out,

many a time, is associated with Rudra-Śiva, the Maheśa, the lord of all lords. The Durgā-saptaśatī (cf. the Caṇḍīkalpa of the Mārkaṇḍeyapurāṇa) is a glorious account of this goddess full of meaning of mythology and metaphysics. Accordingly the image of Durgā or Caṇḍi or Mahākālī is the image of embodied energy. Brindavan rightly interprets: She is the type of central energy and all her symbols and attributes emphatically signify the true meaning of representation. All the gods gave their best weapons to her, which she bears and her vehicle the lion, the king of beasts, is another symbol of energy. The fight with the demon in which she is engaged is the fight between the higher force and the lower force, with the resultant subjugation of the latter by the former' (I. I page 37).

Though all these three goddesses are only the three distinct forms, representing the Rājas, the Sāttvika and the Tāmasa attributes or guṇas of Prakṛti, of the Devī of the Sāktas who is the supreme source of all divine as well as cosmic evolution, it is worthy of note that her association with Śaivism is more marked than that with Vaiṣṇavism (cf. the worship of Lakṣmī). The mutual affinity of Śāktism and Śaivism is beyond doubt. Hence in iconography she is represented as the consort of Śiva either by the side of Śiva or as an independent image. Accordingly in the former position her representation is often simple, two hands with the characteristic emblems of Śiva, though sometimes with six arms or ten arms carrying the same weapons as Śiva. Again she is sometimes sculptured as embracing Śiva with characteristic poses. Rao says, 'If Śiva is conceived as Sadā-Śiva, the Devī associated with him is Manonmāni; and she happens to be Gaurī, when she is associated with Naṭarāja or other Mūrtis of Śiva. The independent image has numerous forms as we shall see presently. Let us now proceed with these different forms or aspects of the Śaivī Devīs. Sri Rao proceeds from Durgā and her nine forms; I have chosen to begin with Mahākāli in keeping with the Śākta tenets of the Caṇḍīkalpa.

Mahākāli's dhyānamantra from the Caṇḍīkalpa—vide Pr. Laks. p. 223, is significant for her fierce, ten-headed and ten-armed form being prayed by no lesser a person than Brahmā himself (who had sprung up from the navel-lotus of the great Viṣṇu who was asleep) for destruction of Madhu and Kaiṭabha, the two symolic evils of the divine kingdom and mankind at large.

According to the V. D. (ibid) she is jet black in colour and has tusks in her mouth. Besides the characteristic weapons she wears on her head a garland of skulls. The Karaṇāgama describes her black

in colour resembling the rain cloud and having a stout body and eight arms.

Rao has given two illustrations of Mahākāli: Bronzes : Madeyur and Madras Museum which partially depict the prescribed canon.

Kālī and Bhadra-Kālī: Kālī, Mahākālī and Bhadrakālī really represent one aspect. The Bh. P. describes Kālī having two hands, one of which bears a skull and the other a branch of a palm tree (karṇikā). Her face is tāmra-rakta. Kālī as Kālarātri as described by Hemādri (also vide Pr. Laks.p. 240) is represented as sitting on an ass and her body besmeared with oil. This form might have evolved into the image of Śītalā of modern time. Kālī or Kālarātri is the goddess of Night, choas and destruction and has a great bearing on the Tāntric form of worship. The representation of Kāli in sculptures also depicts her dancing on a dead body.

Bhadra-Kālī on the other hand, has 18 hands and a handsome appearance (cf. the V. D.)—vide Pr. Laks. p. 224. She has three eyes and her emblems of hands may not be enumerated; but some of them are characteristic of the Saumya and Śānta aspects of the deity which have some meaning from her very name, the bhadra—auspicious. She is described as seated in a chariot drawn by four lions—is it not something very fascinating and a grand image ? This description, however does not fit in with her representations in sculpture.

Durgā: In the Devī-māhātmya, the Devi herself has narrated her different forms like Nandā, Rakta-Cāmuṇḍā, Śatākṣī, Śākambharī, Durgā, Bhimā and Bhrāmarī. There in regard to her Durgā form she says, 'In the fortieth yuga of the Vāivaśvata-manvantara I shall protect all the beings in the world with such vegetables as are necessary for the maintenance of life and relieve them from the famine. People would then call me Śā ambharī (which aspect has already been hinted at as represented in many of the early types of figures on coins and seals —writer). In this form of mine I shall kill an asura named Durgama, and shall thenceforth be known as Durgādevī.' Rao's translation.

According to the Āgamic lakṣaṇas--vide Pr. Laks. p. 224 (i), (ii) and (iii), 'the goddess Durgā may have four, eight or more hands, should have three eyes and be of dark complexion, she should have a handsome look with a well developed bust, stout thighs and big hips and be clad in yellow garments. The head should be adorned with a karaṇḍa-makuṭa and the body decked with all ornaments. The front right hand should be in abhaya pose and the back one should carry the cakra, The front left should be in kaṭaka pose and the back one

carrying the śankha. She is either padmāsanā or mahiṣaśīrṣāsanā or siṃhāsanā. Her breasts should be bound with a snake along with a red bodice covering the upper portion of her body. The Supr. Ag. calls her 'the dear younger sister of Viṣṇu' and informs us that she came out of the Ādiśakti. According to this text, she is either aṣṭa-hastā or caturhastā, in the former carrying the characteristic weapons śankha, cakra, śūla dhanus, bāṇa, khaḍga, kheṭaka and pāśa in her hands (cf. the Dhyāna 'Kālābbrābhām etc. the Durgā-saptaśatī) The V. D.'s description includes an interesting but befitting emblem, the lunar sign, the candra-bimba in one of her hands. She is eight-armed and seated on her mount, the lion all right.

Durgā's illustrations can be traced back to a very hoary antiquity. her representation in Indus valley remains is also cognizable. Numerous early Indian seals and coins exhibit this motif in a variety of representations. The South Indian sculptures cf. Durgā: Stone, Mahabalipuram is partially illustrative of the above lakṣaṇa, it is padmāsanā; but Durgā panel in the rock-cut temple of Varākasvāmin in Mahabalipuram is a good illustration of her eight-armed form standing erect on the head of a buffalo. Some medieval reliefs from Bihar and now in the collection of Indian Museum, in the opinion of Dr. Banerjea show the development ot Durgā-motif in a characteristic manner (cf. details--D. H. I p. 501).

Navadurgas: Rao says, 'no less than nine different forms of Durgā are mentioned, but the Āgamic list does not tally with that of the Purāṇas; and the Aparājita has its own list. Without going into their details the following tabulation will suffice:—

Āamie.	Paurāṇic	Āparājitic
1. Nīlkaṇṭhī	Rudra-caṇḍā	Mahālakṣmī.
2. Kṣemaṅkarī	Pracaṇḍā	Nandā
3. Hara-sidhī	Caṇḍogrā	Kṣemaṅkarī
4. Rudrāṃśa-durgā	Caṇḍa-nāyikā	Śivadūtī
5. Vana-duraā	Caṇḍā	Mahāraṇḍā.
6. Agni-durgā	Caṇḍavatī	Bhrāmarī
7. Jaya-durgā	Caṇḍarūpā	Sarvamaṅgalā.
8. Vindhya-vāsinī-durgā.	Aticaṇḍikā	Revatī and
9. Ripumāriṇī-durgā	Ugracaṇḍikā	Harasiddhī.

N. B. Navadurga really represents one composite figure impossible to be sculptured and so only symbolic in character. Surrounding one central image four images are to be set up on each side. On the

authority of the Skanda-Yāmala, the Bh. Purāṇa—vide Pr. Laks. 225 bestows 18 arms upon the central figure and 16 ones on the side-images with their characteristic emblems and weapons. These pārśva-devīs take their names as given in the Paurāṇic list above. Other details relate to their respective colours and vehicles, the central figure on lion and the side ones on chariotes. Rao says 'Durga is often worshipped in the form of nine figures, one of them being set up in the middle and the remaining eight in positions corresponding to the eight points of the compass. They are all seated figures having a lotus as their seat. Instead of actual figures, we may introduce in their respective places their tattvākṣaras, in the yantra". Thus it is a Tāntric device. It is neither fit for representation in sculpture nor it is illustrated as one. Dr. Banerjea, however, illustrates a Navadurgā-motif as found depicted in an image hailing from Bengal (a village in Dinajpur district) where, 'the central figure of Mahiṣāsuramardinī is eighteen-armed while eight other sixteen-armed miniature replicas of the same type are grouped round it.'

As already pointed out that the Śaivī aspects of the Devī are too numerous to be managed here in their individual descriptions, hence they need be sorted out and be shown in a tabulation, but before we do so we cannot leave certain important forms, both of the Ugra and the Saumya types. Accordingly let us dwell at some length on *Mahiṣāsuramardinī, Kātyāyanī, Kauśikī, Candikā and Gaurī or Pārvatī.*

Mahiṣāsuramardinī and **Kātyāyanī** represent the goddess Durgā in almost identical aspects, having ten arms carrying characteristic weapons and emblems and engaged in the fight with Mahiṣāsura and killing the buffalo-bodied asura. Purāṇas like the Varāha, the Vāmana and the Padma, abound with the detailed accounts of the destruction of Mahiṣāsura and the last-named source takes this destruction as allegorical : Mahiṣāsura standing for personified ignorance and the Devī killing him, Jñānaśakti. Rao Observes that this story indicates the substitution of the buffalo-totem-worship by a form of goddess-worship among certain early primitive tribes of the country. Accordingly this aspect of the goddess is one of the remarkable motifs in the earliest of representations (cf. the sealing of Mohenjodaro and their interpretation by Mackay in regard to the parallelism between the antiquarian representation and this developed motif, and reliefs hailing from Chandragupta cave facade at Udaigiri, Bhilsa) and therefore as we have already remarked that the moorings of the Śakti-cult in India go back to many centuries before Christ.

The Pr. Laks. of Katyāyanī as gathered from the different sources like the Maya-dīpikā, the A. P., the Rūpa, the Mānasāra and the

S. R. may be purviewed in the writer's book (ibid p. 227-28); but their *illustration* in the sculpture is a fascinating theme very brilliantly worked out (esp. the Mahiṣāsura-mardinī aspect) by Dr. Banerjea in his erudite work D. H. I. p. 497-503. And without going for his details the following illustrations representing the evolution and development of her iconic motif may be tabulated:—

(i) Stone relief of the Gupta period unearthed at Bhita depict two-armed figures of the Devī engaged in combat with buffalo demon;

(ii) The beautiful brass image of the four-armed goddess hailing from Chamba (8th. Century A. D.) depicting this motif, is remarkable for her standing attitude exactly corresponding to the description of the Devī-māhātmya:

एवमुक्त्वा समुत्पत्य सारूढा तं महासुरम्। पादेनाक्रम्य कण्ठे च शूलेनैनमताडयत् ॥

(ii) Reference of Udayagiri Cave—ten-armed figure, has already been given and it is reckoned as one of the best specimens of Gupta art. But so far the mount of lion is absent;

(iv) Gangaikondacolapuram representation shows the mount also though the attitude shown is in lifeless manner;

(v) Mahabalipuram and Ellora panels are two of the remarkable specimens illustrative of the changed mode—lion mount and divine on-lookers;

(vi) Aihole and Haripur (Mayurbhanj Orissa) sculptures bring a new stage in the representation—from the ferocity to the sublimity and to put it in the words of the learned Doctor: 'The early Cālukyan artist appears to lay stress on the easy and effortless grace with which the divine act of retribution was carried out, while the Orissan sculpture portrays with success the dynamic vigour underlying the act'.

Kauśikī. It is rather curious that this name Kauśikī though not so unfamiliar in the general literature is remarkable for its absence in the works of iconographical interest. In the innumerable goddesses described in 'The Elements of Hindu Iconography' by T. A. Gopinath Rao, this goddess does not find a place, nor she is described in any of the contemporary works. The details of the description of this goddess as found in this text of the Samarāṅgaṇa-sūtradhāra tally with those generally associated with the Goddess Durgā, as she is one of Durgā's forms (cf. Durgā-saptaśatī). The text says that this goddess Kauśikī should be represented as riding on the lion and the vehicle of lion is associated with Durgā which is a popular knowledge. In her hands (the numbet of hands not mentioned) should be shown trident, paṭṭiśa

and parigha, the flag of victory, kheṭaka, a tiny sword, bell made of gold, and she should be wearing the yellow and kauśeya garments and assuming a terrific form. A further specification of this figure (though only a conjecture as the text is corrupt) is that this goddess in all probability is the same as Nava-Durgā as it is surmised from the text which directs that all the eight forms of this great goddess should be shown (S. S. 77-84) or is it the Aṣṭamaṅgalā form of Durgā, the milder disposition· the most common figure of Durgā in Northern India ?

Caṇḍ ā—represents another terrific aspect akin to that of Kātyāyanī or Mahiṣāsuramardinī. The V.D.--vide Pr. Laks. p. 228—describes her handsome, youthful and of golden colour (yet looking angry) with thin waist, broad eyes, beautiful breasts and lovely neck. She is one-faced and twenty-armed carrying the characteristic weapons etc. Curiously enough it further describes her as fighting with Mahiṣāsura illustrating the more aggressive pose of Mahiṣāsuramardinī herself (cf. the acctt. below) where the three-pronged śūla pierces the upturned neck of the human demon issuing out of the decapitated trunk of the animal and this is how the Haripur sculpture (cf. below also illustrates).

Quite contrary to this fierce yet handsome representation of the goddess, the Rūpamaṇḍana—vide Pr. Laks. p. 229 describes her as the skelton goddess of which *Kṛśodarī* is the typical form—devoid of any flesh, with stomach emaciated, clad in a tiger's skin, adorned with the ornaments of serpents (or those of bones—cf. the Agnipurāṇa). The text bestows upon her 16 arms and represents her killing Caṇḍa and and Muṇḍa, the two famous asuras and thus the text here confuses Caṇḍikā or Caṇḍī with Cāmuṇḍā—vide the Durgā-sapata-śatī where as Durgā killed the two aforesaid demons, she received the name of Cāmuṇḍā. Kṛśodarī is said to be a goddess of femine and pestilence. Candi or Caṇḍikā in this aspect of Kṛśodarī is not rare in Indian Museums.

Caṇḍikā-aṣṭa-pratīhāras: The Aparājitapracchā,—vide Pr. Laks. p. 229, has given a great prominence to this goddess by allocating to her shrine the following eight gate-keepers with their characteristic features:—

1. Vetāla	3. Piṅgākṣa	5. Dhūmraka	7. Rākakṣa and
2. Koṭara	4. Bhṛkuṭi	6. Kankaṭa.	8. Sulocana.

Gauri: represents the milder type of Durgā and as we have closed the primary aspects of Śiva with Maheśa so we do it here with Gaurī or Pārvati, the two primordial parents of the Universe "जगतः पितरौ वन्दे". Gauri images are represented in different forms and under different

names, such as Umā, Pārvatī, Toṭalā, Tripurā, etc.

Avoiding the details of her Pr. Laks. especially of those gathered from the Mānasāra where her form is given too much of drapery and decorations, a speciality of the South Indian images and image-makers, let us first concentrate on her general iconology and iconography.

Gaurī-Dvādaśa-Mūrtis: The Aparājitapracchā has given a glorious account of the Gaurī-mūrtis in keeping with the tenets of Śaivism and all these 12 forms are reckoned there as Śiva-śāsanīs—vide Pr. Laks. p. 230 (iii). A special feature of the general description of Gaurī is her association with an iguana or alligator what we call godhā i. e. seated on godhā--Godhāsanā is remarkable for its motif on which Dr. Banerjea observes: 'The association of the mother-goddess of some of these (*i. e.* Taxila) discs with alligator or alligators is also of unique importance and interest from the point of view of the developed Śakti cult in India'. And he cites a good many illustrations representing this association of Godhā cf. the medieval Pārvatī images of Bengal (cf. also the godhā playing a prominent part in the mythology of the goddess Caṇḍī and Kālaketu in the medieval maṅgala-kāvyas of Bengal); the Umā-Maheśvara relief of southern India and the 12 armed Mahiṣāsura-mardinī figure on the Chandragupta cave facade at Udaigiri Bhilsa.

Dr. Banerjea takes the same theme again cf. ibid p. 501 and has illustrated the development of this motif in a very unique bronze figure of the Devī at Nalanda and accordingly he remarks (ibid). 'The iconic motif of Pārvatī associated with iguana has been found in other parts of India, and many sculptures from Eastern India (specially Bengal) illustrate this aspect of the goddess'. This motif along with the Mahiṣāsuramardinī was so popular that these migrated to Indonesia as the medieval replicas of such images are found there.

Dr. Banerjea (ibid) also associates this animal-lizard with Śrī one of the six varieties of Gauri—Umā, Pārvati, Śrī, Rambhā, Toṭalā and Tripurā, on the authority of the Rūpamaṇḍana, a later Medieval text, but I may point out to the learned Doctor that this association of iguana with Gaurī under the appellation of Śrī is much earlier described in the Aparājitapracchā belonging to the 11th century A. D.—vide Pr. Laks. p. 231 and the copier-author of the Rūpamaṇḍana has taken it verbatim from the A. P. as his usual practice, so many times pointed out before.

Catching the lost thread of the dvādaśamūrtis, the following list

may be seen:—

1. Umā	5. Śrī or Śriyottamā	9 Sāvitrī
2. Pārvatī	6. Kṛṣṇā	10. Triṣaṇḍā
3. Gaurī	7. Hemavatī	11. Toṭalā and
4. Lalitā	8. Rambhā	12. Tripurā.

N. B. : As regards their general feauters they are too easy to be purviewed in the writer's Pr. Laks p. 231.

Gaurī-pañca-lalīyā-mūrtis: are a unique gift of the Aparājita. They are perhaps nowhere described nor happen to be represented in sculpture. 'Lalīyā' means the name beginning with 'L' and they are *Lalīyā*, *Līlā*, *Lilāngī*, *Lalitā*, and *Līlāvatī*. They have also found each a eharacteristic description—vide Pr. Laks p. 231.

Gaurī-Shrine: Like principal gods, the A. P. provides for Gaur a special shrine where images of other deities are to be set up in a particular manner: Matṛs in the south, Śrī in the Saumya, Sāvitrī in the west, Bhagavatī Saraswati in the back karṇas, Gaṇeśa and Kumāra in the Īśāna and the Agneya directions and the centre goes to the fully decorated and adorned with kuṇḍalas the image of Gaurī, the beloved of Maheśa (cf. her typical association with the great god, the very half portion of him).

Gaurī-aṣṭa-dvārapālikās : The same text (the A P.) completes her glory and grandeur by allocating to her shrine the eight maiden-door-keepers—the guardians of the gate of Gaurī-shrine and they are named with their special emblems—vide Pr. Laks. p. 232, as followsing:

1. Jayā	5. Nibhaktā,
2. Vijayā	6. Maṅgalā
3. Ajitā	7. Mohinī and
4. Aparājitā	8. Stambhinī.

The Devi-icons associated with Durgā, the Śaivī aspects of the Devī do not end here and a reference to them ought to have been made here and now; but keeping with the order of the Pratimā-lakṣaṇa (cf. "देवीभेदप्रभेदेषु") they will be referred to in a tabular form in the end. Let us first take up the last main images of the Devī, the Sapta or Aṣṭa Mātṛs.

Reference has already been made to the three fundamental pillars of the towering edifice of Devi-iconology which have sustained the whole fabric of this sublime structure of Śāktism through the ages. It is firstly all pervading principle of Energy, the fountain spring of Śāktism—vide the sublime conception of VĀC outlined in the Devī-

Sūkta (Rg. X. 125) and, in the Devī- āhātmya of the M. P. चिति रूपेण या कृत्स्नमेतद्व्याप्य स्थिता जगत्—the formless absoulte principle immanent in thew hole universe as the supreme and all-pervading consiousness; secondly the Defendent and Protector Agency (cf. Gita's Doctrine of Avatāravāda)—vide the Nārāyaṇi-stuti "इत्थं यदा यदा बाधा दानवोत्था भविष्यति"; thirdly the Mother-aspect of the Divine Agency, which illustrates to my mind, in these Mātṛs, whose association with the Digpāla-gods is also representative of the the pālana or bhaarṇa aspect as hinted above. This is what may be termed as the social point of view (as opposed to the metaphysical or philosophical and physical points of view as referred to above) from which these Mātṛ-goddesses should be viewed. They are the m otherhood of the family and society. This is what the Brahma-Vaivarta-purāṇa enunciates and elaborates:

गुरोः पत्नी राज-पत्नी विप्रपत्नी च या सती ।
पत्नी च भ्रातृसुतयोर्मित्रपत्नी च तत्प्रसूः ॥
प्रसूः पित्रोस्तयोर्भ्रातुः पत्नी श्वश्रूः स्वकन्यकाः ।

It is with this background that we have developed one of our maxims 'मातृवत् परदारेषु'. These Mātṛs have a vivid mythology behind them. It is Andhakāsura-Vṛttānta in the Purāṇas, in the context of which these Mātṛs are said to have sprung up to help Lord Śiva in his struggle with the demon and the consequent victory over him.

Sapta Mātṛkās. These seven goddesses represent the embodied energy and prowess of the seven famous gods—their male-counterparts as their very names indicate. The Varāhapurāṇa states that they are eight in number adding Yogeśvarī also to their sevenfold list. The Varāhapurāṇa further represents them with the eight bad mental qualities.

The following tabulation will show at a glance their names, their male counterparts and together with their assosiation with the above-mentioned mental qualities:—

Name	Male	Mental atributes.
1. Yogeśvarī	Śivā	Kāma or Desire.
2. Māheśvarī	Maheśvara	Krodha or anger.
3. Vaiṣṇavī	Viṣṇu	Lobha or covetousness.
4. Brahmāṇī	Brahmā	Mada or pride
5. Kaumārī	Kumāra	Moha or illusion.
6. Indrāṇī	Indra	Mātsarya or fault-finding.
7. Yamī or Cāmuṇḍā	Yama	Paiśūnya or tale-bearing.
8. Vārāhī	Varāha	Asūyā or envy.

The stereotyped number seven of the Mātṛs does not hold rigid. Even in the Devīmāhātmya it comes to nine. (cf D. H. I. pp. 504 5). Dr. Banerjea rightly observes: 'It appears that side by side with the common concept about the stereotyped number of the Mothers or Śaktis of seven or eight gods there existed a belief about the Śaktis of other gods or their aspects. In the subsequent ritual literature of the Hindus, the names of as many as sixteen Mātṛkas with Gaurī in the beginning are mentioned'.

As regards their illustrations it has a hoary antiquity, the Nālandā seals depict them. Varāhamihira refers to the worship of the Mātṛgaṇas (the Saptamātṛkās) as the chief manifestation of the Śakti-cult—vide Bṛh. Samh. 59. 19. These are often carved in relief on a rectangular stone slab in order of Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇi and Cāmuṇḍā, with the figures of Vīrabhadra and Gaṇeśa on either side, which satisfies the Aparājita's injunction about it—vide Pr. Laks. p. 235 The author of the Rūpamaṇḍana (the copy of the A. P.) changes the order with his characteristic ingenuity—placing Bhairava (or Vīrabhadra) in the beginning and Gaṇeśa in the end.

Sri Gopinath Rao has reproduced the Sapta-Mātṛkā—group representation from stones: Ellora, Belur and Kumbhakoṇam which illustrate them very characteristically.

Separate reliefs of the Mātṛkās and their guardians are also common and Dr. Banerjea has made an illuminating study of some of them as represented on the sacred tank at Puri (Orissa) known as Mārkaṇḍeya Sarovara, where on one of its banks these separate images are sculptured Besides these stiff hieratic sculptures (as the learned Doctor comments) from Puri, the four-armed Vaiṣṇavī with Garuḍa beneath her seat, hailing from Khiching (Khandiya Deul) is regarded by him a real object of art. The two separate Cāmuṇḍā reliefs, both hailing from Jajpur *i. e.* Virjākṣetra (Orissa) are also regarded by Dr. Banerjea as the remarkable specimens of iconographic art.

The individual pratimā-lakṣaṇas of all Mātṛs are avoided as they partake them of their consorts cf. the injunction of the M. Purāṇa itself.—यस्य देवस्य यद्रूपं यथा भूषणवाहनं तत्तद्देवास्य तच्छक्तिः etc. and the writer's Pr. Laks. pp. 232-239 is full of them for further purview.

In the end of this chapter, as promised a tabulation of the various forms of the Śaivī aspect of the Devī has to be made; but before we do so a very peculiar Devī under the name of Jyeṣṭhādevī may also be touched.

Jyeṣṭhā—is a folk-gooddess and her worship was as old as Boddhāyāna-gṛhyasūtra—vide its chapter on her worship—where apart from her several names (viz. Kapilapatnī, Kumbhī, Jyāyā, Hastimukhā, Vighnapārṣadā, Nirṛti) she is described as 'having lions attached to her chariots and tigers following her'. The Liṅgapurāṇa accounts of her origin (see Rao for details,—E. H. I. vol. 1. pt. 2. pp. 395–98) is very interesting where she is said to have come out of the ocean while it was being churned. The worship of Jyeṣṭhā was a very popular practice in South, though quite extint now. In North Śītalā may be regarded as her counterpart. Jyeṣṭhā is also known as Alakṣmī and it is perhaps to this trait that the orthodox Śaivāgamas have high expatiations on her—vide the Siddhāntasārāvalī of Trilocana Śivācārya and the commentary on it, fully taken notice of, by Sri Rao E. H. I. ibid pp. 398–400.

As regards her iconographical details—vide Pr. Laks. p. 243–49 where five texts are quoted—her peculiar traits are : daṇḍa in the right and rope on the left; the emblem on her banner is the crow and, her vāhana is the ass (cf. Śītalā). The V.D. describes her in two principal aspects, Raktā and Nīlā. Both of them are seated figures having their feet touching the ground. It calls her Vīravanditā—praised and propitiated by heroes.

Though the worship and the cult of this non-Āryan goddess, is obslete in the South, her images are still found at so many places. The Madras Museum and Kumbhakoṇam sculptures are interesting illustrations.

The Śaivī Devīs—The manifold forms of Durgā, as promised may now be taken and some of them are :

Nandā	Balavikarṇikā	Śvetā
Ambā	Balapramathinī	Bhadrā
Ambikā	Sarvabhūtadamanī	Jayā & Vijayā
Maṅgalā	Mānonmāninī	Ghaṇṭākarṇī
Sarvamaṅgalā	Vāruṇīcāmuṇḍā	Jayantī
Kālarātri	Raktacāmuṇḍā	Diti
Lalitā	Śivadūtī	Arundhatī
Umā	Yogeśvarī	Aparājitā
Pārvatī	Bhairavī	Surabhi
Rambhā	Tripurabhairavī	Kṛṣṇā
Toṭalā	Śivā	Indrā
Tripurā	Kīrti	Annapūrṇā
Bhūtamātā	Siddhi	Aśvārūḍhā
Yoganidrā	Riddhi	Bhuvaneśvarī
Vāmā	Kṣamā	Bālā &
Raudrī	Dīpti	Rājamātaṅgī
Kalavikarṇikā	Rati	

CHAPTER VI

SAURA-PRATIMA-LAKSANA

SURYA—ADITYAS, NAVAGRAHAS AND DIKPALAS

Surya and the Adityas:—Sūrya, the Sun is the fifth principal god associated with Pañcāyatana-worship which may be regarded as the sublimest and the most universal composite bhakti-cult in India. Sūrya is a principal god in the Vedas. His worship, therefore, has been in vogue from very early times. The history of this god presents some interesting inter-ethenic and international back-ground also. The sectarianism under the name of Saurism revolving round this celestial luminary is also a fascinating story. Before we come to all this, let us begin with his Vedic accounts.

Vedic:—In the Vedas a good many solar deities have been extolled. Apart from Sūrya, the most concrete of them, his other various aspects are Savitṛ, Pūṣan, Bhaga, Vivasvat, Mitra, Aryaman and Viṣṇu which gave rise to what are called Dvādaśādityas, the twelve Ādityas in the Brāhmaṇas (cf. the Śatapatha), the Epics (cf. the Mahābhārata) and the Purāṇas (so many) and the early Śilpa-texts like Viśvakarma-śilpa. The hymns of the Ṛgveda under the above-mentioned solar gods like Savitṛ, Pūṣan etc., simply symbolise the whole fabric of the universal activity and energy remifying into the fundamental elements of life like the energy to work which Savitā, 'the stimulater of every-thing' 'सर्वस्य प्रसविता'—निरु०, was accredited to give ; the safety of the cattle and their pastures was assigned to Pūṣan, the beneficient Sun and the distribution of riches and wealth was the function of Bhaga. Similary Vivasvat the first sacrificer was conceived as the ancestor of the race ; 'his Avestan counterpart, Vivan-hant, was the first mortal who prepared Haoma (Vedic Soma)'. Mitra's luster was not confined to Indian horizon, it simply illumined the whole of Assia. He was a Indo-Iranian god and his Iranian cult did penetrate into India and reacted on north Indian Sun-worship, which we shall presently see. Viṣṇu the great Epic and Pauranic Preserver God was first a solar deity as Vedas reveal. 'Ṛgvedic hymns to Surya contain many epithets which had a hand in influencing many of his traits in the post-Vedic age. In some he is described as 'the beautiful-winged celestial bird Garutmān' (divya suparṇa Garutmān), while in one verse (R.V., VII, 77, 3) he is described as 'a white brilliant steed brought by Uṣas' ; from such

descriptions originated the concept of Garuḍa, the mount of Visnu, and Tārkṣya, the horse-mount of the Sun-god himself. Nay, the idea of the god riding on a chariot drawn by four or seven horses so frequently found in post-Vedic texts and illustrated in early reliefs has already been well formulated in Ṛgvedic hymns; he is more often described there as 'moving on a car drawn by one, by several or by seven fleet and ruddy horses' (I.115, 3-4; VII, 60, 3; VII. 63, 2, etc.). The elaborate story current in the epics and the Purāṇas about Sūrya's marriage with Viśvakarmā's daughter Saṃjñā, her desertion of him after leaving with him her shadow (Chāyā) for her inability to bear his effulgence, Viśvakarmā's attempt to reduce this in order that his daughter might endure it, had its origin in the Vedic myth about the marriage of Saraṇyu, the daughter of Tvṣṭṛ, with Vivasvat, the Sun-god'—D.H.I. p. 430-31.

Saurism of the Post-vedic age:—Rise of Saurism might be synchronous with the rise of the Bhāgvata-cult in the Mahābhārata. The greater epic (II. 50, 16) describes him Deveśvara 'lord of gods', the germs of which were already sown in the Ṛgveda itself when it had proclaimed to the world : सूर्य आत्मा जगतस्तस्थुषश्च'. The sway and the supremacy, the Sun has always exercised and extended over, is evident from the very ancient Smārta-tradition of Sandhyopāsana, in which a prayer to the sun in Gāyatrīmantra forms a principal constituent. This prayer is symbolic of men's desire to attain unblemished wisdom, the strongest ship to cross the ocean of Saṃsāra. The Sun has been a favourite god of the repentent sinners who always prayed for their redress. The immortal poem of Mayūra, an eulogy to Sun in hundred stanzas and the prologue in the Mālti-Mādhava by his contemporary Bhavabhūti are some of the classical illustrations of Sūrya's supremacy and his cult of worship. If Viṣṇu could capitivate the kings, Sūrya his Vedic pioneer did not lag behind, as some of the ancient rulers of India were exclusive worshippers of the Sun God. Mahārāja Dharapaṭṭa, one of the Maitrāka rulers of Valabhi, and some of the Puṣyabhūti rulers of Thāneśvara like Rājyavardhana, Ādityavardhana and Prabhākarvardhana were 'Param-Aditya-bhaktas' the most devout worshippers of the Sun.

As many as six branches of the sectarian cult of Saurism are a proof of the popularity of this cult, an adherance to which in north and south India goes back fairly to an early age. The sun was regarded as the author of the world by the Sauras. The six sub-sects as hinted above of this great cult may be briefly mentioned.

Among the six classes of devotees of sun, all bearing a mark made by red sandal, wearing a garland of red flowers, and repeating the formula of eight

syllables, (i) some worship the orb of the sun who has just risen as, Brahmadeva, the creator ; (ii) others the sun on the meridian as Īśvara, the destroyer, who is also regarded as the originator; (iii) some regard the setting sun as Viṣṇu, the protector and conisder him as the cause of the creation and destruction also and as the highest entity worship him. (iv) There are some who resort to all the three suns as a triple form; (v) others observing the vow of regularly seeing the orb, adore the supreme soul as existing in it with golden whiskers and golden hair. One section of this class is devoted simply to the vow of the observation of the disc, and they see the orb, worship it in the 16 ways, dedicate all their action to the god, and do not eat without seeing the orb ; (vi) The devotees of the sixth class imprint the orb on their forehead, arms, bosoms with a heated iron piece and meditate on the god in their mind continuously.

Foreign influence on the Sun-worship in India:—The North has always been the strong-hold of the foreign influences right from the Aryan influx to the Mohammedan invasion, only the British could successfully penetrate even to the remotest of the South. Accordingly the Iranian cult of Sun-worship also affected the north. Hence the earlier mode of sun-worship as prevalent in India branched off into two main forms, the representative character of which is fully evident in the artistic remains. 'That its north Indian form was much reorientated. by the east Iranian mode of sun-worship is fully proved by many literary and archæological data. The story of Śamba's leprosy and his cure from this fell disease by his worship of the Sun-god according to the approved east-Iranian (Śākadvīpī) manner is elaborately narrated in many Purāṇas such as Bhaviṣya, Varāha, Śāmba, etc. Reference is also made in many of these texts to his having caused to be built a big temple of the god at Mūlasthānapura (modern Multan in the West Punjab) on the banks of the Chandrabhāgā. There was actually a big sun-temple at Multan, a graphic description of which and the image enshrined there is given by foreign travellers like Hiuen Tsang and Arab geographers like Al Edrisi, Abu Ishak al Ishtakhri and others. Some of the Purāṇas also refer to the installation of a sun-image known by the name of Śāmbāditya by Śāmba at Mathura. The close association of the east Iranian form of sun-worship with the reoriented cult of the god in Northern India is further emphasised in the Bṛhatsaṃhitā ; it is expressly laid down there (Ch. 59, V. 19) that it was Magas (the indianised form of the Magi, the sun-worshipping priests of Iran) who were entitled to install ceremonially the images of Sūrya in temples. Alberuni knew this fact for he has recorded that

the ancient Persian priests came to India and became known as Magas."
—D.H.I. p. 431.

This Iranian influence on the reoriented Sun-worship in India is fully born out by the representations of Sūrya in the Indian Sculpture particularly belonging to the North. It is the udīcyaveśa along with the wearing of a waist-girdle called viyanga (cf. Bṛ. Samhitā) or *Yaviyanga* (*avyanga*)—vide the V.D., which is the indianised form of Iranian Aiwiyaonghen the sacred waist-girdle of the Iranians. The extant Sūrya reliefs of the Kushan, Gupta and late Gupta periods illustrate this trait. Dr. Banerjea has made a good study of these icons and he significantly observes that several extant art motifs of the Gandhara region and especially those hailing from Mathura and belonging to the early centuries of the Christian era help us to trace the development of the new and reoriented Sūrya icons of the Gupta and post-Gupta pericds, the illustrations of which will be tabulated ahead.

Dvādaśādityas: Now before we proceed with the pratimālakṣaṇa of the Sun-image proper, let us briefly notice the twelve Ādityas and their pratimālakṣaṇas as collected from the representative texts—vide Pr. Laks. p. 245-46. Mention has already been made of their early references in literature which proves how ancient they are. Different accounts of their origin are given; but Rao says: 'The most commonly accepted meaning of their name is that they are all so-called because they are the sons of Aditi and in the Purāṇas, they are all evidently solar deities.' These twelve Ādityas are said to preside each a month of the year. Their names are given variously in various works; and a good many of them agree in naming them in order as *Dhātṛ*, *Mitra*, *Aryaman*. *Rudra*, *Varuṇa*, *Sūrya*, *Bhaga*, *Vivasvan*, *Pūṣan*, *Savitṛ*, *Tvaṣṭṛ* and *Viṣṇu*, the last one surpassing all in lustre. Some of these names like Mitra, Aryamam and Bhaga are illustrative of the identity between their Iranian counter-parts—*Mithra*, Airyama and Baga or Bagho of the Parsis.

In regard to the images of each of these twelve Ādityas in five principal texts—vide ibid., Sri Gopinath Rao on the authority of the Viśvakaram-śāstra (the last text quoted in the Pr. Laks. p. 246) has tabulated them in the following manner especially in regard to their hands and objects :

Dvādaśādityas

No.	*Name of the Ādityas.*	*Back Right Hand.*	*Back Left Hand.*	*Front L.H.*	*Front R.H.*
1	Dhātṛ	Lotus garland	Kamaṇḍalu	Lotus	Lotus
2	Mitra	Soma	Śūla	Do.	Do.
3	Aryaman	Cakra	Kaumodakī	Do.	Do.

No.	Name of the Ādityas.	Back Right Hand.	Back Left Hand.	Front L.H.	Front R.H.
4	Rudra	Akṣamālā	Cakra	Lotus	Lotus
5	Varuṇa	Cakra	Pāśa	Do.	Do.
6	Sūrya	Kamaṇḍalu	Akṣamālā	Do.	Do.
7	Bhaga	Śūla	Cakra	Do.	Do.
8	Vivasvan	,,	Garland	Do.	Do.
9	Pūṣan	Lotus	Lotus	Do.	Do.
10	Savitṛ	Gadā	Cakra	Do.	Do.
11	Tvaṣṭṛ	Sruk	Homaja-Kalikā(?)	Do.	Do.
12	Viṣṇu	Cakra	Lotus	Do.	Do.

On this Dr. Banerjea makes a significant observation correcting Rao of his oversight: "but in his table all of them are shown as four-armed. The text quoted by him, however, explicitly says that two of them, Pūṣan and Viṣṇu are to be shown as two-armed." As regards their illustrations, something would be said ahead as usual in the end.

Navagrahas : Sūrya is both an Āditya and also one of the Navagrahas. The other eight Graha are : Chandra, Bhauma (Maṅgala), Budha, Bṛhaspati, Śukra, Śani, Rāhu and Ketu. The following chart will give a succinct sculptural representation of all these Navagrahas as tabulated by Sri Rao in his E. H. I. (p. 322-3) on the authority of Rūpamaṇḍana :

Navagrahas:

Name of the diety.	Colour.	Weapons etc. Right Hand.	Left Hand.	Seat and Vehicle.	Remarks.
Sūrya	White	Padma	Padma	Caeriot with 7 horses	All the nine dieties should be adorned with kirīṭa and ratna-kuṇḍa-las.
Soma	,,	Kumuda	Kumud	,, ,, 10 ,,	
Bhauma	Red	Daṇḍa	Kamandalu	A goat	
Budha	Yellow	Hands in Yogamudrā		Sarpāsana	
Guru	,,	Akṣmāllā	Kamaṇḍalu	Hamsa	
Śukra	White	,,	,,	A frog	
Śani	Black	Daṇḍa	,,		
Rāhu	Smoky			A sacrificial pit (kuṇḍa)	
Ketu	,,	Arms folded as in the añjali attitude.		The lower portion of the body of Rāhu should be that of a snake.	

The worship of Navagrahas has been a universal feature in association with any sacred ceremony or any important ritual. The Yājña-valkya-Smṛti assigns to Navagraha-pūja, an important place, for the attainment of desires. Regarding their representation, it enjoins that the figures of these nine planets should be made of copper, crystal, red sandal (wood), gold (in the case of Budha and Bṛhaspati), silver, iron, lead and bell-metal respectively ; or these figures should be drawn on canvas in their respective colours or in maṇḍalas made of scented paste, the last being the lepyajā variety.

Surya-pratima-laksana—(i) *Northern tradition*:—From the persual of the texts—the Br. S., the V. D., the Agni., the M. P., and the A. P. and R. M, *i.e.* (i) to (iv) and (viii) and (ix)—vide Pr. Laks. p. 246–48, two types of the Sun-images emerge. In the first (cf. the V. D.) the Sun is seated on a lotus, has two hands holding lotuses, moving in a car drawn by seven horses ; and the second (cf. the Agni and the Matsya) also includes the charioteer, the legless Aruṇa who is driving the horses. Here the sun is attended by two male and two female figures. The two female figures are his queens—Niṣkubhā, also called Chāyā on his right and Rājñi also called Prabhā or Suvarcasā on his left. In the front of these females are the males—the one on the right is called Piṅgala or Kuṇḍī holding either sword or writing implements and the one on the left is called Daṇḍa holding a śula (staff). Here in the latter, the Sun-figure is also said to be weaeing an armour.

This last trait brings us to the description of the Sun-images as found in the Br. Samhitā and in another passage of the V. D.—vide ibid, conforming to the Iranian influence on north Indian images of the Sun as already pointed out before, and accordingly the Br. Saṃhitā would enjoin that 'the god should be dressed in the fashion of a Northerner, (his body) from the feet upto the breast being covered. He should wear a crown and hold two lotus flowers by their stalks. His face should be adorned with ear-rings, he should wear a long necklace and a viyaṅga ; ...his face should be covered with a cheek plate'. 'The Viṣṇudharmottara of a later date containing fuller details, says tha the god should have four arms ; he should be covered with a coat of mail and he should wear a Northerner's dress ; his waist girdle is known as yāvīyāṅga (avyaṅga); the staff-carrying Daṇḍi is to be shown on his left, and the pen and inkpot (here palm leaf) bearing Kuṇḍi on his right ; a lion standard is to be placed on Sūrya's right side, and his four sons, Revanta, Yama, and the two Manus, should stand by him. Other attendants of the diety according to this elaborate description are his four wives, Rājñī, (Ri-(Ni-) kṣubhā, Chāyā

and the goddess Suvarcasā ; the chariot drawn by seven horses should be driven by Aruṇa'.

Thus in the former we do not find any mentiou of the chariot, the horses and other attendants of the god, while in the latter there is an elaborate descriptions of the accessories and the main characteristic of both these descriptions is the avyanga-girdle and boots which emphasise the foreign origin of the type of image consequent upon the reoriented cult on the Iranian model.

(ii) *Southern tradition:*—Now as regards the pratimā-lakṣaṇas as found in Southern Śilpa-texts like the Amśumadbhedāgama—vide Rao's notice E.H.I., Vol. I pt. II p. 306-7: 'the figure of the Sun-god should be sculptured with two hands, each holding a lotus. The hands should be so held up as to cause the fists holding the lotuses reach the level of the shoulders. His head is to be surrounded by a halo (kāntimaṇḍala) and his person should be adorned with many ornaments ; on his head there should be a karaṇḍa-makuṭa and a garment worn by him should be red in colour. He should wear a pair of ruby ear-rings (kuṇḍalas) and over his chest there should lie a hāra (necklace). He should wear only one cloth and the body should be covered (with a coat) as in 'in Northern India.' The fabric of this coat should be so delicate in texture as to make portions of the body visible through it. There should also be a yajñopavīta on his person. The figure of Sūrya should be made to stand on a padma-pīṭha by itself or should be placed in a hexagonal chariot drawn by seven horses fully caparisoned. The chariot should have only one wheel and be shown to be driven by the lame Aruṇa. On the right side of Sūrya there seould stand Uṣā and on the left, Pratyuṣā. A second authority mentions four consorts to Sūrya ; namely, Rājñī, Suvarṇā, Suvarcasā and Chāyā, while a third says that one half, taken vertically, of the body of Sūrya should have the shape of a dark-complexioned woman, probably indicating the sun inspite of his being the god of light, is inseparably wedded to night and its darkness.'

'The Śilparatna states that on each side of Śurya there should be a dvārapālaka, named Maṇḍala and Piṅgala respectively.' Śilparatna chooses puṣparāga or ruby, of which the kirīṭa of Sūrya should be made.

Illustrations of the Sun images in consonance to the aforesaid introduction and the descriptions fall in as many as 5 types, earlier common types, early mixed types, (cf. the Iranian influence), medieval seated types, medieval standing ones and lastly their southern representations.

(i) *Earlier types*—again can be sub-divided in those of aniconic and iconic. The former used to be represented in symbols like a wheel, a round golden plate, a lotus flower etc. Dr. Banerjea has investigated into these earlier representations of the Sun—vide D.H.I. Chap. IV, and has illustrated it in the punch-marked and cast-coins (cf. the coins of Uddehika and the Pañcāla mitra chifs like Sūryamitra and Bhānumitra). As regards the latter *i.e.* Sūrya in human form it is represented in the ancient remains of Bodha Gaya, the Buddhist cave at Bhaja, composition of Sūrya carved on one face of the many-sided column found at Lala Bhagat and the Sūrya relief in the torus frieze of the small cave, Ananta-gumpha among the Khandagiri group of Jain cave shrines near Bhuvaneśvara Orissa, where the motif of representations is more or less identical and their affinity to each other is remarkable. The typical of them (cf. Bodha Gaya) may be described in the words of Dr. Banerjea—ibid p. 432. 'The god is seen riding on a one-wheeled (ekacakra) chariot drawn by four horses on a 'upright' of the old stone railing (prācīnaśilāprākāra) at Bodh Gaya. He is attended on either side by a female figure shooting an arrow, and they are the earliest reliefs standing for Uṣa and Pratyuṣa personifying the different aspects of 'dawn' driving away darkness ; the demons of darkness appear to be personified by one male bust on each side of the relief. The Ṛgvedic description of Sūrya as riding a chariot drawn by one, three, four or seven horses seems to have been the basis of such representation.'

Thus the earlier reliefs (as says Dr. Banerjea), of Sūrya hailing from different corners of India, Western, Northern and Eastern, seem to prove that the iconography of this motif was to a great extent the same everywhere in these widely distant regions and it was utilised by devotees irrespective of creed.

(ii) *Early types* typify the remodelled motif of the Sun images in Nothern India in a peculiar way due to the reorientation of the Sun-cult influenced by its Iranian form. These as already indicated, hail from the Gandhara region, especially from Mathura of the Gupta and post-Gupta periods. Apart from the Gandhara sites and Mathura Museum exhibits (see details in D.H.I. p. 434), the Sun-images of the early Gupta period as found in Sūrya relief at Niyamatpur and Kumarpur (Rajshahi Beagal) as well as Bhumara (Nagod Madhya Bharat) along with fine marble sculpture of Sūrya found at Rhair Khaneh (Afganistan) now in Kabul Museum and several others as noticed by Dr. Banerjea though take former model, are also representative of the developed innovations.

(iii & iv) *Medieval Surya reliefs* usually fall under two categories, one showing the god standing in the company of his attendants, the other showing him seated in padmāsana, the former outnumbering the latter. The former group is illustrated in an early medieval Sūrya image from Khiching in which besides the lotus-carrying two-armed central figure of Sūrya dressed in udīcyaveśa also keeps up the earlier tradition of his accessories like Daṇḍī, Piṅgala, Uṣā, Pryatuṣā, Aruṇa, and seven horses (shown in the relief). The latter are very often profusely ornamented (cf. Dacca History of Bengal for such elaborate Sūrya reliefs). This brings us to the fifth type, the Southern representations in which this is the prominent characteristic.

(v) Rao has made certain generalizations of the Southern types of Sūrya images comparing them with the Northern types and some of them may be enumerated here cf. D.H.I. p. 440—(f. n.):

"The South Indian Sūryas have their hands raised to the level of their shoulders, and the lotuses held by them are only half-blossomed ; their legs and feet are always left bare; the northern Indian images have generally their hands at the general level of the hips or the elbows, and are made to carry full-blown lotuses rising up to the level of their shoulders, and they wear boots : Aruṇa and the seven horses, almost invariably present in north Indian varieties of Sūrya, are very often absent in their south Indian counterparts, and the number of attendants in the latter is very small (Daṇḍi, Kuṇḍi or Piṅgalā, the arrow-shooting goodesses, the several consorts of the god, etc. are almost invariably absent, especially in the Tamil districts)."

One of the earliest extant Sūrya images of the South Indian variety satisfying the above generalizations belongs to the Parasurāmeśvara temple at Gudimallam (near Renigunta in North Arcot).

Dvadasadityas illustrated :—As regards the illustrations of the Dvādaśādityas it may be remarked that separate images of these are very rare ; 'they are usually shown carved on the sides and top of detached frames (most probably set up behind the image of the Sun-god) or on the prabhāvalī of the Sūrya-image. The architectural frame in the Junagadh Museum shows two-armed figures of Sūrya carrying lotuses in separate niches, three on either side and five on the top (eleven in all). Barring the central figure on the top, which is shown seated with Uṣā and Pratyuṣā on either side, all the other ten are shown standing and attended by other female companions. Four of the Navagrahas, probably Śukra and Śani and certainly Rāhu and Ketu, are also placed on the top. The eleven Ādityas together with the missing central figure of Sūrya would make up the requisite number."—D.H.I. p. 437.

Revanta :—Dr. Banerjea has also taken notice of another solar deity, Revanta, one of the sons of Sūrya whose worship in Eastern India seems to be of some significance (cf. 'Tīrthatattva' of Raghunandana). Purāṇas like the Kālikā and the Mārkaṇḍeya and the Viṣṇudharmottara along with the Bṛ amhitā describe him and Dr. Banerjea has pointed out a remarkable illustration—the Ghatnagar (Dinajpur) black basalt image (now in the collection of Rajshahi Museum). It may be pointed out that the images of Revanta are often mistaken for those of Kalki and Sri Brindavana Bhattacharya rightly remarks: It is remarkable however, that the former differs from the latter by the clear representation of attendants such as dogs, musicians etc.

Navagraha-illustrations: Dr. Banerjea observes that the extant Navagraha reliefs containing their separate and group representations often depict them in different manner. Stone slabs with the figures of these 'grahas' usually standing and rarely seated, were used as architectural pieces in medieval temples of different parts of India. This medieval convention did undoubtedly serve as prophylactic measure for the safety of the the temples. In Indian sculpture the three illustrations as noticed by the learned Doctor are a late 'Gupta fragmentary sandstone relief from Sarnath, (now exhibit No. 1536 in the Indian Museum) showing only four grahas which was eight-graha-composition—Ketu being a latter addition; the Kankandighi sculpture (now in Asutosh Museum, University of Calcutta) which, though a nine-figure comosition (having Gaṇeṣa in the beginning) is remarkable for the absence of Ketu and the twelve-spoked wheel—the Navagraha-cakra found in the ruins of Khiching where not only Ketu but also a central deity like Dhātā or Vidhātā also figure.

Iconology behind the Sun and Navagraha images: We are familiar with the earlier Viṣṇu as a solar deity in the Vedas. The later tradition reversed the position and Sūrya was reckoned as Visnuite image. Brindavan echoes this tradition when he says, 'Iconographically the representation of the sun resembles that of Vāsudeva in general appearance and in many details. It is noteworthy also that the Sun is one of the forms of Viṣṇu, and probably the image of Sūrya in his Rājasī mūrti [The *Anantaśāyī* and *Balarāma* (Śeṣa) mūrtis are his Tāmasī (full of Inertia, Sleep) and *Vāsudeva,* his Sāttvikī (full of intelligence) forms] or form of activity. The moving car, the military dress including the boots, the shooting rays, all indicate a great spiril of animation. I propose the following points of similarity between the images of Vāsudeva and Sūrya;

Sun:	Viṣṇu (Vāsudeva)
Prabhā	Sarvasvatī or Satyabhāmā
Chāyā	Lakṣmī or Rukmiṇī
Kuṇḍī	Brahmā
Daṇḍa	Īṣ
Four hands	Four hands
Lotus-seat	Lotus-seat

Another point to be noted is that the seven horses here represent physically the seven rays of the Sun "Vibgyor" (violet, etc). Aruṇa (literally meaning 'red colour'), the charioteer, represents the crimson morning rays of the Sun".—I. I. p. 17-18.

Similarly the development of Navagraha-images also presuppose an iconology resting with some of the principal gods of the pantheon who are supposed to preside over them as per the following tabulation of their affinity:

1.	Candra	from	Varuṇa	'जलप्रत्यधिदैवम्'
2.	Maṅgala	,,	Kārtikeya	'स्कन्दाधिदेवतं भौमम्'
3.	Budha	,,	Viṣṇu	'नारायणाधिदैवं च विष्णुप्रत्यधिदैवतम्'
4.	Bṛhaspati	,,	Brahmā	'ब्रह्माधिदैवम्'
5.	Śukra	,,	Śakra or Indra	'शक्राधिदैवतं ध्यायेत्'
6.	Śani	,,	Yama	'यमाधिदैवतम्'
7.	Rāhu	,,	Serpent	'सर्पप्रत्यधिदैवतम्'
8.	Ketu	,,	like Maṅgala	भौमवच्च तथा रूपं केतोः कार्यं विजानत

Brindavan, therefore, concludes, 'The attributes of water lilies etc. in the case of Candra as indicating his aquatic nature, those of Śakti etc, in the case of Maṅgalā indicating his war-like character, those of Viṣṇu, in the case of Budha signifying his nature of intelligence, the symbols of Akṣamālā, book etc , in the case of Bṛhaspati indicating his nature of penance and meditation, those of treasure, etc., in the case of Śukra indicating his kingly nature and those of staff, etc., in the case of Śani indicating his destructive nature, and so on, have a special reference to the iconic development attempted above"—I. I. p. 33.

Saura-āyatana—the Sun shrine: The Aparājita-pracchā—vide Pr. Laks. p. 251, enjoins the placing of Soma and other gods in the following manner: On the east there should be Soma; on the south-east, Bhāuma; on the south Bṛhaspati; on the south-west, Rāhu; on the west, Śukra; on the north-west, Ketu; on the north, Budha; and on the north-east Śani.

Saura-pratihāras or the guardians or the gate-keepers of the Sun-shrine as given in the Bhaviṣya-purāṇa in an esoteric manner may be

summarised thus: those at the first gate are called Dharma and Artha: at the second Garuḍa and Yama; at the third, Kubera and Vināyaka; and at the fourth Raivata and Ḍiṇḍi. Raivata or Revanta as we know, is a son of Sūrya, while Ḍiṇḍi is said to be Śiva.

Digpālas—Digpālas and Lokapālas are the same. They are eight in number corresponding to the eight quarters of the universe assigned to each of them for the guardianship. They are: Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera, and Īśāna. Sri G.N. Rao remarks: "It might be noticed that all these deities held prominent positions in the Vedic period, long before, Viṣṇu and Śiva of the modern Trinity, became supreme in Hindu Mythology; and the former are now obliged to be content with the more modest situation of the guardianship of the quarters of the universe. It, therefore, becomes necessary to trace the history of the degradation so to speak of these deities from the exaulted positions held by them during the Vedic times".

It may, however, be pointed out that this stereotyped number of eight is neither full nor uniform in far earlier texts like the Mahābhārata and the Manusmṛti, where they are also addressed as Lokapālas. In the former source (VIII. 45-31 f.) it appears their number was at first four—Agni, Yama and Bhagvat Soma (cf. the conspicuous absence of Kubera in it) and Hopkins correctly observes that the grouping of Agni, Yama, Varuṇa and Indra seems older than when Kubera is substituted for Agni, (cf. Rāmāyaṇa's enumeration of these).

Vedic—Barring Kubera and Īśāna who may be regarded as laukika devatās or folk-deities—vide Patañjali, the other six like Indra, Agni and Vāyu, etc. were all Vedic deities of considerable importance and eminent position. Agni, Indra and Vāyu constituted the Vedic Trinity in the Ṛgveda. In the later Vedic texts like Atharva-veda this omission of Īśāna and Kubera and substitution of Viṣṇu and Bṛhaspati is significant; it only enumerates six digpālas, the adhipatis—Agni, Indra, Varuṇa, Soma, Viṣṇu and Bṛhaspati. In the Kṛṣṇa Yajurveda (T. Samhitā V. 5-10) only six regents are mentioned, the names almost the same except here Viṣṇu is substituted by Yama. The Gobhila Gṛhyasūtra, however, furnishes a valuable background for the rise of later ten Digpālas as developed in Jain mythology. There it is laid down in connection with the building of a house that ten offerings are to be made to ten regents namely Indra (E), Vāyu, (S. E.), Yama (S.), Pitaras (S. W.), Varuṇa (W), Mahārāja (N.W.), Soma (N), Mahendra (N. E.), Vāsuki (downwards) and Brahmā (upwards in the sky).

Buddhist and Jain:—Regarding Buddhist tradition of the Dikpālas, Dr. Banerjea observes: 'In Buddhist mythology too we find a group of four divine beings associated with the principal quarters, and the

Sanskrit Buddhist texts give us a stereotyped list of four; they are Dhṛtarāṣṭra, the Gandharva king (east), Virūḍhaka, the king of the Kumbhāṇḍas (south), Virūpākṣa, the Nāga monarch (west) and Vaśiravaṇa, the Yakṣa king (north). They are the Catur-Mahārājas of some Buddhist texts, and Pāṇini seems to have had them in his mind when he referred to their bhaktas in one of his sutras (cf. supra, p. 85)'.

As regards the Jain tradition, a hint has already been made above. There are two traditions of Digambaras and Śvetāmbaras in Jainism and accordingly there are two corresponding traditions in ritual, mythology and iconography. While the former accept the stereotyped list of eight, the latter follow Gobhila Gṛhyasūtra's ten, incorporating Brahmā and Nāga to be lords of the upper and nether regions.

With this brief introduction, before their individual pratimālakṣaṇas and illustrations are noticed, let us tabulate them collectively as per the Aparājita-pracchā's description of them—vide Pr. Laks. p. 254(ii).

Dikpāla	*Vehicle*	*attributes in hands*	*quarter*
1. Indra	gaja	vara, vajra, aṅkuśa & kuṇḍī	E.
2. Agni	meṣa	,, śakti, mṛṇāla & kamaṇḍalu	S. E.
3. Yama	mahiṣa	lekhanī, pustaka, kukkuṭa and daṇḍa	S.
4. Nirṛti	vānara	khaḍga, kheṭaka, kartṛ & arimastaka	S.W.
5. Varuṇa	makara,	vara pāśa, kamala, & kamaṇḍula	W
6. Vāyu	mṛga	vara, dhvaja, patākā & kamaṇḍalu	N. W.
7. Kubera	gaja	gadā, nidhi, bījapūra & kamaṇḍalu	N.
8. Īśāna	vṛṣa	,, triśūla, nāgendra & bījapūraka	N. E

Indra: One of the supreme Vedic gods meaning kindler, born without a fellow and as one without a rival, weilder of Vajra, encompassing the sky and waters and reaching up to heaven, was the fixer of the earth and the luminaries and constituted the Vedic Trinity of Sūrya and Agni. This is a modest picture of his position in the Vedas. The question whether he had any cult of his own is not difficult to answer. He could not captivate the minds of the upper class people in the later times, but the artisans and workers did glorify him. There was a very old practice of adoring Indra on a particular day of a month and carry a procession in his honour. This is known as Śakradhvajotthāna—the raising of the banner of the lord Indra. The Samarāṅgaṇa echoes this tradition—vide its chapter on this hoary institution. The Śilppadigaram, a Tamil epic also describes this tradition. Another negative allusion to his worship comes from the life and deeds of Kṛṣṇa, who stopped his worship on earth. It was on this score that Indra had caused havoc in Gokula by sending down torrents of rain, and Kṛṣṇa had to lift

up the whole of the Govardhana mountain to save the people. In the Purāṇas he was the leader of the gods in churning the ocean and got white elephant Airāvata from it. In the Mahābhārata he is said to be the father of Arjuna. He, as we have seen, is also classed as one of the twelve Ādityas and now was relegated to this lot of being one of the Dikpālas. One important thing about him is his prominence in Buddhist and Jain religious lore and the subsequent association in their iconographic representations.

Avoiding details of the other texts quoted in Pr. Laks. p. 254-55, we may describe him in brief (cf. the S. S.). The accounts, as given in the Samarāṅgaṇa Sūtradhāra regarding these Digpālas, however, is very meagre. All the names are also not mentioned here. It describes (Ch. 77. 42-48) only Indra and Vaivasvata and Agni and the further text being corrupt, the other names are missing. In their places, sages like Dhanvantari and Bharadvāja and Prajāpatis like Dakṣa etc. are only hinted at. Now without going into details, the god of gods, Indra, mythologically is the lord of Heaven and his friend the lord of Hell, Yama, the son of Vivasvān Sūrya (Vaivasvat) should not be left out without some words on them incidently describing others as well. He is thousand-eyed, holding Vajra—the thunder-bolt, strong and poweaful. Dressed in forehead, a high didem (Kirīṭa) and catching the club in his next hand, he should be represennted in white garments with a long thread hanging from shoulder to the waist. A particular specification given by the text is remarkable for his conception. He should be shown in royal splendour with his Purohita, the prime minister. Indra, the god of kings, is an emblem of royalty, himself being the king of gods.

Illustrations: The earliest ones are to be found in Buddhist relief compositions of Gandhara and Mathura (cf. his basket-like head dress). Other notable illustrations may be cited from the stone reliefs in the Paharpur basement and Chidambaram stone. The latter is a fine south Indian example of the four-armed figure of Indra seated astride on the back of the elephant.

Agni—was also an important deity in the Vedas and with Indra and Sūrya, formed the triad of that period. He is accredited with triple existence, as fire on earth, as lightning in the atmosphere and as the sun in the sky. The Vedic description gives him two heads, four horns, three feet and seven arms. Later on he was identified with Rudra and Śiva and is, therefore, considered to be the father of Kārtikeya. The most detailed description of Agni from the iconogropher's point of view comes from the Viṣṇudharmottara—vide Pr. Laks. p. 256, in which he is bearded, four-armed, four-tusked,

three-eyed, riding a chariot with smoke standard drawn by four parrots and driven by the wind, having his consort Svāhā on his left lap, holding flames, trident, rosary in his hands. The Āgamas, on the other hand charactersise him as having four arms, three eyes, red jaṭās, with the front hands showing varada and abhaya, the back ones holding sruk and śakti. The Purāṇas like Agni and Matsya give Agni, a goat as his vehicle. The Agamas on the other hand provide him ram for his vehicle. His colour is described differently in different texts—red, molten gold, or yellow.

As regards his *illustrations* Rao has given two reproductions one from the Śiva temple at Kandiyur in Travancore and the other from Śiva temple at Chidambaram. It is almost similar to the first except that instead of the faces being those of goats as in the first figure, they are human in this case and a bull (not a ram as required by the Āgamas) is his vehicle

Yama.—is the son of Vivasvat and Saraṇyu, the daughter of Tvaṣṭṛ, with a twin sister named Yamī, whose incestuous offer of marriage was rightly resisted by Yama. He was the first man who died, reached the other world and showed the path to that world. Rao says that he is nowhere in that Vedic period represented as a punisher of sins. In the later days he is also known as Dharmarāja. He is said to be the father of Dharma, the eldest of the five Pāṇḍavas. He is very elaborately described in the V. D. in which "the four-armed god is seated on a buffalo with his consort Dhumrorṇā on his left lap, his right hands holding a staff and a sword and the left ones a trident with flames and a rosary, a furnace with flames issuing from it being shown on the top of the staff (it might thus stand for a khaṭvāṅga); Citragupta dressed as a Northerner (udīcyaveśa) holding a pen and a leaf in his hands on his right and the fierce looking Kāla (Time, the destroyer) holding a noose in his hand on his left, are his characteristic attendants reminding us of the companions of Sūrya, Kuṇḍī or Piṅgala and Daṇḍī. According to the S. S he is represented glowing with lustre akin to that of his father the Sun. He should wear gold-ornaments and be shown in yellow garments having a hallow like that of the moon. Sculpture No. 39 on the south basement wall of the Paharpur temple has been identified by Dikshit as Yama.

Nirṛti—the lord of the south-west, is a Vedic deity like Yama and Indra and he is regarded there as a god of evil which fact is kept in tact in the Purāṇic tradition in a bit modified form—vide the V. D's. description of Virūpākṣa and characterising Nirṛti as his wife—Kāla (Time) is Virūpākṣa and Mṛtyu (death) is Nirṛti. His illustra-

tions are very rare, one hailing from Ahobilam as reproduced by Rao is very interesting. Here this dikpāla is riding on the shoulders of a man. Another illustration as given by Dr. Banerjea is a relief in the collection of Rajshai Museum where too he is naravāhana. Rao has given another illustration from Chidambaram.

Varuṇa—is characterised by his famous noose (pāśa). As regards his vechicle, according to the B. S. it is a goose; according to the Agni, it is a crocodile, while the Matsya makes it a deer. The V. D. also includes the figures of Gangā and Yamunā on their respective mounts to be shown on the right and the left in the image of Varuṇa, himself riding a chariot drawn by seven swans, who stand for the seven seas, in accordance with his conception as the lord of Waters. A beautiful figure of Varuṇa which is a side-piece of the Rajarani temple at Bhuvaneśvara, may be illustrated here.

Vayu—should be a youthful person of powerful constitution, of black colour and possessing two or four arms. His eyes must be of red colour and his garments, white. He should have a wavy-curved brow and be adorned with all ornaments. In his right hand it is stated, there should be a dhvajā (banner) and in the left a daṇḍa. It might also mean that the right hand should be held in the paṭāka-hasta pose. Some authorities prescribe the aṅkuśa in the right hand of this deity. His hair should be dishevelled and he may be seated either on a simhāsana or on a deer; the latter is more often met with in sculpture as the vehicle of Vāyu. He should also appear to be in a haste to move very quickly. The Viṣṇudharmottara states that the colour both of the body and of the garment of Vāyu should be sky-blue and that he should carry in his hands the cakra and the dhvajā. Vāyu should have his mouth open. To his left should be seated his consort. Dr. Banerjea says that in early medieval temples of prominent cult-gods, Vāyu, shown as riding on a stag and holding a flag in his hand, occupies his allotted corner in the outer side of the structure.

Kubera—literally means a person with deformed body. The story of Kubera is differently told in the Rāmāyaṇa and the Varāhapurāṇa In the Buddhist and Jain literature and mythology the association of Kubera is a common feature. In the former accounts he is also the lord of Yakṣas (this is also the Hindu tradition) and is the husband of Hārītī. He has also the name of Vaiśravaṇa and Jambhāla. Kubera as a Vyantara-devatā has been fully noticed by the learned author of the D.H.I. (cf. Chapter IX). Kubera's conception goes back to the Atharva Veda. Patañjali's Mahābhāṣya also alludes to him many a time. As regards his pratimā-lakṣaṇa he is usually two-armed, holding a club or mace in one of his hands, accompanied by two nidhis—Śaṅkha

and Padma and has either a nara (not ordinary mortal man but some mythical anthropomorphic type) or a lamb for his mount. The V. D. describes him also as apīcyaveśa and kavacī with four hands carrying not only the weapons like shield and mace but also a jewel and a pot. His fangs and moustoche and his consort Ṛddhi seated on his left lap are other traits according to this text. According to the Āgamas (the Amśu) the two nidhis Śaṅkha and Padma are to be shown in the form of two personified spirits भूताकारं महोदरम् and therefore the Suprabheda is justified in describing Kubera with terrific features. The Śilparatna truely characterises him as a friend of Hara, riding a chariot drawn by men etc. and accompanied by aṣṭa nidhis and Guhyakas on all sides. The. R. M makes him ride on elephant also. This brings us to his representation in Indian sculpture, especially the Kubera and Hāritī compositions of the Hellenistic art of Gandhara where these traits are illustrated. In the medieval and later medieval representations—vide the famous temples, this pot-bellied god is shown sqeezing the neek of a mangoose vomitting jewels.

Īśāna—is the eighth Dikpāla. He is Śiva and the V. D. describes him as Gauriśvara who is no other than Śiva and as Dr. Banerjea rightly remarks that it is curious that this conjoint aspect of Śiva and Umā should stand for one of the Dikpālas.

The Aśvins: lastly a word on Aśvanīdevate may also be said here. It is curious to note that though the sculptures of these twin-gods are not found in extant monuments, they have found a place in the Pratimā-lakṣaṇa of the Samarāṅgaṇa. A number of Āgamas also contain the accounts of the figures of Aśvins.

The origin of these gods is not a matter of settled opinion as different versions found in different sources attribute different origins. Etymologically (cf. Nirukta of Yāska) they are so called because they pervade everywhere. Sri Rao says: "Who these gods were the commentators of the Vedas are not able to answer. Some say these were personifications of heaven and earth, others of day and night and yet others, of the sun and moon." One thing, however, is certain that they are regarded as physician-gods and are possessed of wonderful therapeutic power. The Paurāṇic accounts are also dissimilar. Among them, according to those of the Varāhapurāṇa, these gods were born of Sūrya and Saṃjñā as a Stallion and Chāyā respectively.

Now as regards the details of their figures, it is enjoined by the text (Samarāṅgaṇa Sūtradhāra) that both should match each other. They should be shown wearing garlands of white flowers and be dressed in gold ornaments.

CHAPTER VII

OTHER MISCELLANEOUS IMAGES

YAKSA-VIDYĀDHARA-VASU-MARUDAGANA-PITṚGANA MUNIGANA (ṚSIS) AND BHAKTAS ETC.

It may be noted that almost all these are described by Rao under a general head 'Demi-gods'. I would however prefer to 'Demi-gods and Demons'. Accordingly in continuation with gods, the demi-gods and demons must also be taken into consideration. Among the Demi-gods, Sri Rao (E. H. I. p. 549) includes :—

1. Vasus
2. Nāgadeva and Nāgas
3. Sādhyās
4. Asuras
5. Apsarasas
6. Piśācas
7. Vetālas
8. Pitṛs
9. Ṛṣis and Munis
10. Gandharvas and
11. Marudgaṇas.

But Nos. 4,6 and 7 should, in my opinion, be treated not as demi-gods but demons. Mythological and historical accounts both corroborate their antagonism to the gods and, therefore, anti-devas can not be the minor forms of the devas. These demi-gods, the Yakṣas and Kinnaras and Apsarasas have furnished very fascinating motifs to sculpture and more particularly to painting in India from very remote times. No ancient monuments, whether they are cave-temples like those of Ajanta or devotional temples like ancient and medieval temples, scattered throughout the length and breadth of this country are without the figures of these celestial beings, the most pleasant companions of gods. The exhibition of this tendency on the part of the Indian artist is superb. The Samarāṅgaṇa Sūtradhāra has devoted a good deal of description to demi-gods and their antis—the demons.

Though the descriptions of these demi-gods and demons as found in the text are not very copious, the special contribution of this text is the prescription of their relative size in sculptures and paintings. It lays down the following sizes in descending order:

Dānavas	Gandharvas
Daityas	Pannagas or Nāgas
Yakṣas	Rākṣasas,

N. B. (i) As regards the Vidyādharas, they should be smaller than Yakṣas.

(ii) The Bhūta-gaṇas, however, should be shown superior to Piśācas (or Rākṣasas) in every respect—fatter and more cruel.

As regards their dresses, ornaments and other emblems, the text lays down that Piśācas and Bhūtas should be represented rohita (of red colour) ugly and red-eyed. They should be shown in a variety of forms in unmatched dresses and ornaments, serpents hanging over their heads, and of terrible appearances. They should be represented dwarfish in size with a good number of weapons. A further direction is that they should be shown wearing sacred threads and with their armours and śāṭikās on. Another rule is that they should be given a didem (kirīṭa) on their heads. In the last it lays down a general recommendation that a skilled sculptor or painter should bestow the dress, the ornaments, the emblems, the weapons, etc., according to the particular conception in which they are held in the sculptures (S. S. 77. 61–62).

Yakṣas: With this general introduction from the iconographer's standpoint to these demi-gods and demons there is still a good deal of scope for their individual delineations. Before we do so by taking them one by one, we have to say something first on Yakṣas, an important class of demi-gods or what the Jains would call them, the Vyantara-devatās. This omission in the above list has to be accounted for.

It is really strange that in early sculpture, the Yakṣas are the most prominent and conspicuous figures. Their exuberance in Indian art is indicative of their popularity among the people. Like Dikpālas they form an integral element in all the three branches of Indian Iconogrāphy—Brāhmaṇa, Baudha and Jaina. All the ancient Buddhist sites and Hindu temple-sites are fully represented with their pictures. With this predominance of Yakṣa-sculpture in monuments, their insignificance in the manuals is a bit disturbing. This is what Dr. Banerjea also laments: 'It is a fact however that iconographic texts systematised at a comparatively late date seldom contain any explicit description of the Yakṣa images. T. A. G. Rao has collected several texts descriptive of such iconographic types as Vasus, Nāgas (Naga-deva), Sādhyās, Asuras, Apsarasas, Piśācas, Vetālas etc, from various sources, but no mention of the Yakṣa type is made by him (op. cit Vol. II Appendix B, Pratimālakṣaṇāni, pp. 271-79,'.

There are however two texts, the Mānasāra—vide Pr.Laks. p. 262 and Hemādri's Caturvarga-cintāmaṇi which do describe them howsoever in an insignificant manner. But before we take up their icono-

graphy, it is required to account for this conspicuous absence. Yakṣas according to our early tradition going back to the age of Atharvaveda were 'Itarajanāh' or 'Puṇyajanāh'. Dr. Banerjea observes that 'the association of the Yakṣas and their king Kubera with riches (he is also called Dhanapati, Nidhipati) and one of their principal appelations, Guhyakas, mainly indicative of concealment may also be traced to the Atharvavdea.' References in post-Vedic literature (cf. Patañjali's Mahābhāṣya etc.) and the early Buddhist and Jain literature to Yakṣas simply abound. All these copious references may be purviewed in Dr. Coomaraswamy's work 'Yakṣas'. The Mahābhārata alludes to their shrines as well. In all these sources, Yakṣas are nothing better than the folk-deities. Naturally with the rise of the institutions of worship of the gods and goddesses, prominance and recognition could be afforded only to those whose glorification was sublime, acts marvellous, deeds lofty, iconology edifying and who belonged to the higher strata of their own. That is why they are neglected in the iconographical texts, their main aim being the description of cult-deities. The Yakṣas were not cult-deities in the sense we could give them this honour. They were folk-deities, worshipped, adorned and admired by the primitive dwellers of the land and in the aristocratic Bhakti-cults of the Aryans, they could not have been better placed. Jainism and Buddhism, the two religious upsurges of India, rose on the backing of the common, unsophisticated people and therefore the glorification of Yakṣas in their religious lore and iconography was a natural corrolary.

Now coming to their Pratimā-lakṣaṇa—vide ibid, according to the Mānasāra they assume a purely human appearance and are adorned with the crown by the name of Karaṇḍa. They are also stated here as chowry-bearers of other gods which fact is fully represented in Buddhist and Jain iconographical representations. They possess dark, blue and yellow complexions and benevolent disposition. According to Hemādri on the other hand, (who bases the characterisation of the Yakṣas on the basis of the Mayasaṃgraha), the Yakṣas should be made tundila—pot-bellied, two-armed, holding nidhis in their hands (cf. their historical association with Kubera, the Lord of riches and the treasurer of gods or the God Śiva) and be shown fierce (due to) drunkenness, their lord Vaiśravaṇa should hold a club in his hand.' It is very interesting that Hemādri also mentions in this connection, the names of Yakṣas as Siddhārtha, Maṇibhadra etc. etc. along with their king Dhanādhipa Kubera. The 'tundila' aspect of the representation of Yakṣas is fully borne out by their abundant illustrations

in Indian sculpture. Another aspects in which the Mānasāra's prescriptions apply are the headgear and the consequent embelishment of other parts of the body and they are also profusely illustrated. There is yet another trait of Yakṣa-representation in Indian sculpture, the association of trees which is also significant from the standpoint of primitive culture in which tree-worship was in great vogue and later on this primitive trait was not only associated with Yakṣas and their worship but also got transformed into the tradition of Sthala- Vṛkṣas, as associated with many higher cult-deities like Śiva or Viṣṇu. As regards their illustration, they are too numerous to be done justice here. This is Dr. Banerjea's speciality and I do not want to encroach upon the learned Doctor's domain. The reader is referred to read D.H.I. Chapter IX.

Vidyādharas, Gandharvas and Apsarasas—will go together. According to the Mānasāra—ibid, and like Yakṣas, Vidyādharas also assume a purely human appearance and are adorned with Karaṇḍa and their colour is stated to be dark, red and yellow. They are a kind of fairies possessed of magical powers. There is yet another trait, left out so far and filled up by this very text and the V. D., as associated with the Vidyādharas. It is the flying mode The former—vide Pr. Laks. p. 262 'पुरतः पृष्ठपादौ च' etc. three lines—gives here this flying posture and Dr. Banerjea's commentary on the first line is worth reproducing: 'The first line most probably describes the flying pose in a very characteristic way ; it means 'with plough-share like legs (shown) in front of the back'. This appears to be a very significant mode of describing the flying posture which is depicted in the late Gupta and medieaval reliefs by the legs flexed backwards near the knees, the feet resembling the handle of the plough, and the knees, the metal ploughshare itself.' As regards the latter text i.e., the V. D. the flying couples of the Vidyādharas are made to carry swords in their hands:

रुद्रप्रमाणाः कर्तव्यास्तथा विद्याधराः नृप ।
सपत्नीकाश्च ते कार्या माल्यालङ्कारधारिणः ॥
खड्गहस्ताश्च ते कार्या गगने वाथवा भुवि ।

It may be remarked here that these with flying mode as is usually adopted in the representation of the garland-bearing and flower-throwing attendants or accessories of the principal cult-deity as illustrated in the early Buddhist monuments of Bharhut, Sanchi, Amaravati etc. and the Jain caves of Udaigiri and Khandagiri, near Bhuvaneśwara in Orissa, are usually divided into two main groups : the first are hybrid in appearance (their upper half bearing human with wings attached to the shoulders, their lower one bearing bird-like), while the second are

entirely human even without the appendage of wings. According to iconographic terminology says Dr. Banerjea, 'The former are the Gandharvas, the latter being Vidyādharas'.

This classification is based on a wrong interpretation of the Mānasāra text by the learned author cf. his D.H.I. p. 351-52. The last four lines in the Mālinī metre—vide Pr. Laks. p. 262 under 'यक्षविद्याधराः' are really the description of the Kinnaras and not of Gandharvas as Dr. Banerjea understands. Further, contrary to the learned Doctor's observation (cf. 'But the Mānasāra does not seem to distinguish between the two'—p. 352.) both these do differ—the Gandharvas are like Yakṣas and Vidyādharas take entirely human appearance while the Kinnaras are characterised by the hybridity as just pointed out and so they are surely distinguished by the Mānasāra. Here Dr. Acharya, the autnority on the Mānasāra also agrees with me—vide 'Hindu Architecture in India and abroad'—p. 148. 'The description of the Kinnaras is contained in a Mālinī stanza at the end of this Chapter.' (After Yakṣas, Vidyādharas and Gandharvas are described—writer.) 'The legs are like those of an animal, the upper part of the body is that of a man, the face is like that of Garuḍa (the bird of Viṣṇu), and the arms are provided with wings. He is adorned with a diadem and red lotus, has the beautiful hue of a flower, and holds a lute (Vīṇā). These are the characteristic features of the Kinnaras'. It may be noticed that the body of the Kinnara as a combination of the bodies of a man, an animal and a bird rightly gives the idea of hybridity as associated with above mentioned sculptures of the renowned sites. The association of Vīṇas and other musical instruments perhaps gave the impression to many a scholar to class them Gandharvas. This contention of mine is also supported by the description of Gandharvas as given in Mayasaṃgraha quoted by Dr. Banerjea himself—ibid p.352, and the learned Docotor rightly says 'The Mayasaṃgraha does not at all refer to the hybrid form of the Gandharvas (Kinnaras are not described here), but gives a general idea about them in this way : 'The Gandharva, handsome in apperance, should be made as conferring boon on his devotees, wearing a crown and ear-ornaments, holding a club, and engaged in playing on a lyer.' Thus the general description of Yakṣas, Vidyādharas according to this text is applicable to Gandharvas also who are celestial choirs and celebrated as musicians —vide The Mānasāra which says :

'देवस्यानुचरा यक्षा विद्याधराश्च भारगाः ।
गीतवीणाविधानैश्च गन्धर्वाश्चेति कथ्यते ॥

Yakṣas are attendants of the devas which fact is an important

corroboration in the monuments, but what is the implication of Vidyādharas as weight-lifters or load-bearers? The association of music—vocal and instrumental (Viṇā stands for the latter) with the Gandharvas is also borne out fact.

Further Rao Gopinath also has something to add and he observes on Gandharvas: 'In the Atharvaveda they are said to be a class of gods, hairy, like monkeys or dogs; they assume at will handsome appearances to seduce the females of this earth. Therefore they are invoked so that they may not indulge in this sort of wrong act but live with their own wives. The Gandharvas are believed to be deities who know the secrets of the divine truths and reveal them to the world. As we have already seen they are included in the class of Pañchajanas and Sāyaṇa links them with Apsarasas: according to him they are the males of a class of divine beings whose females were the Apsarasas. In the Atharvaṇa Veda, the Gandharvas are said to be 6333 in number.'

Gandharvas again represent the modern free lovers and one of the eight system of marriage is the Gandharva system, where the alliance is not a religious sacrament, but a sort of contract which lasts till both the parties agree. Now as regards the Apsarasas they are so called because they are said to have sprung from the waters when the ocean was churned for obtaining ambrotia (amṛta). They are believed to be celestial nymphs with no one as their particular husbands and that they were courting human heroes as they ascended the heaven. The apsarasas are said to be seven in number and the names of the most important of these are given as Rambhā, Vipulā, Urvaśī and Tilottamā.

In sculpturing the images of the Apsarasas they should be represented as having slender waists, large gluteals and well developed busts. They should all look very pretty with a smiling countenance and adorned with all ornaments and draped in silk garments. They must be standing erect (samabhaṅga) on bhadra-pīthas. Thus these two divine beings called Gandharvas and Apsarasas go together whose king is Citraratha who is invarilbly mentioned so in both the epics.

As regards their illustration something has already been said above. More should be seen in Dr. Banerjea's work, the D. H. I.

Nagas—(i) History: After these four celestials are taken into accounts, let us now turn towards the netherlands where Nāgas and Nāginīs are believed to have been residing. The exuberance of Nāgas and Nāginīs in Indian art is a proof of the wide prevalence of the

snake-cult in India. The practice of adoration of the serpent is very primitive in India and it has some Vedic association also (cf. Ṛgvedic Ahirbndhuya). In the later Vedas especially in the Atharva, various snake-gods are mentioned and they are mentioned in association with Gandharvas, Apsarasas, and the Puṇyajanāh, the Yakṣas etc.—(VIII. 8. 15). Their names like Tiraścirāja are also mentioned. Epic Tārkṣya and Dhṛtaraṣṭra (the Nāgarāja of later Brahmanical and Buddhist texts) are also mentioned. In Gṛhyasūtras 'Sarpabali' is one of the many house-hold rites and its performance as an annual rite—prolonged for no less a period than the four months of the rains, is reminiscent of the popular Nāga-worhsip in many parts of India and Dr Banerjea observes: 'The custom of worshipping the Aṣṭanāgas (Vāsuki, Takṣaka, Śeṣa, Ananta and others) and the snake-goddess Manasā during the rains and especially on the Nāga-pañcamī day (usually falling in the month of Śrāvāṇa) even now current in Bengal seems to be the popular counter-part of the Sarpabali of the Gṛhyasūtras.'

As hinted before that the references in the early Buddhist and Jain religious texts also support the wide prevalence of the Nāga-cult. In Cullabagga (V. 6) four tribes of serpent-kings are mentioned. Various Nāga-chiefs like Muca (i) linda, Kāliya etc. are said to have paid respects to the Buddha on different occasions and many early reliefs illustrate these themes. The Nāgas are believed to have been born on the Pañcamī tithi of the bright half of the Śrāvaṇa and the whole of India offers Pūjā to the Nāgas on the day—the Nāgpañcamī. In the Mahābhārata and the Varāhapurāṇa, different accounts of their origin are given along with an account of Kṛṣṇa's encounter with Nāga Kāliya of the Mathura region and the victory over and severe chastisement of the serpent-chief, the inner significance (as pointed out by Dr. Banerjea) of the whole story being the suppression of the primitive Nāga-cult by the newer and more generally accepted Kṛṣṇa-cult of the Mathura region. As regards their association with the Buddhist fold Rao says, 'In historical times, portions of India were inhabited by a race of men who went by the name of the Nāgas and they are said to have formed the majority of persons who joined the newly started Buddhist religion.' It was why a candidate for admission to the Buddhist order was often asked whether he was a Nāga or not (Crunwedel 'Buddhist Art' p. 44). It may be (obserbes Dr. Banerjea p. 347) presumed that the question was put to ascertain whether the particular person was primarily an adherent of the Nāga cult or not.' Incidentally an important reference to Nāgas (so far not

pointed out by these savants) is their craftsmanship in the art of Architecture and Sculpture (cf. 'Nāga style of Indian architecture' in the writer's 'Hindu Prāsāda' p.95 and Hindu Science of Architecture Vol. I Section Temple-architecture—the Origin etc.).

(ii) Iconography: There are as many as six sources from where we can reconstruct the iconography of the Nāgas. In the Mayasaṃgraha Pr. Laks. p. 263-64, where after describing the characteristic colours and other peculiarities of the famous Nāgas like Takṣaka, Karkoṭaka Padma, Mahāpadma, Śaṅkhapāla and Kulika, the text gives some of the common traits of the iconographic type like two tongues and arms, seven hoods with jewels on their heads holding rosary of beads in their hands and endowed with curling tails. Their wives and children are said to bear either one or three hoods.

In the Aṃśumadbhedāgama—ibid, the description seems to apply to Nāgadeva and not Nāgas in general. The image of this deity is endowed with three eyes, four arms, beautiful countenance, red colour karaṇḍa-mukaṭa, padmapītha seat, abhaya and varada poses, a five-headed cobra over the head of Nāgrāja—all these attributes simply portray him a deity rather provide for us to determine the iconography of the Nāga type as is illustrated in Indian sculptures. Similar is the case with the description as given in the V. D. (Book. III ch. 65 verses 3-8) where Nāga Ananta, an incarnation of the Lord Viṣṇu (cf. Saṅkarṣaṇa or Balarāma) is in the mind of Purāṇakāra,—vide the following traits: four-armed, endowed with many hoods, with the beautiful earth goddess standing on the central hood; in the right hands of the god are to be placed a lotus and a pestle, while his left hands should hold a ploughshare and a conch-shell—these attributes on the hands supports the above mentioned remark.

The last lakṣaṇa from the Śilpratna ibid p. 264 (iii) however helps us to a great extent to determine the textual iconography of the Nāgas as we find them represented in the art. Here 'the Nāgas are human in shape from the nevel upwards, their lower part being serpentine in form; they have encircling hoods on their heads; the hoods may be one, three, five, seven or nine; they should have two tounges and should hold a sword or shiled in their (two) hands.'

Of the two earliest figures of the Nāgarāja found in the Bharhut railings, that of Elāpatra on the Prasenjit pillar satisfies the description of Ananta (see details in Banerjea's). These as well as similar other figures in the early Buddhist art of Central India, Gandhara and Amaravati represent Nāgas in a peculiar way making obesience to the Lord (the Buddha) and as if hiding their hybridity. This is the Buddhist

way of representing them. But the Nāga-images found in the Mathura region as well as that of Dadhikarṇa Nāga in Lucknow Museum and one hailing from Chargaon are real cult-objects and belong to the early Christian era, in the last of which the duel nature of Nāgadeva (i.e where the seven hoods are 'part of a complete serpent whose coils are plainly visible both at the front and the back of the sculpture') is characteristic again of the modified representation of Baladeva cf. the implication in the V. D's lakṣaṇa of Nāgarāja Ananta. Further—vide a general observation of Dr. Banerjea—"Most of the Nāga and Nāginī figures of the Gupta and later periods are shown in the role of accessories to the higher cult-gods, especially Viṣṇu. Their hybrid iconographic type is retained; but when the figures of Ādi, Śeṣa or Ananta Nāga are shown as so many seats or couches of Viṣṇu seated or lying down, they are usually represented their original form of huge polycephalous snakes with many coils. Śeṣa Nāga or his consort in the Varāha reliefs are shown, however, according to the conventional hybrid form, their upper part being human and lower serpentine. But shown singly, the Nāga appears as a human being with snake hoods attached behind his head.' This motif is beautifully represented in khiching.

Vasus—are another class of demi-gods, who form an important composition of 33 gods in the Ṛgveda—8 Vasus, 11 Rudras, 12 Ādityas and Heaven and Earth. Their origin is discussed at length in the Śrī Bhāgavata 'that in the sixth Manvantara, Dakṣa had by his wife Asikni sixty daughters. He married them to Prajāpatis. Dharma obtained ten daughters of Dakṣa, of whom one, Vasu begot the eight Vasus'.

The names of eight Vasus along with their characteristic attributes of hands may be seen in the following tabulation (reproduced from Rāo's). 'The general features of the images of the Vasus are that they should have each two arms, two eyes, and be of red colour; they should be clad in yellow garments and be adorned with karaṇḍa-makuṭas. They should have side tusks, terrific look, sinuous brows and fine hair. As in the case of all other images these should also be adorned with all ornaments. They may either be seated or standing and should be carrying in their hands the khaḍga and the kheṭaka respectively. The Suprabhedāgama among the Śaivāgamas, and the Viśvakarma-śāstra agree in stating that the colour of the Vasus is golden yellow and the latter prescribes beautifully embroidered red garments for the images of these demi-gods. The Viśvakarma-śāstra gives detailed descriptions of each one of the Vasus. According to this authority the images of the Vasus ought to possess four arms. In the following

table are given the various articles carried in their hands by eight Vasus:'

Vasus Name	*Right Hand Front*	*Right Hand Back*	*Left Hand Front*	*Left Hand Back*
1. Dhara	Padma	Akṣamālā	Hala	Śakti
2. Dhruva	Kamalākṣamālā	Cakra	Kamaṇḍalu	,,
3. Soma	Padma	A rosary of pearls	Aṅkuśa	,,
4. Āpa	Hala	Śakti	,,	,,
5. Anila	Ankuśa	Akṣamālā	Śakti	Upavita
6. Anala	Akṣamālā	Sruva	Kapāla	Śakti
7. Pratyuṣa	Khadga	Aṅkuśa	Kheṭaka	,,
8. Prabhāsa	Daṇḍa	Kapāla	Aṅkuśa	,,

N. B. Notice the fact that the back left hand has uniformly the Śakti, which has been made the inseparable concomitant of the Vasus.

Asuras: 'The Asuras and Rākṣasas are very old demi-gods. They are often mentioned in the Vedic period. The Nirukta says that the word Asura implies a cloud that sprinkles water. The dark mass of cloud was evidently personified into a wicked being which required to be chastened by Indra to pour down rain. The Asuras are included in the Pañcajana which, according to the Nirukta was composed of the Gandharvas, the Pitṛs, the Devas, the Asuras and the Rākṣasas; but Sāyaṇa enumerates them as the gods, men, serpents, Gandharvas including the Apsarasas and the Pitṛs. From the Taittiriyasaṃhitā we learn that the earth once belonged to the asuras and the gods had only a very small place on it. The gods asked the asuras for more upon which the asuras desired to know how much of the land they would require. The Devas replied "as much as this she-jackal can go round in three steps". The asuras cons·nted to grant this request of the Devas and Indra as umed for the occasion the form of a she-jackal and stepped round the whole of the earth in three strides'. There is a very interesting account in the Śatapatha how gods became distinguished from and superior to asuras (see Rao's).

Pisacas, Vetalas and Bhutas etc.—are already taken notice of, cf. introduction to his chapter.

Marut-ganas:—'In the vedic period the Maruts are said variously to be the children of the earth under the name of Priśni and Rudra and as children of the ocean: they are said to behave like sons to Indra. Rudra and Priśni are said to have begotten these in their assumed forms of a bull and a cow. Generally they were very friendly to Indra and with their help strengthened him against Vṛtrāsura. Only in a very few

instances they are described as having abandoned Indra and left him to kill Vṛitra single-handed. The Maruts are the gods of the tempest and as such are sometimes included in the thirty three gods and sometimes counted as outside this number ; in some places they are said to be thrice sixty and in others as only twenty-seven in number. They were the favourite deities of some ṛṣis who have sung high praises about them. In these they are extolled as having spears resting upon their shoulders wearing anklets, golden ornaments and helmets, seated upon resplendent cars drawn by spotted dear and carrying light in their hands ; they are ever engaged in gathering rain clouds and compelling them to discharge their contents. Divested of the poetic element and viewed in the ordinary sense, the Maruts are gusts of wind personified ; they are as fleet as deer and are really ever busy in gathering rain-clouds and helping Indra, the god of the atmosphere'.

'The Amśumadbhedāgama contains a description of the images of these Maruts. They should all be of handsome looks, dark in complexion, and possessing two arms, and standing upon padmapīṭhas. They should be draped in white silk garments, adorned with all ornaments and flowers and should have luxuriantly growing hair on their heads'.

Sadhyas:—'According to the Nirkuta the word Sādhya means a ray of light. The gods who abide in the sky and absorb water and other liquids are said to be the Sādhyas. They are said to be adorable even by the gods. The Sādhyās are twelve in number and are named, according to the Agnipurāṇa, Māna, Manta, Prāṇa, Nara, Apāna, Vīryavān, Vinirbhaya, Naya, Daṃśa, Nārāyaṇa, Vṛṣa and Prabhi. These are said to be the sons of Dharma and were great souls (mahātmās). The images of Sādhyas should be represented as seated upon Padmāsanas and as carrying in their hands the akṣahmālā and the kamaṇḍalu.'

Pitrs:—'Hiraṇyagarbha Manu had Mārīchi and other sons; the sons of these latter are know as the Pitṛs or Pitṛ-gaṇas. Mention is made of seven such gaṇas and they are as follows:

(a) Virāṭ's sons were the Pitṛs of the Sādhyas and were called the Somasad.
(b) Marīchi's sons, those of the Devatās and were called the Agniṣvātta.
(c) Atri's sons, those of the Daityas, Dānavas, Yakṣas, Gandharvas, Uragas and the Rākshasas and were called the Barhiṣad.
(d) Kavi's (Śukrāchārya's) sons those, of the Bhrāhmaṇas and were called the Somapa.

(e) Aṅgiras' sons, those of Kṣatriyas and were called the Havirbhuja.
(f) Pulastya's sons, those of the Vaiśyas and were called the Ājyapa, and
(g) Vaśiṣṭha's sons, those of the Śūdras and were called the Sukalins'.

In giving the description of the Pitṛs, the āgamas state that they are three in number and that they must be seated either on the same wooden seat or on a bhadra-pīṭha; the three pitṛs are the father, the grandfather and the great grandfather. These must be sculptured as old but good looking and strong people of yellow colour, draped in yellow garments and wearing each an yajñopavīta. On their head must be the keśabandha and they should be adorned with all ornaments: their body should be smeared with ashes (bhasma). They should have nice teeth and have with them a walking stick and an umbrella. The pitṛs should have only two arms of which the left one should be kept stretched out on the knee of the bent left leg; the right hand should be held in sūci-hasta pose. The Viṣṇudharmottara states that the pitṛs should be seated upon kuśāsana (mat made of kuśa or on spread out kuśa grass) and that they should carry the piṇḍapātra or the vessel to receive the rice-balls offered to them by their living descendants.'

Rsis and Munis: 'The word ṛṣi, according to the Nirukta, means the rays of the sun and these are said to be seven in number. By an extension of meaning the term came to be applied to the ṛṣis, the seers; just as the sun's rays spread everywhere and disclose the existence of all things, the seers or the ṛṣis are able to perceive everything. Again, the Śatapatha Brāhmaṇa considers the ṛṣis as breaths and derives the word ṛṣi thus: "In as much as before all this universe, they, desiring the universe, were worn out (arṣan) with toil and austerity therefore they are ṛṣis". Later on, the riṣis were regarded as those who had reached the other end (pāragas) of jñāna and saṃsāra. The origin of the ṛṣis according to the Nirukta is as follows:—Brahmā took some dirt from his body and sacrificed it to the fire. From the flames there emanated the ṛṣi Bhṛgu (fried in the fire). After the fire subsided, another ṛṣi arose from the live charcoal (aṅgāra) and was therefore called Āṅgiras. A third ṛṣi was predicted to be born after the two former ones from the same fire and was called Atri; the name Atri is also capable of meaning not-three and hence that the number of ṛṣis was not going to stop with three and that some more were to be born from the kuṇḍa (fire-pit). When the agni was removed and the kuṇḍa dug

out a ṛṣi came into existence from the place where the kuṇḍa stood. He was know as Vaikhānasa. The Brahmāṇḍapurāṇa gives a slightly different account of the birth of the ṛṣis. Marīci was born first; at the the time of the yāga was born Kratu. A third came into existence saying aham tṛtīyah, I am the third, and was hence known as Atri. Then again a fourth with thick hair was born and was called Pulastya; a fifth with fllowing hair and called Pulaha was next born. From the heap of coins and other dakṣiṇas (presents) placed in the yāga-śālā (sacrificial ground) was born another ṛṣi and he was called Vaśiṣṭha. All these were the mind-begotten sons of Brahmā and it is from these all other beings including the Pitṛs were generated'.

'The ṛṣis are grouped into seven classes. Vyāsa and others are called the Maharṣis; Bhela and others, the Paramarṣis; Kaṇva and others, the Devarṣis; Vaśiṣṭha and others, the Brahmarṣis; Suśruta and others, the Śrutarṣis; Ṛtuparṇa and others, the Rājarṣis Jaimini and others, the Kāṇḍarṣis'.

The names of the seven ṛṣis differ from Manvantara to manvantara.

'The āgamas give the names of the seven ṛṣis differently; thus, the Aṃśumadbhedāgama has Manu, Agastya, Vaśiṣṭha, Gautama, Aṅgiras, Viśvāmitra and Bharadvāja; whereas the Suprabhedāgama enumerates them as Bhṛgu, Vaśiṣṭha, Pulastya, Pulaha, Kratu, Kaśyapa, Kauśika and Angiras; and the Pūrvakaraṇāgama, Agastya, Pulastya, Viśvāmitra, Parāśara, Jamadagni, Vālmīki and Sanatkumara. We have perhaps to understand that each of these authorities gives the names as they obtained in different Manvantaras'.

'The images of the ṛṣis should be sculptured as either seated or standing on a padma-pīṭha; they must be shown as peaceful old people with flowing beards reaching up to the chest, with jaṭāmakuṭas on their heads, yajñopavītas, and with their foreheads marked with three streaks of vibhūti (bhasma or ashes). They may have in their hands a walking stick and an umbrella or they may keep the right hands in the jñāna-mudrā pose and rest the left arms on the knee of the left leg which must be bent and resting upon the seat. They should be clothed in garments made of barks of trees, which should be held in position by kaṭisūtras: their upper wear should be white clothes'.

Mānasāra recognises the following seven sages: Agastya, Kāśyapa, Bhṛgu, Vaśiṣṭha, Bhārgava, Viśvāmitra and Bharadvāja. Regarding their iconographical colours etc. it lays down that Agastya should be sculptured bright blue (śyāma); Kāśyapa, yellow (pita); Bhṛgu dark or

black (kṛṣṇa); Vaśiṣṭha red (rakta); Bhārgava brownish (piṅgala); Viśvāmitra also red (rakta); and Bharadvāja, yellow (hāridra, lit. turmeric coloured). They are represented in a purely human shape, being two-armed and two-eyed., They wear yellow garments and the sacred thread (yajña-sūtra) and are distinguished by the matted hair of the ascetics (jaṭājūṭa). In their two hands they hold a staff (daṇḍa) and a book (pustaka). Of Agastya, who is mentioned first among the seven sages, it is stated particularly that he is corpulent (bṛhatkukṣi) and hump-backed (kubjākāra). Of these seven sages, Agastya is measured in seven-tāla, Kāśyapa and Bhṛgu in eight-tāla, and the rest in nine-tāla.

Bhaktas: In keeping with the Āgamic tradition (cf. the U-Kāmika —vide Pr. laks. p. 197 and the Śaiva chapter below p. The Mānasara has got a credit to treat the Bhakta-iconography in conformity to the Bhakti tenets of Śrimadbhāgavata etc. Accordingly here in this text 'Devotees are divided into four classes according to the four stages of holiness and are called Sālokya (dwelling in the same world viz. as the deity), Sāmipya (dwelling in the vicinity of the deity), Sārupya (being in conformity with the deity) and Sāyujya (being united with the deity). The first is the result of devotion (bhakti), knowledge (Jñana), and renunciation (Vairāgya). Knowledge combined with renunciation leads to Sāmīpya. Sārupya is produced in the worshipper by meditation alone, and Sāyujya is attained by the true knowledge (of God). Further details related to their iconometry—navatāla (*l.* 112 equal pts.) applied to the 1st class, adhama daśatāla (116 pts.) to the second, madhyama ibid to the 3rd and the uttama one to the last.

Now in the end some observations are needed on concretised concept like *Artha, Kāma, Diśās, jvara, Vedas Śāstras, Dharma, Jñāna, Vairāgya, Vyoman* and *Aiduka*—vide Pr. Laks. p. 267-69 (cf. also Pt. I. ch. I and Pr. Vijñ. p. 182) which are described as images in the Viṣṇudharmottara, which reflect the most powerful sway of iconological developments of the the time when virtues, ailments, knowledge and renunciation, scriptures and philosophies, Purāṇas and Itihāsas ect. etc. too come to be deified and images evolved. Avoiding the details of their iconography (which are understandable from the Pr. Laks. ibid) some remarks on Vyoman and Aiduka may be made. It it said that by worshipping Aiḍuka and Vyoman the worship of the world should be regarded as accomplished. The form of Aiduka consists of a combination of various stereometrical figures, the Lingam and the figure of the four Lokapālas. Vyoman consists of cubical and spheroid parts on which is established an eight-pettalled lotus with the Sun god in the centre, and the Dikpālas in their proper places.

CHAPTER VIII

JAIN AND BUDDHIST ICONOGRAPHY

Section I—Jain Images

Foundation of Jain Iconography: In the Pratimā-Lakṣaṇa, Jain images and Buddhist ones have been both assigned only one paṭala (chapter). Accordingly here also they would be treated in one chapter. Before we take the Jain iconography, let us just try to know its foundation, the institution of worship which Jains evolved. This institution to which the Jainas were wedded presupposes in its turn the general tenets of Jainism—its philosophy and its ethics. And so while taking all these into our consideration, naturally, the most logical question which crops up is to say a few words on the rise of Jainism itself—its antiquity and evolution.

It may be asserted at the very outset that Jainism is not any new religion in India. Originally it was only an off-shoot from Hinduism. It may have been a reaction to some of the most intolerant institutions like Yajña and its implied animal sacrifice and unwieldy paraphernalia difficult to be adhered to by ordinary run of men. Religion in India has always been a way of hearty doing rather than a belief of the mind. Those who stood for a new gospel must have been the pioneers of simple, sacred and pious life which characteristic has never left Jainism. Now when this pure and serene original spring began to flow into many a channel and required newer and newer land, naturally, the mud of dogmatism changed its colour. It acquired a new dogma, its own philosophy (metaphysics) and ethics. Vedism (the fountain head of Yajña) was the first target. Anyone questioning the authority of the Vedas was regarded and discarded as heritic. The Jainas and the Baudhas both, who questioned the Paramount Authority of Hinduism were labelled as heterodox. The Jainas accepted the challenge—promulgated their own religious tenets, formulated a philosophy of their own and worked out an ethical code for their daily routine—collective as well as individual life. Thus heresy was supreme.

As it is an introduction to Jain iconography, we are not going to dwell at length at Jain religion. It is enough to point out here that as Buddhists evolved their own Scriptures in place of Vedic scripture

so did the Jains. These are called *Aṅgas* and *Sūtras.* The most important characteristic features which gave the Jainism a stamp of their own, were the extremity of tenderness shown towards an animal life—Ahimsā and the Saint-worship (*i. e.* the worship of the Tīrthankaras who were regarded superior even to gods'. The latter element of Saint-worship simply humanised Jainism.

Avoiding other details in regard to the religious views of the Jains their conception of Mokṣa, unlike the negative concept of Nirvāṇa of the Buddhists (cf. the doctrine of 'Śūnya'—vide Monism of Śaṅkara), rests on the positive significance implying absolute purity and freedom from the snares of Karma.

In metaphysics, Jainism recognises a pluralistic realism which is very much influenced from and is akin to the Nyāya-Vaiśeṣika theory of Hindu Philosophy. The Doctrine of Syād-vāda (may be or may not be) or the seven methods of predication (sapta-bhaṅgi-nyāya) gives Jain philosophy a scientific and a rational approach by which knowledge is characterised as a synthetic approach.

It is in the realm of their ethics that foundation of temples and worship of the Saints come and that is what is directly related to our subject. The ethical organisation of the Jainas like that of the Buddhists, prescribes a code of religious conduct both for the Monks and the Laity—vide the five-fold vow (practically the same as we have in our Yoga-Darśana—ahimsā, asteya etc.). The Monks are Yatis, the Laity, the Śrāvakas. The former can do away with worship, the latter are enjoined as a rule, to visit a temple and pay their homage to the Tīrthankaras by worshipping them.

Antiquity of Image-worship among the Jains—the question is no more controversial, antiquity of Jainism may be still a problem but its image-worship is not a problem. Worship as a historical examination is preposterious; it should always be examined from the broad cultural standpoint. Worship in some form or other was the life-companion of man; it may be aniconic or iconic. In the rise of Jainism, the rise of worship must have been first aniconic—vide the early archeological evidence of stupas (*i. e.* 7th. Century B.C. stupas built in honour of Supārāśvanātha) and the Ayāgapaṭas etc. etc. There are so many evidences for the iconic traditions among the Jains—vide inscriptions (Hathigumpha) proving the antiquity of the image-worship and a good many illustrations of the images themselves—cf. Khandagiri and Udaigiri caves, fully illustrating this evidence and they are all a testimony to do away with this question. Kauṭilya mentions Jain

deities Jayanta, Vaijayanta, Aparājita etc. in his monumental work. Antagada Daso and other Jain scriptural texts which are not later than Mahāvira's time, also corroborate the antiquity of image-worship and dedication of shrines and temples. Let us, therefore, say a few words on the mode of Jain image-worship by which it is characterized to see if there are certain innovations or modifications from that of Hindu image-worship.

The Arcā of the Jains :—the mode of worship among the Jains is neither very elaborate nor very complicated. It is very simple—Pradakṣiṇā, Praṇāma and Puṣpa—three 'P's will do. The more elaborate will consist of jala-pūjā, candana-pūjā, akṣata-pūjā and naivedya-pūjā to be followed by Ārti—the pañcopācras will do (cf. the 16 upacāras of the Hindus—vide Pr. Vijñ. chap. IX). Three other important features of Jain ritual and worship are : 'Sāmayika' reading (the reading of spiritual books), keeping fasts (which characterises their rigour of asceticism) and pilgrimage. 'Besides the image-worship of the Tīrthankaras and some subordinate deities, the worship of the Siddhacakra (which is invariably kept in a Jain temple) has found a firm hold on the Jain devotee'. Later on Jain temple-worship also got complicated in conformity to their religious order. Jain temples became the centre of their religious activities. They were their churches—worship, recitation and ceremonies (like Samavasaraṇa —special decorations) all added to this development bringing them on a par to a Hindu temple.

A few words need be said here on the Digambaras and the Śvetāmbaras (between which Jains had divided themselves on differences of certain doctorinal schisms) in relations to their different modes of worship, In Pūja, the Śvetāmbaras use flowers, sweet, etc. The Digambaras substitute them for dry rice, spices etc. While the former decorate the images of the Tīrthankaras with earrings, necklaces, armlets and tiars of gold and jewels etc.; the Digambaras leave their images naked and unadorned. Thirdly, the Digambaras bathe the images with abundance of water but the Śvetāmbaras use very little of it. Fourthly the Digambaras may bathe and worship their images during night, the Śvetambaras do not even light lamps in their temples, much less do they bathe or worship the images. The fifth difference relates to the use of pañcāmṛita in washing the images, the Digambaras do it, and the Śvetambaras would not. This is what the orthodox Jainism stands for. In neo-Jainism, two new (comparatively modern) sects known as Lunkās (452 A. D.) and Sthānaka-vāsis or Ḍhundiās (1653 A. D.) arose who stand for absolute opposition to image-worship.

The Arcyas of the Jains — Classes of Jain gods and goddesses :— On the authority of the Jain texts the classifications of Jain deities may be purviewed:—

(A) Earlier classifications—vide earlier Jain literature:—

I. Jyotiṣi

9 **planets**

II. Vlmānavāsi

(a) born in Kalpas

(1) Sudharma
(2) Īśāna
(3) Sanatkumāra
(4) Mahendra
(5) Brahmā
(6) Lāntaka
(7) Śukra or Mahāśukra
(8) Sahasāra
(9) Ānata
(10) Prāṇata
(11) Ārana and
(12) Acyuta.

(b) born above the kalpas—anuttara-vimāna each with an Indra to rule over :—

(1) Vijaya
(2) Vijayanta
(3) Jayanta
(4) Aparājita &
(5) Sarvārtha-siddha

III. Bhavanavāsi

(1) The Asura —
(2) Nāga —
(3) Vidyuta —
(4) Suparṇa —
(5) Agni —
(6) Dvipa —
(7) Udadhi —
(8) Dkvāta —
(9) Ghanika— &
(10) The Kumāras

IV. Vyantara

(1) Piśācas
(2) Bhūtas
(3) Rākṣasas
(4) Yakṣas
(5) Kinnaras
(6) Kiṃpuruṣas
(7) Mahoragas &
(8) Gandharvas

V. Navavidhāna

(1) Naisarpa
(2) Pāṇḍuka
(3) Piṅgala
(4) Sarvaratna
(5) Mahāpadma
(6) Kāla
(7) Mahākāla
(8) Mānava &
(9) Śaṅkha

VI. Viradevas

(1) Mānabhadra
(2) Pūrṇabhadra
(3) Kapila &
(4) Piṅgala

(B) The three-fold classification of Ācāra-*Dinakara*, consists of (i) firstly the *Prāsāda-devatās*, such as those installed on pedestals, in fields, in a cave or on a platform (catvara) or in a temple or they belong to the liṅga (symbolic) or Svayambhu type etc; (ii) secondly *Kuladevīs* or Tāntric goddesses such as Caṇḍī, Kaṇṭheśvarī, Vyagrarāji etc., and (iii) thirdly the *Sampradā -devatās* such as Ambā, Tripurā, Tārā etc.

N. B. (i) : "......it is clear that a great many Tāntric goddesses have found a room in the Jain pantheon. We came across the names of the goddesses of clearly Tāntric nature such as Kaṇkālī, Kālī, Mahākālī, Cāmuṇḍā, Jvālāmukhī, Kāmākhyā, Kāpālinī, Bhadrakālī, Durgā, Lalitā, Gaurī, Sumaṅgalā, Rohiṇī, Sulakatā, Tripurā, Kurukullā, Chandravatī, Yamaghaṇṭā Krāntimukhā etc." J. I. p. 23. Further as we shall see in the Jain literature we find the incoroporation of the famous Śākta goddesses, the 64 Yoginīs in Jain pantheon and therefore, 'this predominent Tāntric element in iconography seems to be represented by the Śvetāmbara sect, who like the Mahāyāna Buddhists, developed by assimilation and invention, a Tāntrika system of their own.'

N. B. (ii) Besides the above-enumerated deities "there are divinities recognised and worshipped by the Jainas, who would not come under any of the above-mentioned categories and they are: (1) the 16 *Śruta-devīs* or *Vidyā-devis*; (2) the 8 *Aṣṭamātṛkās;* (3) the *Mothers* of the *Tīrthankaras:* (4) *Kṣetrapāla*; (5) *Bhairavas;* (6) *Śri* or *Lakṣmī Devī* and (7) *Śānti-devī*. Thus the cent per cent Brahmanic influence on their pantheon and iconograpy is beyond doubt.

With this introduction to the Arcā and the Arcya, let us now turn to the Jain images, their origin and characteristics, before we take uy the main images of Tīrthankaras and their accessories.

Origin of Jain Images—As for the secular enjoyment and the cherishment of the memory of our dear and beloved ones, the pictorial images—the paintings have served an age-long tradition, similarly the growing idea of an image of a god or prophet a religious teacher or saint is to remind a believer of his life and deeds and to inspire him for the virtuous acts. This applies to all image-or relic-worship Hence the adherants and the followers install image in the sacred places associated with their lives and deeds. These places thus become the places of pilgrimage and sacred sites of hallowed memory, dedicated adoration and pious liberality and severe asceticism. This was also true to the origin of Jain images. When their Jinas

departed, their statues were set up in a temple for daily and congregational worship. In the worship of the Jinas, a notable feature is the recitation of Kalyāṇakas or the auspicious moments in the life of the great ones from the body of the Jain Kalpasūtra. The great antiquity of this custom itself proves the relatively great antiquity of Jain images. In Jain iconography, besides these Tīrthankaras, as we have seen that many Brahmanical divinities were silently assimilated into the Jain pantheon. It was perhaps due to the ideas of auspiciousness, prosperity, wealth, kingly splendour or so on, very much associated with Brahmanical deities like Gaṇeśa Śri, Kubera and Indra that they too found a direct outlet in the Jain Sculptor's art. All these images are fully represented in the Jain sculptural heritage as scattered throughout India specially at those places which are intimately connected with Jainism.

Places of Jain pilgrimage : Rise of Jain images are synchronous with the rise of the centres of Jain pilgrimage, the sites associated with the lives of the great Jain Prophets. In fact, the Tīrthankaras made their Tīrthas—vide the tradition contained in the following stanza:

जन्मनिष्क्रमणस्थानज्ञाननिर्वाणभूमिषु । अन्येषु पुण्यदेशेषु नदीषु नगरेषु च ॥
ग्रामादिसन्निवेशेषु समुद्रपुलिनेषु च । अन्येषु वा मनोज्ञेषु कारयेज्जिनमन्दिरम् ॥

'The phenomenal incidents in Jain literature are known as (a) Garbha or Conception, (b) Janma or Birth, (c) Jñāna or Enlightenment, (d) Nirvāṇa or Death—or collectively Five Kalyāṇas. Besides these, free choice was given to build Jain temples on sacred places, on the sea-side or at any fine place or locality'. Brindavan Bhattacharya accordingly says (J. I. p. 29) that 'as a consequence, we actually find Jaina temples under a Jain community scattered over all parts of India. Vimala sheh Tejapala and Vastupala on Mt. Abu in Rajputana and temples on the Mt. called Parasnath in S. Bihar are noteworthy in Jain architecture. The caves in the rock, on which the fort of Gwalior is built, contain many interesting Jain sculptures. Other sites of temples and sacred places of the Jainas are : Mathura, Śatruñjaya Hill in the Palitana State, Girnar in the Junagarh State in Kathiawar, the Indra and Jagannath Sabha caves, Ellora, Khajuraho in C. I., Deogarh, Gadag, Lakkundi in Dharwar, Sravaṇa Belgola. At Sravaṇa Belgola, there is a gigantic statue of Gomateśvara. Other Jain clossii are found Karkala and Venur in South Kanara. Nearly all the Tīrthankaras obtained consecration and perfect knowledge at their native places though Ṛṣabha is said to have been a Kevalin *i.e.* one possessed of the highest knowledge, at Parimtāla, Neminātha, at

Girnar, and Mahāvīra (the last) on Ṛjupālikā river. Twenty of them attained final release on Sammetaśikhara or Mt. Pārśvānatha but Neminātha enjoyed this bliss at Girnar, Vāsupujya at Campāpur in E. Bihar, Mahavīra at Pāvāpurī and Ṛṣabha himself at Aṣṭāpada, which is identified with the famous Satruñjaya in Guzrat'. Eightyfour images of Jains are known to have been installed at different places of Jainism.

Tirthankaras.—or Jinas according to the Śilpa-Ratnākara—vide Pr.Laks. p. 270 are only the manifest aspects of the Supreme Brahma—Arūpa assuming Rūpa. They are Viśvarūpa, Jagat-prabhu, Kevala, Jñānamūrti, Vītarāga and in their incarnatory forms they take only two arms, one face and are seated on baddha-padmāsana attitude, meditating upon Prabrahma. These are also the characteristics of the great Hindu gods, the Yogiśvara Śiva or Yogāsana Viṣṇu or Padmāsana Brahmā. The question, therefore, would arise what are the distinctive features of a Jina or Tirthankara? In the Jain literature a Tīrthankara means a prophet. 'A Tīrthankara is he by whom was shown the broad fording-place of virtue, the best of all, reaching which men overcome sorrow'—Sāmantabhadra—vide Bṛahatsvayambhūstotra. Tīrtha thus would stand here for Dharma, and who expounds it is Tīrthankara. This is the view of the elders–the Digambaras. According to Śvetāmbara view 'Tīrtha' means a 'Sagṅha' and one who founds it like a Buddha or a Christ is Tīrthankara. This order as we have already seen is consisted principally of two principal divisions of Sādhus or Monks and Śrāvakas or the laity, but if we include the women folk, it comes to four in number.

Tīrthankara is also called a Jina (from which word the name of the religion is Jaina) meaning conqueror of the enemies such as lust, anger etc. And according to the Jain tenets these 'Jinas' are four-fold: (i) *Nāma Jinas,* (ii) *Sthāpana Jinas;* (iii) *Dravya Jinas i.e.* Śreṇikas and (iv) *Bhāva Jinas* (who have attained samavasaraṇa). Thus the Tīrthankaras or the Jinas are really a very sublime and noble iconological evolution not only in art but also in the religious history of India. The number 24 associated with these prophets of Jainism is simply fascinating. It brings home to us the imagination of those reformers who wanted to found rather supplant a new religion on some of the basic and universal teachings of Hinduism—rigorous ascetism of the Āraṇyakas, the Upaniṣadic Monism and the Epic and Pauraṇic Bhāgavatism in imitation to Vaiṣṇavism. If there are Ten Incarnations or Avatāras of Viṣṇu, let there be 24 incarnations or Tīrthankaras of Jina, who are all Jinas. Hence from the historical

documents, it is difficult to support as Jain scholars maintain, the authenticity of all these 24 Jinas as enumerated ahead and consequently a great antiquity exceeding all anterior limits of the Vedic age. Thus, 'whether real or fictitious, one fact is certain that these Tīrthankaras represent truely Jain elements and their origin is not due to any extranuous influences. In this connection, it is to be noted that while Buddhism formally admitting a number of Buddhas makes singularly prominent the Buddha or Gautama Buddha, the Jains on the contrary render many of their Tīrthanakaras appear in the forefront. A modern temple of the Jainas would show a gallery of images of many of their Tīrthankaras to whom equal respect is offered in their daily worship'—J. I. p. 37.

Characteristics of Jain Images—In the Jain pantheon, the Tīrthankaras have been given the highest position. They are the Devādidevas (cf. Hemachandra's Abhidhāna-Cintāmaṇi) in comparision to other gods and goddesses (borrowed from Hinduism) who are only Devas or ordinary gods. Accordingly B. C. Bhattacharya rightly remarks: 'In Iconography also, this idea of the relative superiority of the Jinas has manifested itself. In the earliest sculptures of Jainism, the Tīrthakaras prominently occupy about the whole relief of the stone.'

Jain iconography has a distinct bearing on its temple-iconography. 'The images in a Jain temple are arranged in order of precedence. There is one *Mūlanāyaka,* he may be either Ṛsabhanātha, Supārśvanātha, Pārśvanātha or Mahāvīra surrounded by other Jinas, who hold a less dignified position according as the temple-cult is associated with him. This predominence of a particular Jina is due to the situation of the temple in a place sanctified by him. For instance in the temple at Sarnath believed by the Jainas to be the birth-place of Śreyāṃsanātha, we find his image in the position of a Mūlanāyaka.

A Jina-image is also accompanied by so many other deities and accessories. Among these deities figure the devatās like Lakṣmi, Gaṇeśa and Indra add among the accessories would come the Yakṣas, the Yakṣiṇīs and the Gandharvas. Other characteristics of a Jain-sculpture are what are called Lāñchanas—vide Pr. Laks. p. 270 and they are:

The presence of the following eight *Prātihāryas*:

1. Divyataru or Aśoka or the particular tree under which the Enlightenment was attained—cf. Buddhist analogy;
2. A throne-seat,
3. Trilinear umbrella and a lion seat,
4. Aura of a beautiful radiance.
5. Divya-dhvani
6. Showers of celestial blossoms.
7. 2 chowries and
8. Heavenly music.

N.B. 'The heavenly dundubhis consist of five musical instruments. These are the Pañcamahāśabda viz.

(1) Śrṅga, the horn; (2) Tammata; the drum;

(3) Śaṅkha. the conch-shell; (4) Bherī, the trumpet and (5) Jayaghāta, the cymbol'—J. I. vide Appendix 'A'.

Brindavana further remarks that each Tīrthankara is recognisable by a cognizance or *cinha* usually placed below his images. There are also certain symbolie ornaments which mark out a Jain representation distinctly from a Buddhist counterpart. These are svastika, mirror, urn, cane-seat shaped like an hourglass, two small fish, flower-garland and book. These symbols are our safeguards from misinterpretation of a Jain image.

Another noticeable feature of distinguishing one Jina image from others is their representation of their particular way of sitting or standing attitude. Among them 'Ṛṣabha, Nemi and Mahāvira agree in the fact that they attain release when seated on the lotus-throne, while other Tīrthankaras pass away in the Kāyotsarga-posture (that of a man standing with his arms hanging stiff with the body)—J. I. p. 29.

Jina-iconography: Among the three texts quoted in the Pr. Laks. p. 271—vide (ii) according to the Br. Samhitā, the chief characteristics or essential marks of a Jina figure are long hanging arms (cf. Mahāpuruṣalakṣaṇa); the Śrīvatsa symbol, the mild form—praśānta-mūrti, the youthful and beautiful body and the nudity. This is also corroborated by Vasunandi's Pratiṣṭhāsāra-saṃgraha, a Jain document —vide Pr. Laks. ibid (iii). The Mānasāra and the Aparājitapracchā among the Śilpa-texts are accredited to have described the Jain images also. And accordingly the former text after dwelling at length upon the varieties of alternative iconometric measurements of the Jina-iconography sums up in a couplet:

निराभरणसर्वाङ्गं निर्वस्त्राङ्गं मनोहरम् ।
सर्ववक्षः स्थले हेमवर्णं श्रीवत्सलाञ्छनम् ॥

which is exactly what the B. S. or the P. S. S. describe. Regarding their bodily features, the text further says :

द्विभुजं च द्विनेत्रं च मुण्डतारं च शीर्षकम् ।
स्फटिकश्वेतरक्तं च पीतश्यामनिभं तथा ॥

Again according to this text the Śrīvatsa symbol should be marked in gold and the image is to be attended by Nārada and other sages, besides the Yakṣas, Vidyādharas, Siddhas, Nāgendras and Lokapālas.

Now avoiding too many other details, let us tabulate all the 24 Tīrthaṅkaras with their lāñchanas, and Śāsanadevas and Śāsanadevīs together, as per the two new texts, the Aparājita-pracchā and the Vāstusāra of Thakhura Peru :

24 Tīrthaṅkaras	Symbols	Śāsana-devis or Yakṣiṇīs A. P.	V. S.	Śāsana-devas or Yakṣas A.P. & V.S.
1. Ādinātha (Ṛṣabha)	Vṛṣabh	Cakreśvarī	Cakreśvarī	Vṛṣavaktra
2. Ajitanātha	Gaja	Rohiṇī	Ajitabalā	Mahāyakṣa
3. Sambhava-nātha	Aśva	Prajñāvatī	Duritāri	Trimukha
4. Abhinandana-nātha	Vānara	Vajraś-ṛṅkhalā	Kālī	Caturānana
5. Sumatinātha	Krauñca	Naradattā	Mahākālī	Tumburu
6. Padmaprabha	Padma	Manovegā	Acyutā (Śyāmā)	Kusuma
7. Supīrś ātha	Svastika	Kālikā	Śāntā	Mātaṅga
8 Candraprabha	Candra	Jvālāmālinī	Jvālā (Bhṛkuṭī)	Vijaya
9. Suvidhinātha	Makara	Mahākālī	Sutārā	Jaya
10. Śītalanātha	Śrīvatsa	Mānavī	Aśokā	Brahmā
11. Śreyāṃsanātha	Gaṇḍaka	Gaurī	Mānavī (Śrīvatsā)	Yakṣeśa
12. Vāsupūjya	Mahiṣa	Gāndhārī	Pracaṇḍā (Pravarā)	Kumāra
13. Vimalanātha	Varāha	Virāṭā	Viditā (Vijayā)	Saṇmukha
14. Anantanātha	Śyena	Anantamati	Aṅkuśā	Pātāla
15. Dharmanātha	Vajra	Mānasī	Kandarpā (Pannagā)	Kinnara
16. Ś nātha	Mṛga	Mahāmānasī	Nirvāṇī	Garuḍa
17. Kunthanātha	Chāga	Jayā	Bālā	Gandharva
18. Aranātha	Nandyāvarta	Vijayā	Dhāriṇī	Yakṣeśa
19. Mallinātha	Kalaśa	Aparājitā	Vairoṭyā	Kubera
20. Munisuvrata	Kūrma	Bahurūpā	Naradattā	Varuṇa
21. Naminātha	Nīlotpala	Cāmuḍṇā	Gāndhārī	Bhṛkuṭī
22. Neminātha	Śaṅkha	Ambikā	Ambikā	Gomedba
23. Pārśvanātha	Sarpa	Padmāvatī	Padmāvatī	Pārśva
24. Mahāvīra (Vardhamāna)	Siṃha	Siddhāyikā	Siddhāyikā	Mātaṅga

The A. P.—vide Pr. Laks. p. 271 (the Mānasāra also hints at it) has bestowed upon the Tīrthaṅkaras their respective colours and

accordingly Candra-prabha and Puṣpadanta (?) should be sculptured as white; Padmaprabha and Dharma as red; Supārśva and Pārśva Nāthas as green; Nemi as black; Malli as blue and the remaining ones as golden.

Evolution of the Jina-icons :—A word may also be said here on the evolution of Jina icons illustrating the different phases of the Jain iconography as found in Indian sculpture. This development of Jina-images may be viewed in three stages of development of (i) Pre-Kushan (ii) Kushana and (iii) the Gupta ;—corresponding to the three stages of iconology in which they were conceived namely simple images (ofcourse with certain symbols), without any characteristic lāñchana the developed paraphernalia of an image for worship and thirdly endowed with lāñchanas together with the accessories and Cinhas etc. The earliest historical representation of the Jinas was found in the Ayāgapaṭas (the tablets of homage) discovered at the Kankali Tila of Mathura. Three of them show the Tīrthankara figure seated with hands laid in the lap. Some of the Jain Aṣṭamaṅgala-symbols such as a pair of fish, a svastika etc. also figure here, but there is hardly any specific lāñchana characteristic of a particular Jina by which we can recognize him. 'One tablet, however, shows the figure of a Jina, which by its mark of snake-canopy, we can identify as that of Pārśvanātha'; Brindavana, therefore, concludes (J. I. p. 47): 'The reprentation of Jinas in these Ayāgapaṭas of pre-Kushan age, as may be proved from the script of the inscriptions on them, appear to be the earliest in the stages of Jain iconography. Thus we can infer that in the first stage of iconic development Jinas had no lānchanas or distinctive marks, the Pārśva figure had the invariable symbol of snake-canopy and some of the Aṣṭamāṅgalikas had been very primitive in their growth.'

The second stage of Jain iconography is illustrated in the varieties of the Jinas of the Kushan school which may be said to be of three types: first in which the Jina figures form a part of a sculptured panel; second in which figures are represented as images of worship and third show figures in the middle of Ayāgapaṭas. In these 'the image-type' of Jinas have some noticeable peculiarities such as seated figures have no attendants on sides but have a devotional scene on the pedestal; standing figures are nude and are attended by two Gandharvas. Dharmacakra symbol in its simple representation is also found on the Kushan images.

'The Gupta period showed a marked develoment in the iconographic characteristics of a Jina figure. Not only do we see in such images, the particular Lānchanas incorporated but miniature figures of a Yakṣa, and a Śāsanadevatā invariably included. Other marks such

as a trilinear umbrella, a drum-player surmounting it, a pair of elephants on two sides of the umbrella and a Dharma-cakra symbol attended by a pair of either bulls or deer form parts of a Jain sculpture'. 'In no sculpture of Kushan age hailing from Mathura, the Tīrthaṅkara figure is seen attended by either a Yakṣa or a Yakṣiṇī, but in the Gupta onwards, it was a stereotyped canon with the sculptors.'

Jain Quadruple—In place of Hindu Trinity the Jainas have also a remarkable representation in art. It is popularly known as 'Caumukhi' and has a further name of 'Sarvatobhadra-Pratimā.' The most important of the Tīrthankaras are represented here on the four sides with their characteristic symbols.

II. Yakṣas and Yakṣiṇīs—Yakṣas as a class of demi-gods had existed in popular belief and in literary traditions of the Hindus much earlier than the rise of Jainism. Hence their association with Jain images is an interesting characteristic not only of the Jain pantheon but also of the Jains themselves. Kubera, the lord of Yakṣas and king of Alakā and the treasurer of the Devas is a popular knowledge. Brindavan therefore observes: 'The Yakṣas are, in Indian tradition, regarded as the presiding spirits over wealth and therefore it is easy to see why Jains who represent a merchantile class specially endeared themselves to the cult and appropriated them specially among the class of their Dundhi-devas or highest divinities.'

In Indian sculpture the representation of Yakṣas as Vyantara-devatās was the most favourite with the sculptors and was also very fascinating to the public. A host of their images are found on every site of renown. In Jain images their association is two-fold—firstly as attendants to their masters, the Tīrthankaras and secondly as time passed and the Yakṣa-cult obtained greater veneration among the Jains we also find their detached independent images in the ancient ruins.

'According to the Jain belief, Indra appoints one Yakṣa and one Yakṣiṇī to serve, as attendants, each Tīrthankara. The Yakṣa would be on his right side and Yakṣiṇī on his left. Thus they also came to be called Śāsanadevatās or attendant spirits. According to Hemacandra, a Yakṣa originates from the particular religious spirit of a Jina 'तत्तीर्थजन्मा' 'तत्तार्थभू:'. Hence we can take in all probability, that the Yakṣa was the leader of the desciples and Yakṣiṇī was the first female convert'. Again 'as Yakṣas and Yakṣiṇīs were leader-disciples of the Jinas, they had been chosen from the rich merchantile class and some of them had represented as bankers. In actual images, we find them decorated in red jewels and characterised with the symbol of money-bags etc'

With this introduction to this important element of Jain iconography—the association of Yakṣa-images with the Jina-images, let us briefly tabulate their vāhana-lāñchana as an essential characteristic of their images (other details may be seen in the Pr. Laks. p. 272-4). Their names have already been mentioned in the Tīrthaṅkara-tabulations below and therefore in the following only their respective vāhan-lāñchanas find place in serial order on the authority of the two important iconographical texts—the A. P. and the V. S.:—

Vāhanas of the 24 Yakṣas		Vāhanas of the 24 Yakṣiṇīs	
Aparājita	**Vāstusāra**	**Aparājita**	**Vāstusāra**
1. Vṛṣa	gaja	garuḍa	garuḍa
2. Gaja	gaja	ratha	lohāsana (govāhana)
3. Mayūra	mayūra	?	meṣa
4. Haṃsa	gaja	haṃsa	padma
5. Garuḍa	garuḍa	śveta-hasti	„
6. Mṛga	mṛga	aśva	nara
7. Meṣa	gaja	mahiṣa	gaja
8- Kapota	haṃsa	vṛṣa	haṃsa
9 Kūrma	kūrma	kūrma	vṛṣa
10. Haṃsa	kamalāsana	śūkara	padma
11. Vṛṣa	vṛṣabha	kṛṣṇa hariṇa	siṃha
12. Śikhi	haṃsa	nakra	aśva
13. ?	śikhi	vimāna	padma
14. ?	makara	haṃsa	„
15. ?	kūrma	vyāghra	matsya
16. Śuka	varāha	pakṣirāja	padma
17. „	haṃsa	kṛṣṇa śūkara	śikhi
18. Khara	śaṃkha	siṃha	padma
19. Siṃha	gaja	aṣṭāpada	„
20. ?	vṛṣa	sarpa	bhadrāsana
21. ?	„	markaṭa	haṃsa
22. ?	puruṣa	siṃha	siṃha
23. ?	kūrma	kukkuṭa	sarpa
24. hasti	gaja	bhadrāsana	siṃha

III. The 16 Śruta-or Vidyā Devis— are also an important class of Jain images, their names and lakṣaṇas in many respects, correspond to those of the Yakṣiṇīs. Brindavana says: 'Of all the conceptions found in the Jain Iconography, none is so original as the conception of the Vidyādevīs or the goddesses of learning' to which the present writer most respectfully would differ. They are a combination of so many Hindu goddesses modelled on the Yakṣiṇīs by the Jains. The Jains make a special ceremony of Sarsvatīpūjā (Sarsvati heading the 16 Śruta-or Vidyā-devis) on the Śukla Pañcami day of the Kārtika month called by them Jain-Pañcami.

Without going into their details of the vāhanas, the lāñchanas—the weapons etc., (which are easily understandable in the writer's Pr. Laks. p 274-75) let us only tabulate their names:

1. Rohiṇī	6. Naradattā	11. Mahājvālā
2 Prajñapti	7. Kālī	12. Mānavī
3. Vajraśṛṅkhalā	8. Mahākālī	13. Vairoṭyā
4. Vajrāṅkusī	9. Gaurī	14. Acchuptā
5. Apraticakrā	10. Gāndhārī	15. Mānasī and
		16. Mahāmānāsī

IV. Dikpalas. Like the majority of Hindu gods imported into the Jain pantheon, the Dikpālas were a direct over-taking. They are also called lokapālas and are also worshipped as Vāstu-devatās. Brindavana says that one Śvetāmbara text makes them functioning as Kumāras, who differ very little in nature from the gods of quarters.

A very succinct description of these Dikpālas has been made by me in my Pratimā-Vijñāna and the reader is referred to read them there. The names of the ten Dikpālas however may be enumerated here along with their overlordship of the directions:

1. Indra (E)	4. Nirṛti (S.W)	7. Kubera (N)	10. Brahmadeva (upp. regions)
2. Agni (S.E)	5. Varuṇa (W)	8. Īśāna (N.E.)	
3. Yama (S)	6. Vāyu (N.W)	9. Nāgadeva nether regions	

V. Other miscellaneous deities—have also a tradition both in worship and art among the Jains and a few words may be said on them. Only a few among them may be mentioned here:

Harinegameśi or **Naigameśa**—is represented in sculpture as a male figure, either with the head of a ram or antelope or a goat. He is accredited for granting the boon of child-birth. He is not altogether a new Jain origin. His affinity with Dakṣa Prajāpati is beyond donbt.

Kṣetrapāla—is a Bhairava and seems to be the master of the Yoginīs His iconology is bewildering. He has 20 hands with many weapons, matted hair, a snake as his holy thread and he rides on a dog.

Gaṇeśa, Lakṣmī, Śānti & Yogins—Gaṇeśa & Lakṣmī are equally adorable among the Jainas; but the conception of *Santi Devi* is really unique among the Jainas. As regards the Yoginis they are a Tāntric influence from which no cult could escape.

Illustrations: In the end the following tabulation of more famous Jain images in Indian sculpture will suffice for our present study:

Jain Quadruple
Choumukhī
Tīrthaṅkaras
Ṛṣabha—Mahet ancient Śrāvasti District Gonda
Ajitanātha—Deogarh
Śāntinātha—Fyzabad Museum
Nemināth—Gwalior
Parśvanāth—Joginkāmath Rohatak
Mahāvīra—Nagpur, Raipur & Indian Musuems

Yakṣas and Yakṣiṇis
Gomukha & Cakreśvari—Gandawal, Gwalior
Kubera—ibid
Cakreśvari—Deogarh
Mahāmānasi—ibid
Rohini—ibid & Fort Jhansi
Ambikā „
Gomedha & Ambikā „ „
Srutadevi
Lucknow Museum
Khetrapāla
Gandawal, Gwalior

SECTION B

BUDDHIST ICONOGRAPHY

The Religious and Philosophical Background:—Before we proceed with the salient elements of Buddhist iconography, a few words on its background, the institution of adoring the 'Buddha' and the consequent rise of religious and philosophical thoughts to systematise this practise in a religion which originally was averse to all such complications of theology, ritual, dogma and philosophy. The lofty ethical foundations of the prinstine Buddhism could not remain isolated. An edifice of grand supersircture of imposing lustre shining with so many popular lights was a historical necessity. A religion divested of popular appeal can not captivate the minds of people for long. Consequently after the Buddha was gone, Buddhisim could not remain uncoloured with the side-currents of Brahmanic (more particularly the Tāntric) religious upsurages of the day, the adoration of the images (cf. Paurāṇic Dharma) and the cultivation of the Sākta practices (Cf. Tāntricism).

The Buddhist iconography may be said to be rooted in the speculations of the Mahāyāna, especially its sub-branch what is called Mantra-yāna itself, but it was due to the Vajrayāna and its consequent philosophy of 'Mahāsukhavāda' that it got a fertile field for strides of development. Now to fully appreciate the rise of Vajrayāna, we have to go back to the teachings of Buddha himself. In doing so a brief historical survey of Buddhism becomes a necessity.

'The ethical system of Buddha was based mainly on the Sāṅkhya but profoundly modified by his own speculations. The boldness of the speculation, the grandeur of the moral idea set forth, and the strictness of discipline gave this system an attractive and engaing character'.

With the death of Buddha things changed and dissentions crept in between the two powerful parties later on called Elders and Youngers and it was at Vaiśālī that they parted company never to be reunited and founded two distinct camps of their own.

Those who stuck to Ethics and moral discipline were called the Theravādins and those who trifled with Ethics and discipline but stuck to metaphysical and altruistic doctrines were called the Mahāsaṅghikas. One point of difference is very marked, 'the Youngers were all Lokottarvādins and believed in the superhuman character of Buddha. But schisms bring forth further schisms, and in the course

of a century, the two parties split up into eighteen principal sects, beside a number of minor ones'—Bhattacharya.

Without going into the details of the doctrines like Śūnyavāda and the teachings and views held by the great Buddhist scholars like Nāgārjuna and Āryadeva who propounded these abtruse philosophical ideas in the fold of Mahāyāna, it may be pointed out that the bedrock of Śūnyatā of the Mahāyānis could not satisfy their hankerings and so Maitreyanātha, after some generations after Nāgārjuna, added Vijñāna to it; and founded what developed later on, the Yogācāra system. The things did not end here. There were controversies between these two speculative doctrines of the Śūnyavāda and in the 8th century a new doctrine of Mahāsukhavāda became a historical necessity for the edification of people, to rationalise their leanings towards something tangible, something concrete and something edifying. All these doctrines were conceived in relation to the ultimate reality after ordinary Nirvāṇa. Some took it Śūnyatā, others Vijñāna and a good many Mahāsukha. It is, as already said, from the doctrine of Mahāsukha, that the Vajrayāna, a system rich in iconographical ideas, and a school fascinating to the multitude, orginated. It may however be remembered that this Vajrayāna was a school within the Mahāyāna itself and the so called two principal schools of Buddhism, the Hinayāna and Mahāyāna really resulted in the condemnation by the latter of the two original Yānas, the Śrāvaka and the Pratyeka which the great Buddha himself had patronized. Thus there were three Yānas—Hīna (the Śrāvaka and the Pratyeka), the Mahā and the Vajra (a sub-yāna of the latter). The Mahāyāna, in its latter onslaughts again assumed two shapes, Pārmitāyāna and Mantra-yānā, the latter fully accepting the theory of Mahāsukha, dilates upon its various stages of the development in which the Śakti, the embodiment of Karuṇā plays a predominent part. It is thus nothing but a great influence of Hindu Tāntricism, another name of Śāktism.

Advayavajra, who flourished in the 11th century, has not only a unique credit, in the opinion of Bhattacharya, the learned author of the 'Indian Buddhist Iconography', in throwing light on the distribution of the four principal schools of Buddhist philosophy namely Sarvāstivāda, (Sautrāntika), Vāhyārthabhaṅga (Vaibhāṣika), Vijñānavāda (Yogācāra) and Sūnyavāda (Mādhyamika) into the three Yānas of the Hīna, the Mahā and the Vajra, but also accredited to have composed a short treaties propounding the theory of Mahāsukha under the title, the Mahāsukhaprakāśa, a stanza from which not only characteristically explains the elements of the Doctrine but also gives the background of

Buddhist iconography:

शून्यताबोधितो बीजं बीजात् बिम्बं प्रजायते ।
बिम्बे च न्यासविन्यासस्तस्मात्सर्वं प्रतीत्यजम् ।।

i.e. from the right perception of Śūnyatā comes 'Bīja'. From Bīja is developed the conception of an icon and from that conception comes the external representation of the icon and therefore Śri Bhattacharya rightly remarks that the entire iconography of the Buddhists proceeds from a correct understanding of the doctrine of Śūnyatā. The Tibetan yab-yum conceptions were an outcome of the dual conceptions of Śūnyatā and Karuṇā, both of which were conceived and represented, but which ultimately proved to be one and the same

With this a very brief introduction to the philosphical background of Buddhist iconography, let us persue it further in its evolution. That is how did this conception of Mahāsukha creep into Mahāyāna-Vajrayāna? The tackling of this question brings us to the fundamental differences of the Hīnayāna and the Mahāyāna. The pivot of distinction between them lies in the question of Nirvāṇa. The Hinayanist whether a Śrāvaka or Pratyeka always would strive for his own emancipation or Nirvāṇa, the Mahayanist on the other hand takes, just the opposite view. He stands for the emancipation of all and makes Karuṇā (Compassion) his motto. Both differ in the divinity of Buddha and his order of superiority in relation to the Dharma and Saṅgha. For the former Buddha comes first and Dharma or Law and Saṅgha come next, the latter changes the order into Dharma, Buddha and Saṅgha, to whom Dharma or Prajñā is eternal and the highest object and Buddha is only Upāya or means of obtaining that knowledge, which is diffused into the masses through him. 'This idea', says Bhattacharya 'bears a close resemblance to the Hindu conception of the Mantras, which are supposed to be eternal of which only a glimpse was obtained by the Vedic Ṛṣis.' As regards the nature of Nirvāṇa there arose a baffling controversy resulting in many schools in Mahāyanism itself, the two principal schools amongst which being Yogācāras (the Vigñānavādins) and the Mādhyamikas. Buddhism, we know, was a mass religion and therefore as already pointed out that these abtruse philosophical teachings of Vijñānavāda in relation to Nirvāṇa could not become fit for easy grasp of the masses. The priest found a great deal of difficulty in making the masses understand the meaing of Nirvāṇa, to the attainment of which every Buddhist strives. Nirvāṇa, which was Śūnya, was said to be Nirātmā, that is, something in which the soul is lost :— 'The Bodhicitta merges in Nirāt ā and there remains in eternal bliss and happiness, (Mahāsukha-vāda). The word 'Nirātma', it may be noted,

is in the feminine; the Nirātmā is therefore a Devī, in whose embrace the Boddhicitta, remains. The masses well understood the significance of Nirātmā, and the feminine aspect, an outcome of Mahāsukhavāda, in the doctrine of Nirvāṇa, gave rise to what is known as Vajrayāna'—Bhattacharaya.

In the word 'Vajrayāna' 'Vajra' is another name of Śūnya. It is so called because it can not be destroyed, can not be cut, can not be burnt (cf. the Ātman Doctrine of the great Bhagvadgītā) as laid down in Advayavajra-saṃgraha:

इढं सारमसौशेर्यं अच्छेद्याभेद्यलक्षणम् ।
अदाही अविनाशी च शून्यता वज्रमुच्यते ॥

This conception of Vajra too was not of an easy comprehension for the masses and so the position of the priests, the Vajrāchāryas became very much magnified. The Dhāraṇīs were composed for the recitation of the masses to obtain merit. These Dhāraṇīs were later on shortened into mantras and Vajramantras all meaningless to the multitude; but one thing was a solace to them, it was the origination of the manifold deities from these mantras, the Vījamantras. 'The votaries' says Bhattacharya, 'who could not worship their gods in accordance with the prescribed procedure (Sādhanā) were, promised by the gurus perfection only through the muttering of the mantras.' Later on the falling upon the Tantras, their ritual and practice was a natural consequence which in the hands of these uninitiated and sophisticated priests and the public alike brought the populer Buddhism to the level of very thinly-vield 'Kāmaśāstra'. With all their faults the Vajrayānists did contribute towards the evolution of a popular Buddhism which has left a legacy of rich, varied and extensive pantheon, on the fascinating foundation of which, Buddhist iconography and its art flourished in India especially in Tibet. The puerly Tāntric gods were invariably accompanied with their Śaktis, who in sculpture take four positions—a separate seat or the same seat or the lap of their consorts or they are in actual embrace. The more sobre amongst the Tāntrikas adopted the first three positions, while the last was the be all and end all of those who stood for thorough-going form of worship of their gods in the embrace, in union with the Śaktis, or as the Tibetans describe it in yab-yum.

Buddhist Pantheon. This brings us to the Buddhist Pantheon both in the realm of art as well as in that of the literature. The rise of the Pantheon always presupposes image-worship, both aniconic and iconic. We shall have an occasion to see its representation in art in the last

and so here we have to confine ourselve with the rise of the pantheon in literature and other accounts. Much of the information for reconstructing a chronological rise of the Pantheon is gathered from the accounts of the Chinese travellers like Hiuen Thsang and It-sing. We know Buddhism in its original shape, was too simple a religion to accomodate image-worship. Buddha was definitely against it. After his death, deification started first with the symbolic objects like Stūpas and Triśaraṇas, the former has been an object of adoration even just after the life-time of Buddha. Similar is the case with the three jewels, which came to be represented, later, both in symbolic and human form. Again the rise of Buddhist pantheon is synchronous with the rise of Mahāyānism and its offshoots of development. Indrabhūti's time (cf. 700-750 A.D.) is regarded as the emergance of a full-fledged Buddhist pantheon, the germination of which no doubt goes back a few centuries earlier—vide the work of Aśvoghoṣa, Nāgārjuna and Āryadeva. The Sukhāvatī-Vyūha, or Amitāyus-Sūtra which was translated into Chinese in the 2nd century, mentions Amitābha Bodhisattva and Avalokiteśvara and in its smaller recenssion of the 4th century, Akṣobhya as a Tathāgata and Mañjuśri as a Boddhisattva are also mentioned. In the accounts of the Chinese travellers beside these, other important names also come to light—Maitreya (Fa-Hien); Hārītī, Kṣitigarbha, Padmapāṇi, Vaiśravaṇa, Śākya Buddha, Śākya Bodhisattava, Yama along with many Buddhist saints like Aśvaghoṣa, Nāgārjuna, Asanga, Sumedha and others as deified Bodhisattvas and a good many previous Buddhas (Hiuen—Thsang) ; and Caturmahārājikas and several Hindu gods (It-sing).

The next stage in the development of the pantheon starts from the works of Śāntideva of Nalanda Monastary (650. A.D) where besides new names of Gagangañja, Mañjughoṣa, Simha-vikrīdita, Tantricism also began to weild its influence where Dhārnis for Cuṇḍā, Trisamaya-rāja and Mārici are given.

The third stage that is the stage of complete emergence of the pantheon begins from the times of Indrabhūti (750 A.D), the king of Uddiyana, who made Uddiyana (Orissa) the main centre of Vajrayāna-Tantra-yāna. His work Jñānasiddhi gives probably the first account of the origin of the five Dhyānī Buddhas and their Śaktis along with a number of deities as emanating from them. Later on the conception of Ādi Buddha also originated by the first half of the 10th century at Nalanda. He was regarded as the primordial Buddha from whom the five Dhyānī Buddhas were said to have taken their origin. Homage

to Ādi Buddha is conceived in shape of flame, which the priests of Nepal considered eternal, self-born and self-existent. It is said in the Svayam-bhū-purāṇa, the scripture of the Kālacakrayāna (a later development of Vajrayāna) that Ādi Buddha first manifested himself in Nepal in the shape of a flame of fire and Mañjuśrī is said to have erected a temple over it in order to preserve the flame. This temple is known as the Svayambhū Caitya.

Now a word on the iconographical representation of Ādi Buddha, the highest deity of the Vajrayāna and also originator of the five Dhyāni Buddhas, may also be added here. When represented in human form he begets the name of Vajradhara and is conceived in two forms single and yab-yum. It may further be remarked that the conception of Ādi Buddha became controversial among the Vajrayānists themselves. Some considered Akṣobhya and some others of the other Dhyāni Buddhas as the Ādi Buddha and so these differences also were brought to bear upon their representations in sculptures.

This third stage of the development of Buddhist pantheon coincides with the strides which Vajrayāna was taking on its marvellous march of progress in Mahāyana. The works like 'Aṣṭa-sāhasrika-prajñāpāramitā' bearing a large number of miniature pictures of Buddhist Tāntric deities and the compilation of the Sādhanamālā containing the dhyānas of more than 400 principal and minor deities (11th & 12th centuries) corroborate this tremendous influence of Tāntricism. The Sidhas simply made it a popular practice of the day. The four great centres or Pīṭhas, the sacred spots of Vajrayāna as mentioned in the Sadhana-mālā: are *Uddiyna* (Orissa), *Kāmākhyā*, *Śirihaṭṭa* and *Pūrṇagiri*. The Śirihaṭṭa is recognised as *Śrī-Śaila* cf. so many references to it in the literature—vide Pr. Vjn P. 136-8 Kāmākhya is well known. Pūrṇagiri is unidentified.

Buddhist images two groups—general and sectarian:

After we have purviewed in a very brief manner the religious and philosophical background of the Buddhist iconography, we are now in a better position to describe the Buddhist images. But before we do so, there is one very important point to be born in mind that from the broad Hindu point of view Buddhist images should be viewed into two distincts groups, one representing the general form of Buddhism in which Buddha figures figure prominently and there is no hierarchical development, and the other is that particular upsurge where Vajrayāna-Tantricism played a remarkable part and was not only instrumental in bringing about an exuberance in its consequent emergence of Buddhist Pantheon and iconological and iconographical conceptions and forms, but it also simply changed the very form of the

prinstine character of Buddhism, a religion without a god, without an icon, without a dogma and without a philosophy.

Accordingly let us deal first with the Lord Buddha, adopted by the tolerant Hindus as an Incarnation of the Lord Viṣṇu himself, (as promised by me at Vaiṣṇava-Pratimā-Lakṣaṇa, Chap. III p. 220). In this section of Buddhist Pratimā-lakṣaṇa, Gautama Buddha is our first adorable deity. Buddhists, the bigoted Vajrayānists could be fanatic enough to degrade him to a secondary position—vide their first homage to Ādi Buddha, Vajradhara in the imitation of the Hindu view of metaphysics and mythology. We, the detached reviewers of the broad Indian cultural currents, cannot forget him who not only gave a new religion to the world but also contributed immensely to the thought-currents of Hinduism itself of which Buddhism should be considered only a side-current like Śaivism and Vaiṣṇavism.

Paurāṇic accounts :—(leaving the Agni and the Bhāgavata) of Buddha are not only confusing, but also in a way antogonistic—vide the Viṣṇupurāṇa which says many hard things against Buddhism and Buddhists and there are also very interesting accounts in it regarding Buddhists being naked which perhaps in the opinion of Dr. Banerjea is a confusion between the Jina of the Digambara Jainas and the Buddha of the Buddhists. It is said there that because they have discarded the authority of the Vedas which are really the real coverings of man and mankind, they are nagnas (see details in Rao). It also designates Buddha as Māyāmoha which is common in other Purāṇas as well and describes him as 'naked with shaved head and a peacock-tail in his hand'. The Bhāgavatas taking the authority of the Bhāgavata-purāṇa came to regard him as one of the incarnations of their god, who according to them incarnated himself in the world as Māyāmoha (the Arch Deluder) to cause confusion among the Daityas by preaching false and anti-Vedic doctrines among men and thus cause their destruction.

Iconographical Accounts:—vide Pratimā-laksanas, p. 98-99 can be relied upon from the five principal Hindu texts, the Br. Saṃhitā, the Agni and the V.D. Purāṇas, and the two Śilpa-texts, the Mānasāra and the Rūpa-maṇḍana. According to the first (B. S.) Buddha should have the palms of his hands and the soles of his feet marked with lotus, he should be placed in form and his hair should be very short (Sunīca; a variant reading is sunīta meaning "well arranged" both readings would suit a Buddha image—Banerjea) He should be seated on a lotus-seat and should appear as the father of the whole world. The Agni calls him Śāntātmā and bestows upon him lamba-

karṇas (*i. e.* his lobes of ears must be made pendant) and fair complexion and enjoins his hands to be in varada and abhaya poses. The V. D. further adds some more marks. According to it the body should be covered with the kāṣāya, the yellow garb of the ascetics and on the shoulder there should be a piece of balkala (cīvara) or clothing made out of the bark of certain trees. It designates him as Dhyāni (cf. Dhyāni Buddhas in the Vajrayāna pantheon). The Rūpa-maṇḍana's description is nothing new. It simply gives him a red colour that may be taken as full of lustre. As regards the description of the Buddha-images in the Mānasāra, it is said there that these figures, which may be either erect or in the sitting posture, are placed on a throne (Siṃhāsana) and are distinguished by the Aśvattha (holy fig) tree as well as by the Kalpa-vṛkṣa (mythic wonder tree), the latter, as we have seen, is represented in connection with other divine beings as well; but the aśvattha or ficus religious is characteristic of Buddha as the Bodhi tree, under which he attained enlightenment (Bodhi), belongs to that species. Another peculiar mark as has been duly noted by the author of the Mānasāra, is uṣṇīṣa or protuberance of the skull (uṣṇiśojjvalamaukika). For the rest, the appearance of Buddha is purely human. He has a full face, a long nose, smiling eyes and elongated ears. His body is fleshy, his chest broad, his belly round and his arms long. He wears a yellow garment (Pītāmbaradhara) and his complexion is white—Acharya's version.

The Buddha image as described below has an abundant sculptural representation and it is only a perverted wisdom of eminent historians and archaeologists to attribute its origin to foreigners. Man and mankind is indivisible. The Aryan race is a pointer to this great truth. Those who came to India became Indians, imbibed the indigenous culture and gave something of their own also. This intermingling is the essence of culture, the essence of the dynamic character of culture and is also characterised by the freshness of outlook, ideas and institutions. Gandhara art, which is accredited to have produced Buddha images for the first time, was no doubt flourished on the indigenous-cum-Greek inspiration, but nevertheless its setting was perfectly Indian and Buddha images therefore are cent per cent authentic representation of the iconology as elaborated below. Apart from Gandhara art in which innumerable Buddha images are illustrated, there is no dearth of Hindu sculptures representing Buddha. The Daśāvatāra reliefs throughout India include Buddha and Rao says that throughout the Chalukya and Hoysal countries Buddha is seen to have been invariably included among the ten avatāras of Viṣṇu and his image is always found wherever these avatāras are portrayed. Dhyāna attitude and Yoga-

mudrā are the prominent traits of his representation. It may be pointed out (cf. also Jain Tīrthaṅkaras) that even educated people sometimes fail to distinguish a Buddha from a Jina, the latter also being characteristically represented in these two prominent traits, the Dhyāna attitude and the Yogamudrā. The most distinguishing features of the images of Buddha are the clothes worn in the upavīta fashion and the knot of hair on the top of the head. The Jain images are completely divested of clothing and are stark naked and are characterised by Śrīvatssa mark on the right side of the chest.

Vajrayana Buddhist Images

With this brief introduction to this first group of general Buddha images let us now turn towards the Vajrayāna Buddhist images. The following tabulation, of this group of images as ramified into so many divisions will be briefly adhered to in accordance to our arrangement in the Pr. Laks. pp. 277-93 as systematisated from their descriptions in the Sādhana-mālā, the standard treatise of the sect.

1. Buddhas, their Śaktis and Boddhisattvas and mortal Buddhas
2. Mañjuśrī and his 14 forms.
3. Avalokiteśvara and his forms
4. Emanations of Amitābha
5. „ of Akṣobhya
6. „ of Vairocane.
7. „ of Amoghasiddhi.
8. of Ratnasambhava
9. Emanations of the five Dhyāni Buddhas
10. „ of the four „ Buddhas
11. Emanations of Vajrasattva
12. The Pañcarakṣā Maṇḍala
13. The Tārās
14. The Independent deities: Gods and Godesses.

1. The first group includes firstly the five (or say six—vide Vajrasattva's inclusion also) Dhyānī Buddhas or Divine Buddhas along with their Śaktis and Bodhisattvas; secondly the mortal Buddhas along with their Śaktis and Bodhisattvas and Maitreya, the future Buddha.

(a) (i) Dhyānī (Divine) Buddhas are.

1. Amitābha
2. Akṣobhya
3. Vairocano
4. Amoghasiddhi
5. Ratnasambhavā
6. Vajrasattva.

and they represent the first hierachy of gods in Buddhist pantheon. All other gods emanate from one or the other or five or four of them collectively and they invariably bear the effigies of their masters on their head. The first five Divine Buddhas owe their origin to the theory of the eternity of the senses according to Āryadeva—vide Pr. Laks. p. 277 (the very first verse) or to the eternity of the five Skandhas, the elements (—vide ibid). As regards the last or (the sixth) that is Vajrasattva, he is a later incorporation and is generally believed to be the priest of the five Dhyānis A more rational view would be to take the first five of them as representing the five mudrās which

Lord Buddha made sacred on memorable occasions; as is evident from their representations in the art. All of them closely resemble each other, the prominent difference being the positions in which the hands are held and the vāhanas on which they ride. Both these traits signify mūdrās (cf. the writer's thesis below in which these Vāhnas are also included into the broader connotation of Mudrās—vide the Chapters on Mudrās). Every Dhyānī is always represented in a sitting posture on a full blown double lotus which attitude is known as the Dhyānāsana (cross-legged). The other attributes being bare head, curly hair, eyes half closed in meditation (dhyāna). These are dressed like a monk. As regards their allocation in the Buddhist shrine, the Stūpa (the Budhist Universe), they, except Vairocana and Vajrasttvava are generally represented on the four sides of it facing the cardinal points. Vairocana being the deity of the inner shrine often remains unrepresented but sometimes he is seen between Ratna and Amogha. Now without going into further individual details (which may be seen in the Pr Laks, p. 277 and Bhattacharya's book—'Indian Buddhist Iconography') their tabulation may be seen in an appendix to this page in which numbers from first to fifth represent Amitābha Akṣobhya, Vairocona, Amoghasiddhi and Ratnasaṃbhava respectively:

(ii) **Devine Buddha-Saktis** are also six:

1. Vajra-dhātvīśvarī
2. Locanā
3. Māmaki
4. Pāṇḍarā
5. Ārayatārā and
6. Vajrasattvātmikā,

and they are affiliated to the six Dhayānī Buddhas and are represented (not very widely and rarely in full form) in the Stūpa (only in their symbols or the yantras on a slab in a niche) occupying the corners intermediate between the four cardinal points. They take mostly lalitāsana on a full blown lotus with emblems of lotuses and the characteristic poses of abhaya etc. Their colours and the vāhanas partake of their consorts.

(iii) **Divine Bodhisattvas are**

1. Sāmantabhadra
2. Vajrapāṇi
3. Ratnapāṇi
4. Padmapāṇi
5. Viśvapāni and
6. Ghaṇṭāpāṇi

and they are the functionary gods in the Buddhist pantheon. The Divine Buddhas are conceived as engaged in peaceful meditation and voluntarily restrain themselves from the act of creation, which task is assigned to their Bodhisattvas. In the Gandhara School of Sculpture there are innumerable Bodhisattva-images which fact clearly speaks of the fact that as the word 'Bodhisattva' in earlier times was synonymous with Sangha or the Holy Order, every

Buddhist of the Mahāyāna Buddhism was entitled to be called a Bodhisattva. It is illustrated in the remains of the aforesaid sculpture. Buddhist philosopher-monks like Nāgārjuna, Aśvoghoṣa, Maitreyadeva, Āryadeva and the like were all represented as Bodhisattvas.

The Buddhist religious texts say that the duty of the Divine Bodhisattvas is to do the work of a Mortal Buddha during the period between the disappearance of one Buddha and the coming of the next. 'Thus' says Bhattacharya—vide I. B I. p. 8: 'Gautama Buddha has disappeared and at least 4000 years after his disappearance Maitreya Buddha who is now in the Tuṣita Heaven, would decend to earth. During he interval Padmapāṇi Bodhisattva or Avalokiteśvara is doing the duties of a Mortal Buddha and thus he will continue so long as the Bhadrakalpa or the cycle of Admitābha continues.'

As regards their iconographical traits they take both standing and sitting attitudes on a full blown lotus and usually as holding in each hand a long stem of the same plant on which is placed the crest of his Dhyāni. Each is covered by a robe, the upper part is covered by a scarf. The hair is cut short, on the head is a jewelled tiara which bears in the centre the effigy of that Buddha to whom the Boddhisattva owes its existence'—Bhattacharya. A characteristic illustration representing them in bronze, hails from the UVahal at Patan in Nepal.

(b) Mortal Buddhas:—are conceived on the pattern of the Hindu Incarnations. We know only one Mortal Buddha. Both the Mahayānis and the Hinayānis on the other hand conceive many of them and also conceive a Mortal Buddha possessing a good number of auspicious marks (32 major and 80 minor ones) along with a number of mental qualities—10 Balas, 18 Āveṇika Dharmas and 4 Vaiśāradyas. Their list according to the Hinayana is 24 and the Mahayanis are confused about their Mortal Buddhas known as Tathāgatas. Among them 7 are well known and are tabulated as here under along with their Śaktis and Sattvas:

Mortal Buddha	His Śakti	His Boddhisattva
1. Vipaśyin	Vipaśyantī	Mahāmati
2. Śikhi	Śikhimālinī	Ratnadhara
3. Viśvabhū	Viśvadharā	Ākāśagañja
4. Krakucchanda	Kakudvatī	Śakamaṅgala
5. Kanakamuni	Kaṇṭhamālinī	Kanakarāja
6. Kaśyapa	Mahīdharā	Dharmadhara
7. Śākyasiṃha	Yaśodharā	Ānanda

N. B. Only three names are familiar—Śākyasiṃha, his wife

Yaśodharā and his favourite disciple Ānanda and so are historical, others may be treated as Paurāṇic (if not legendry).

(c) **Maitreya, the future Buddha**—though not yet born, he is represented alright (cf. Gandhara Sculpture and a colossal image at Uddiyana). He is at present passing the life of a Bodhisattva in Tuṣitā heaven and would descend to the earth full 4000 years after the disappearance of Gautama Buddha for the deliverance of all sentient beings.

2. **Mañjuśrī**—and his manifold forms represent the second group of Buddhist icons. His accounts are both historical and legendary; though the latter may also be regarded as significantly real. His place in the pantheon is of a very high order, one of the greatest Bodhisattavas and he is conceived in various forms. He is specially glorified in the Svambhūpurāṇa, especially in relation, as hinted below, to the Ādi Buddha and his sacred Svayambhū-kṣetra in Nepal. He is conspicuous either by his early representations or the early references in the literature. His name occurs for the first time in Sukhāvatī Vyūha. According to the Svayambhūpurāṇa Mañjuśrī belonged to China and was a great saint. One day receiving a divine intimation that the Self-born Lord, Ādi-Buddha has manifested himself in the form of a flame of fire on a lotus rising from the lake Kālihrada in Nepal, he forthwith started for the place to pay his homage. He was also accompanied by a large number of his disciples, his two wives and king Dharmākara of China. When he reached his destination, he experienced difficulty in approaching the god, so he cleft asunder, with his sword the barrier-hill and the opening was made from where water rushed through it leaving a vast stretch of dry land behind to make a path accessible to the Lord. That dry land is the Nepal valley and that Bhāgmatī is still called Kot-bar or sword-cut. Mañjuśrī then got a temple erected there for the enshrinement of the Flame and himself also began to live there on a hillock where he also got a monastry built to house his disciples. This monastry came to be known as Mañjupattana. King Darmākara was made king of Nepal by him. Having accomplished all this, he returned home and soon obtained the divine form of a Bodhisattva leaving his mundane body behind.

Mañjuśri's position in the pantheon is unique in regard to his independent existence. It is not only controversial, but also dubious if he can be regarded as an emanation from Dhyānis as a rule. Being a historical personage he was regarded as a Bodhisattva in the same way as Aśvaghoṣa or Nāgārjuna; hence his affiliation was not so easy

to propound. Nevertheless some considered him to be an emanation of Amitābho, others of Akṣobhya, still others of the group of the five D. Buddhas.

As regards his iconography Bhattacharya says:—"Ordinarily Mañjuśrī carries the Sword and the Book in his right and left hands. In representations we sometimes find these two symbols placed on lotuses. He is accompanied sometimes by Yamāri, or by his Śakti alone; sometimes by Sudhanukumāra and Yamari and sometimes again by the four divinities, Jālinīkumāra also called Suryyaprabha, Candraprabha, Keśinī and Upakeśinī. Though the last four are required to be present with Arapacana, they are found represented in other places also."

His 14 forms:—are tabulated as hereunder and the other details of iconography may be gathered from the Pr. Laks. p. 278-9; also writer's Pratimā-Vijñāna p. 301 :

I Emanations of Amitābha	**III Emanations of the five D. Buddhas**
1. Vāk	7. Vāgīśvare
2. Dharmadhātu-Vagiśvara	8. Mañjuvara
II Emanations of Akṣobhya	9. Mañjuvajra
3. Mañjughoṣa	10. Mañjukumāra
4. Sidhaikavīra	**IV Independent Forms**
5. Vajrānaṅga	11. Arapacana
6. Nāmasangīti	12. Sthiracakra
	13. Vādirāṭ and
	14. Mañjunātha

3. Avalokiteśvra:—is the most popular god of the Mahāyānis. He is famous as a Bodhisattva and is said to have emanated from the Dhyani, Amitābha and his Śakti, Pāṇḍarā. As his master, Amitabha is the presiding deity of the present Bhadrakalpa, Avalokiteśvara is assigned the work between the period of the disappearance, of the Mortal Buddha Śākyasiṃha and the advent of the future Buddha, Maitreya. He is famous for his unbounded and universal Karuṇā and has refused Nirvāṇa, till he sees all the sentient and insentient beings emancipated. This universal Karuṇā of this great Bodhisattvahas found a universal love for him among the Buddhists all over the world. He is characterised as the best of the Sangha, the Jewel of the Buddhist Church or Saṅgharatna.

Avalokiteśvara according to the popularity noted below is characterised by one hundred and eight forms, a tabulation of which is given in my Pratimā-Vijñāna. p. 312. 'The Macchandar Vahal,

one of the numerous Vihāras in Kathmandu has paintings in many colours of one hundred and eight variations of this Bodhisattva on wooden panels surrounding the temple on three sides. The paintings appear to be at least two hundred years old, and they bear inscriptions in old Newāri, giving their respective names". The Sādhanamālā gives altogether 31 Sādhanās which describe him in a variety of forms under the name of Avalokiteśvara or Lokeśvara. Among these varieties the following 15 are more prominent. All except the last of these varieties bear the figure of the Dhyāni Amitābha on the crown as Lokeśvara is his emanation; the 15th, Vajradharma is said to bear the figure of the five Dhyānis. The details of their respective attributes may be seen in my Pr. Vijñana p. 302-3; and Pr. Laks. p. 280-82; for the exigencies of the space only their tabulation will suffice here:

Fifteen Forms of Lokesvara:—

1. Sadakṣarī	7 Hari-hari-hari-vāhanodbhava	11. Nīlakaṇṭha
2 Siṃhanāda	8. Trailokya-vaśankara	12. Sugatisandarśana
3. Khasarpaṇa	9. Raktālokeśvara	13. Pretasantarpita
4. Lokanātha	10. Māyājālakrama	14. Sukhāvatī and
5. Hālāhala		15. Vajradharma
6. Padmanarteśvara		

N.B. (i) Padmanarteśvara (6) has got 3 rūpas—see details in I.B.I. p. 41-45 and Pr.Vijn. p. 303-4; Raktālokeśvara also has 2 rūpas, ibid.

N.B. (ii) Further a notice of the Hindu gods conceived as Vāhanas (cf. 7) is remarkable for the perverted and zealous iconolatry of the Buddhists.

4. Emanations of Amitābha:—are the 4th group of Buddhist icons as classified ahead. These include both gods and goddesses: the former are only two in number: 1. **Mahābala** and 2 **Saptaśatika** Hayagrīva both of which are unrepresented in sculpture and the latter are comprised of the following goddesses:

1. Kurkullā:—(i) Śuklā (ii) Tarodbhavā (iii) Oddiyāna and Aṣṭabhujā, the last of which is charrcterised by a maṇḍala of 12 surrounding divinities

2. Bhrkuti and 3. **Mahasitavati**—amongst these Kurukullā is the most important and popular goddess to whose worship no less than 14 Sādhanās are devoted in the S.M. Mahasitavati is also known as one of the Pancarakṣās or the five Great Protectoresses. Sri Bhattacharya remarks that none of these goddesses are found represented in sculpture and bronze, though paintings are exceptions.

Thus the total number of gods and goddesses as emanating from the Dhyānī Amitābha are 18 gods (14 forms of Avalokiteśvara, two forms of Mañjuśrī and these two) and the three goddesses, all twenty one

5. **Emanations of Akṣobhya** :—are plentiful and are consisted of gods as well as goddesses. Among the Dhyāni Buddhas he has the largest emanations, because he is the earliest to enter into the pantheon. His blue colour is taken to represent his terrific nature and so it is associated with the terrible deities in the S. M. and with the gruesome rites in the Tantra. Sri Bhattacharya says "The deities emanating from this Dhyāni Buddha have generally the blue colour and they are usually terrible both in appearance and in deeds. Excepting perhaps Jambhāla all other male emanations of Akṣobhya have terrible appearance with distorted face, bare fangs, three eyes, protruding tongue, garland of heads and skulls, the tiger-skin and ornament of the snakes."

(A) **Gods**:—Let us begin first with gods, which are seven as tabulated here under (see details of iconography Pr. Vijn. p. 305; Pr. Laks. p. 283-86):

1. Caṇḍaroṣaṇa
2. Heruka
3. Buddhakapāla
4. Vajradāka
5. Hayagrīva
6. & 7. Yamāri & Jambhāla

N.B. Heruka has 3 forms—Dvibhuja, Trailokyakṣepa and Caturbhuja; *Vajradaka* also has 3 rupas—Samvara, Saptākṣara and Mahāmāyā and *Yamari* principally of two forms—Rakta and Kṛṣṇa, his latter form being varied again into three (cf. I.B.I. p. 71-73).

(B) **Goddesses** :—emanating from this Dhyāni are not all terrific in nature, some of them like Prajñāpāramitā, Vasudhārā and Mahāmantrānusāriṇī are of generally peaceful forms. No lees than 11 goddesses (for details of iconography see Pr. Vijn p. 306. Pr. Laks. p. 386-88) emanate from Akṣobhya and they are:

1. Mahācinatārā
2. Jāṅgulī
3. Ekajaṭā
4. Parṇaśavarī
5. Prajñāpāramitā
6. Vajracarcikā
7. Mahāmantrānu sāriṇī
8. Mhāpratyaṅgirā
9. Dhvajāgrakeyūrā
10. Vasudhārā and
11. Nairātmyā

N. B Jāṅgulī has three entirety different forms—two with one face, four arms and one with three faces and six arms. *Ekajaṭā* too has fu- different varieties, the fourth variety of whinh is known as *Vidyujjālakarālī*, who is said to have originted from the sweat of Buddha; *Prajñāpāramita* is also characterised by two forms under Śitaprajñāpā-

ramitā and Pīta-Prajñāpāramitā and *Dhvajagrakeyūra* similarly also takes two forms.

6. **Emanations of Vairocona:**—are all feminine. We know Vairocana is the lord of the sanctum of the temples and so all his emanating goddess reside therein. Among the five goddesses emanating from this Dhyāni, Mārīci is the most important and popular and who is believed by some as the consort of Vairocana. Without going into the details (which may be seen in Pr. vijn. p. 306-7 ; Pr. Laks. p. 288-9) these five goddesses along with their sub-forms are :

1. Mārīc
(i) Aśokakāntā
(ii) Ārya-Mārīcī
(iii) Mārīci-picuvā
(iv) Ubhayavarāhānanā
(v) Daśabhujasita M.
(vi) Vajradhātvīśvarī M.
2. Uṣṇīṣavijayā
3. Śitātapatrā
4. Mahāsāhasrapra-mardinī
5. Vajravārāhi—3 forms 4th is Āryavajravārāhi

7. **Emanations of Amoghasiddhi :**— like those of Vairocana are also entirely feminine in character. Among the seven goddesses (cf. Pr. Laks. p. 289 and Pr. Vijn. p. 307 for details) tabulated hereunder, Parṇaśavr is repeated (cf. Em. of Aks.),

1. Khadiravanī Tārā
2. Vaśyatārā
3. Sadbhuja-sitatārā
4. Dhanada Tārā
5. Parṇaśavarī
6. Mahāmāyūrī
7 Vajraśṛnkhalā

N. B. Taras so common.

8. **Emanations of Ratnasambhava**—are very few as he is comparatively a late arrival in the pantheon. In the Sādhanamālā only two male and two female deities are affiliated to this Dhyānī Buddha. The two male deities which have been affiliated to Ratna-sambhava are Jambhāla and Ucchūṣma-Jambhāla, the latter being regarded as a terrific form of the former.

Jambhāla was known long before the Dhyānī Buddhas were ushered into existence. Jambhāla like Kuber was connected with wealth and is said to distribute gems and riches to his devotees and so for such a deity who could have been better fitted than Ratnasambhava 'born of jewels' to become his sire. Now the characteristic features of Jambhāla (here in this emanation cf. his another emanation from Akṣobhya) are firstly that he carries the mongoose (the receptacle of all gems and jewels) in his right hand and the citron in the left and secondly he is associated with Yakṣas (who are also connected with wealth, being the guardian of treasures and the attendants of Kubera the Hindu god of wealth). He is represented single as well as in yab-yum, in the latter he is accompanied with Vasudhārā, his consort

and so when represented in this union he sits on the moon under which is the double lotus of eight petals, which in their turn are occupied by the eight Yakṣas—Maṇibhadra, Pūrṇabhadra, Dhanada, Vaiśravaṇn, Kelimālī Civi-kuṇḍalī, Sukhendra and Carendra and they in their turn are also in conjugation with their Yakṣiṇis—Citrakāli, Dattā, Sudattā, Āryā, Subhadrā, Guptā, Devī and Sarasvatī, all of them partaking the appearance after Vasudhārā.

As regards *Ucchusm-Jambhāla,* 'he stands in Pratyālidha attitude with his left leg stretched forward on the forehead of Kubera while the right tramples upon his two legs. He has a terrible appearance with protruding belly, bare fangs and the ornaments of snakes. He holds the kapāla full of blood, against his breast and looks eagerly towards it with his three eyes'. 'A unique image has been described by Rai Bahadur Daya Ram Sahni in the Museum Catalogue under No. B (c) 1. In terms of the Sādhana the image should bear on its crown either the image of Akṣobhya or of Ratnasambhava, but neither of them is to be found. It is Amitābha, who is there. We cannot, however, reject the identification on this ground only: for dressed in celestial garments and ornaments, the Hindu God, Kubera, lying flat on the ground, is pressed down by the two heavy legs of Ucchūṣma and vomits out all the jewels he had in his stomach'—Bhattacharya.

Goddess—emanating from Ratnasambhava are *Mahā-pratisarā* (who is also the first of the Pañcarakṣsā group) and Vasudhārā, the consort of Jambhāla.

9. **Emanations of the Five Dhyānī Buddhas**—bear the images of only Vairocana, Amitābha Akṣobhya, Ratnasambhava and Amoghasiddhi on the crown (leaving Vajrasattva out, who is a later interpolation).

Gods—Besides several forms of Mañjuśrī and one form of Avalokiteśvara, two gods only are said to emanate from a combination of the five Dhyānī Buddhas. The first is *Jambhāla* (also regarded as an emanation of either, Akṣobhya, or Vajrasattva), and the second is *Mahakālā*.'

Jambhala—may be left out and let us concentrate on **Mahākāla,** whose epithet of '**pañcabuddhakrītinam**' signifies his sires alright. 'He may have one face with two, four, or six arms, or eight faces with sixteen arms. He is one of the many terrible deities described in the Sādhanamālā with ornaments of snakes, canine teeth, protruding belly and garments of tiger-skin'. Images of Mahākāla abound in Nepal, the birth-place of Tāntric-Buddhist images. In variation of his arms, he has four varieties, two-armed, four-armed, six-armed and sixteen-

armed; in the last of which Mahākāla should be surrounded by seven goddesses, three in the three cardinal points, (fourth being occupied by himself) and the other four in the four corners (see details in I. B. I. p. 121-222.

Goddesses--emanating from a combination of the five Dhyānīs are: 1. Vajratārā 2. Sitatārā, 3. Prajñāpārmitā and Kurukullā. The first has a mandal constituted by eight goddesses occupying the four cardinal points and the four corners. (see ibid 124), along with the guardians guardingher gate. The third one i. e. Kurukala is called here Māyājālakrama.

10. **Emonations of Four D. Buddhas**—only one Vajratārā.

11. **Emanations of Vajrasattva**—are also insightficant—only one god and one goddess, the former being represented by Jambhāia (cf. his varied associations) and the latter by Cuṇḍā.

12. **Pañcarakṣā Maṇḍala**—is consituted by Mahāpratisarā, Mahāsāhasrapramardinī, Mahāmantrānusāriṇī, Mahāmāyūrī and Mahāsitavatī and are called Pañcarakṣā deities. Originally they are affiliated to the five Dhyānīs and when worshipped in the Maṇḍala their forms differ to same extent. These deities are very popular with Mahāyānists as every monk keeps a copy of the Pañcarakṣā manuscript. Except Mahāsāhasrapramardini, all the remaining four are peaceful in apperaance, and the order of the Maṇḍala is as follows: the middle goes to Mahāpratisarā, who is sarva-śuklā; to her east should be Mahāsāhasrapramardinī who is blue in complexion; to her right i. e. south is Mahāmāyūrī who is yellow in complexion; to her west is Mahāmantrānusāriṇī who is also of white complexion and lastly to the north is Mahāsitavatī who has green complexion.

13. **Taras**—the Tāntric goodesses play a prominent part also in the Buddhist pantheon. They are classified firstly as ordinary Tārās and extraordinary ones, basis being the colour of all the varieties they asume. The former group is consisted of *Green Tārās* and *White Tārās* and the latter (i. e extraordinary) is composed of *Green, White, yellow, Blue* and *Red Taras*. Let us tabulate all these seven groups:

I Ordinary Tārās.

(i) Green Variety.

1. Khadiravanī
2. & 3. Vaśya andĀrya
4. Mahattarī and
5. Varada

(ii) White Variety.

6. Aṣṭamahābhaya and
7. Mṛtyuvañcanā

II Extraordinary Tārās

(i) Green Variety

1. Durgottāriṇī
2. Dhanada
3. Jāṅgulī
4. Parṇaśavarī

(ii) White Variety.

5. Caturbhuja Sitatārā
6. Ṣaḍbhujā ,,
7. Viśvamātā ,,
8. Kurukullā
9. Jāṅgulī

(iii) Yellow variety.

10. Vajratārā
11. Jāṅgulī
12. Parṇaśavarī
13. Bhṛkuṭī
14 Prasanna

(iv) Blue Variety.

15. Ekajaṭā
16. Mahācina

(v) Red Variety

17. Kurkulla,

14. **Independent Deities**—are (cf. the classification of the 14 groups of Buddhist images) the last group comprising both gods and goddesses. It may be said here that these independent deities are so called because they are independent of the sires and how can Hindu gods, like Gaṇapati, Sarasvatī etc, be assigned to a peculiar siredom of the Dhyānis? Bhattacarya says: 'In the Sādhanamālā there are six male gods who could not be assigned to their sires. This number is increased by one if we include Paramāśva, another form of Hayagrīva without crest, who emanates from either Amitābha or Akṣobhya. Not knowing to whom Paramāśva may be assigned he is dealt with under the independent deities. If we add Namasangīti from Dharamakoṣasaṃgraha of Amṛtānanda, the number rises to eight.' Accordingly the following gods in the Buddhist Iconography are known as independent ones:

(a) **Gods**

1. Gaṇapati
2. Vighnāntaka
3. Vajrāhuṅkāra
4. Bhūtaḍāmara
5. Vajrajvālānalārka
6. Trailokyavijayā
7. Parmāśva and
8. Nāmasangīti

N. B.—Bighnāntaka is closely associated with three other gods, *Padmāntaka, Yamāntaka* and *Prajñāntaka,* who are generally represented as guardian of the gates in Maṇḍalas. Vighnāntaka is represneted in various forms. The name is significant as the word "Vighna" or "obstacle" refers to the Hindu god, Gaṇeśa. Accordingly he tramples the prostrate figure of Gaṇeśa under his feet. As to the origin of this god there runs a Nepalese legend 'that at a certain time an Odiyāna Paṇḍit wās performing certain Tāntric rites on the bank of Bāghmatī river near Kāṭhamāṇḍu in order to obtain a particular siddhi (perfection). Gaṇśa, it is said, being strongly opposed to the idea, began throwing dangerous obstacles in the way of the performance of the rite. The Odiyana Pandit without seeing any succour invoked the god Vighnāntaka, the destroyer of all obstacles and lo! Vighnāntaka instantly appeared in a terrible and fierce form, armed with many destructive weapons. He gave a hot chase to Gaṇeśa, who was by this time, flying in terror, and in no time overcame the latter.'

Goddesses:

1. Sarasvatī
   (i) Mahāsarasvatī
   (ii) Vajravīṇā
   (iii) Vajraśāradā
   (iv) Āryasarasvatī
   (v) Vajrasarasvatī
2. Aparājitā
3. Vajragāndhārī
4. Vajrayoginī
5. Gṛhamātṛkā
6. Gaṇapatihṛdayā and
7. Vajravidāriṇī

N. B. Sarasvatī a Hindu goddess has been modified here by the Buddhists under so many forms. Aparājitā also being one of the popular Śaivī Devīs, has become here a very interesting Buddhist goddess. She tramples upon Gaṇśa and one of her hands is raised in the attitude of dealing a slap and her parasol, according to the Sādhanā is held by important Hindu gods. Here end all the 14 groups of Buddhist icons, let us now take up their iconology.

The Secret Iconology—A good many noted Mahāyān sts were great scholarṣ. They were not only great philosophers but also Pandits of the day. Their leanings towards Tāntricism simply made Mahāyāna immortal. Tāntricism in its pure form is the sublimest of philosophy, lofliest of metahysics and the strictest of discipline. But when it became the property of the common men, it got degenerated. A word therefore is needed to be said on this high philosophy or the Vajrayāna view of the Vajrayāna-Buddhist images. All their gods are symbolic. A deep spiritual significance is attached to the colour, the weapons and āsanas. 'For instance in Śāntikavidhi or propitiatory rite the god will take the white or yellow colour, in Pauṣṭikavidhi or protective rite the yellow colour, in Vaśyavidhi or bewitching and Ākarṣaṇa or the rite of forcible attraction, the yellow, green or red colour, and in Ucāṭana (destruction of dwelling houses) and Māraṇa (destruction of enemies), the god will be generally blue. 'The āsanas have like-wise a spiritual significance: The Vajraparyaṅka attitude signifies meditation, the Ardharyaṇka and Lalitāsana signify serenity, the Aliḍha heroism, the Praytyāliḍha destruction and loathsomeness, and the dancing attitude in Ardhaparayanka signifies wrath and horror.'

The conception of yab-yum in its prinstine form is simply very lofty. It has been very ably worked out by Śri Bhattacharya—vide I. B. I.p. 163-67, and I am taking liberty to reproduce its some portions here to bring home to my readers the real genesis of Buddhist iconography: 'The Tibetan yab means the honourable father, and yum the honourable mother. Therefore the word yab-yum means the honourable father in the company of the honourable mother. A yab-yum image has a deep spiritual significance. It signifies that the god, the embodiment of Śūnya represents perfection having attained Śūnya (Karuṇā) and therefore the highest stage of Nirvāṇa." Accordingly the conception of Śūnya in Vajrayāna took the concrete shape of a god and a goddess—vide its representation in Heruk and Nairātmā "The god Heruka, the embodiment of Śūnya, carrying weapons, the embodiments of Bodhicitta also of the nature of Śūnya is embraced by Nairātmā, whose essence is also Śūnya, carrying

weapons also of the nature of Śūnya. Thus void with void commingles. This is the highest state—the Anupādhiśeṣa Nirvāṇa." "The yab-yum figures representing Śūnya in the form of Heruka in the embrance of Śunya in the form of Nairātmā, were held up before the masses as ideals, and they readily attracted them and helped them in their conception of a bright and definite spiritual prospect" "The perfected Bodhicitta in the embrace of Śūnya or Nairātmā as represented in yab-yum figures is likened by Saraha as salt and water. As salt can not be taken out from water, so the two yab-yum figures are eternally united into one. This is what the Buddhists call "Advaya" where all conception of a duality ceases. This is Heruka represented as single." Bddhists of the Vajrayāna considered Śūnya as the Ultimate Reality, and they believed that the host of gods and goddesses including the Dhyāni Buddhas are Śūnya in essence". "The whole of the Buddhist Tantric literature is full with ideas of this kind; for instance in Advayavajra we find—"The divinities are manifestations which are naturally non-existent. Whenever there is manifestation; it must be Śūnya in essence:"

स्फूर्तिश्च देवताकराः निःस्वभावो स्वभावतः ।
यदा यदा भवेत् स्फूर्तिः सा तथा शून्यतात्मका ॥

The innumerable gods and goddesses of the Vajrayāna pantheon thus are all manifestations of the Śūnya. And Śūnya being identified with compassion, conceived as manifesting itself in different forms, the result was the emergence of different divinities carrying different weapons and shown in different Mudrās. Secondly the Rasas or sentiments also played in the manifold conceptions of gods and goddesses. Thirdly the number of deities increase also in accordance with three Kāyas, the four Ānandas, the five Skandhas, the ten Iārmitās and so on.

A peep into the Buddhist Art—is now necessary as promised by me in the beginning. Howsoever summary a treatment of Buddhist images we are now no more novice in the matter and therefore we can well appreciate this artistic heritage of India, inspired by Buddhism both by its early phases of evolution and its later developments.

Stūpas—a reference has already been made to the Stūpas and the tradition of enshrinemnt therein, of the Dhyāni Buddhas and their Śaktis. Stūpas, though falling in the domain of architecture, really represent the aniconic form of worship in Buddhism. Aniconism has always preceded before iconism. Stupas therefore may be taken as the first representation of this universal truth.

Triśaraṇas—are the next evolution of the Buddhist aniconism-cum-iconism. The three jewels—Dharma, Buddha and Saṅgha—came to be represented both in symbolic and in human form. Nepalese Buddhists were the first to conceive the Holy Triad in human form. "When represented in art, Dharama shows the Añjali against the breast in the first pair of hands and carries the rosary and the double lotus in the second; Buddha shows either the Samādhi or the Bhūmisparaśaṇa Mudrā; and Saṅgha, a male divinity shows the Dharmacakra Mudrā in the first pair of hands and the rosary and the book in the second pair.'

Gandhāra Art:—Historians and archaeologists like Foucher held that the Graeco-Buddhists carved out the first statue of the Buddha in Gandhara. "The intermixture of the Greek with the indegenous plastic art gave rise to what we now call the Graeco-Buddhist Art, popularly known as the Gandhara School of sculpture. Buddha was the chief object of representation in this art; the events and stories from his life were represented; many of the Jātaka stories of his previous births were also represented. At Taxila, Peshawar, Sahri-Balhol and numerous other places in the North-West Frontier Province, heaps of stones have been unearthed bearing innumerabe images of Buddha in different attitudes (Āsanas) and different gestures (Mudrās). Besides Buddhas images, we meet with the images of Jambhāla, Maitreya, Hārīt, the Indian Madonna, and her consort, and other Bodhisattva images in the Gandhara Art, besides numerous other things." The beginings of this school may be assigned to the 1st century B. C.

The Mathura School of Sculpture—in relation to Buddhist images may be taken as the second phase of the development in Buddhist art. Vogel has characterized the mixed character of this school 'in which we find on the one hand a direct continuation of the old Indian art of Barahut (Bharaut) and Sanchi and on the other hand the classical influence derived from Gandhara." 'This school also produced numerous Buddha and Bodhisattava images, the image of Kubera, the scenes depicting the four principal and the four minor scenes of Buddh's life generally, including other scenes also. The Yakṣas and the Nāgas which are the common property of the Hindus and the Buddhists, are to be frequently met with in this art.'

The famous monastaries—of Odantpuri, Nalanda and **Vikramaśilā** were centres of the Vajrayāna exuberance where a large number of the pantheon was represented in art. The Excavations at Nalanda have brought innumerable images belonging to the higher form of

Tantra which have been unearthed there and they exhibit this exuberance in a remarkable manner. Other monastaries especially the Odantapuri, Uddiyan or Orissa may also simply open a vast vista of vision through which we would be seeing a gallaxy of gods and goddesses, as we see in case of Hindu temples and their rich and varied sculptures.

Cave temples—like Ajanta, Ellora and many a south Indian sites also are remarkable for the monuments of art, where the art remains uninfluenced to a considerable extent from Tāntricism.

Bengal School of sculpture—in relation to Buddhist images is also significant as its influence on Java monuments is now an established assertion.

Nepal and Tibet—may be said to be the cradle and death of Vajrayāna, the former in regard to its great contribution in the domain of creatives conceptions and beautiful specimens of art, and the latter in the sense of its mishandling Tāntricism and this simply debashed the whole pantheon.

Illustrations—may be seen in the authoritative books of Buddhist art. Here the following tabulation centre-wise of the images described below would suffice. (*N.B.* D. Bu. stands for Dhyānī Buddha; D Bo. for Divine Bodhisattva; Ava. for Avalokiteśvara; Mañju for Mañjuśrī; E. for Emanation; Ak. for Akṣobhya; V. for Vairocana; Am. for Amoghasiddhi; R. for Ratnasambhava; Fi. for five; & fo. for four).

A. Aniconic:
Stupas: Three celebarated Stupas.
(1) Simbhu — Nepal
(2) Baudha — „
(3) Kathe Simbhu — „
The Buddhist Triad.
1. Dharma I. B. I.
2. Buddha Pl. III
3. Sangha „
Bodhi Tree. Amarāvati
Buddha's Uṣṇīṣa—Bharhut
Buddha's foot-prints „
Wheel of the Law „
B. Iconic:
(i) Nepal
Ādi Buddha (Painting)

Vajradhara yab-yum
Akṣobhya — D. B.
Vairocana — „
Amoghasiddi — „
Ratnasambhava — „
Vajrasattva — „
(single & yabyum).
Sāmantabhadra — D. Bo.
Vajrapāṇi — „
Ratnapāṇi — „
Padmapāṇi — „
Viśvapāṇi — „
Nāmsangīti — Mañj.
Vāgiśvara — „
Dharmcakra — „
Arapacana — „

Simhanāda (3) Ava.
Saḍakṣarī ,,
Lokanātha ,,
Hālāhala ,,
Padmanarttesvara ,,
Hari-hari-hari-vāhanodbhava ,,
Raktālokeśvara ,,
Māyājālakrama ,,
Sukhāvatī ,,
Yamāntaka E.R.
Pratyaṅgirā ,,
Jambhāla E.R.
Vasudhārā ,,
Mahākāla E. Fi. D. B.
Vajratārā E. Fo. D. B.

(ii) Indian Museum

Vajrapāṇi
{ Seven Mortal Buddhas with Maitreya
Vajrāsana Buddha
Mahārājalīlā Mañj.
Manjuvara (2) ,,
Saḍakṣarī Group Ava.
Khasarpaṇa ,,
Ekajaṭā E.A.k.
Parṇaśavarī ,,
Nairātmā ,,
Aṣṭabhuja Mārīcī (2) ,,
Usṇīṣavijayā ,,
Khadiravanī Tārā (3 E.V.
Vajratārā E.F.D.B.
Prajñāpāramitā ,,
Mahattarī Tārā
Aparājitā

(iii) Sarnath

Sidhaikavīra Mañj.
{ Saḍakṣarī Lok. with Saḍakṣarī Mahāvidyā and Maṇidhara
Saḍakṣarī Mahāvidyā Ava.
Lokanātha ,,
Nīlakaṇtha ,,
Ucchuṣma Jambhāla E. R.

(iv) Vikramapur Dacca

Khasarpaṇa Ava.
Parṇaśavarī E. Am.
Jambhālas E.R.

(v) Nalanda

Buddha in different Mudrās
Vajrapāṇi
Mañjuvara Mañj.
Yamāntaka E A.
Vajraśāradā
Aparājitā

(vi) Dacca Museum

Arapacana
Heruka B.B.
Khadiravani Tārā E.V.
Mahāpratisarā E.R.

(vii) Bangīya Sāhityapariṣad

Sthiracakra
Nairātmā E.A.
Vighnāntaka

(viii) Dacca Sāhitya Pariṣad

Mahāpratisarā E.R.

(ix) Birbhum (Bengal)

Mañjuvara Mañj.
Saḍakṣarī Group Ava.

(x) Mahoba

Simhanāda Ava.
Lokanatha ,,
Khadiravanī Tārā E.V.

(xi) Magadha

Simhanāda Ava.

(xii) Bodh Gaya

Trailokyavijaya

(xiii) Orissa

Vajratārā

(xiv) Lucknow Museum

Aṣṭabhujā Mārīcī E.V.

(xv) Java

Buddha in different mudrās
Arapacana

(xvi) British Museum

Cuṇdā E. Fo. D.B.

(xvii) Leiden

Prajñāpārmitā E.A.K.

APPENDIX A Part I p. 86 & 92

CHART NO. 1

PROPORTIONS OF THE DIFFERENT LIMBS OF THE MALE FIGURES

(VIDE THE S. S. CHAPTER 76)

PARTS OF THE BODY.	MEASUREMENTS Length	Breadth
(i). The Ear		
The middle of the eye and the ear	5 Angulas	
The ears and the eyes	Equal in dimensions-in length & twice the height.	

N. B. The further text 7th & 8th & 9th verses being corrupt, no authentic interpretation is forthcoming till the correct manuscript is available—it, however, gives a clue for the dimensions of the ear.

Karṇapippalī	I Aṅgula	4 Yavas
The lakāra in the middle of the pippalī and the ādhāta	½ Aṅgula (Its depth in the middle being 4 Yavas).	1 Angula
The ear-hole at the root of the pippalī	4 Yavas.	
Stūtikā	½ Aṅgula	2 Yavas
Pīyūṣī (in the middle of the Lakāra and the Āvarta)	2 Aṅgulas	1½ Angulas
Āvarta (The external lines of the ear)	6 (It should be vakra & vṛttāyata, crooked and elliptical).	,,
The Mūlāṃśa, *i. e.* the space at the root of the ear	⅓ Aṅgula in girth.	
Ditto (in the middle)	2 Yavas ,, ,,	
Ditto (further up)	1 Yava ,, ,,	
Uddhāta (the middle of the Lakāra and the Āvarta)	3 Yavas ,, ,,	
The upper expansion of the ear	One Golaka & 2 Yavas.	
The middle one	Twice the Nala.	
At the root	6 Mātrās.	
Taken as a whole	2 Golakas in girth.	
Nāla (the hind)	One Aṅgula in girth.	
Nāla (the frontal)	½ Angula in girth.	
The two soft nālas-komala nālas	2 Kalās in girth,	

(ii). The Chin	2 Angulas in length.
The lower lip (adhara)	1 Angula
The Upper lip	½ "
Bhājī	½ Angula in height.
(iii). Nose	4 Angulas in length.
Nose sides	2 Angulas.
The two Nāsāpuṭas i. e. Nose holes	¼th of the lips.
Their sides	Equal to Karvīra.
(iv). Forehead	8 Angulas & 4 Angulas (in breadth).

N.B. (*i*) Thus the text lays down that right from the chin to the end of the hair as well as cheeks etc., the total dimension of the head—the Śiras comes to 32 Angulas.

(*ii*) The text further on being corrupt, the dimensions of 18 Angulas and 24 Angulas are difficult to make out.

(*iii*) The proportions of the chest and the navel go after those of the neck, similarly those of the penis are said to be two parts, the thighs and the legs (from ankle to the knee) are equal and the knees (jānunī) 4 Angulas.

(v). Feet.	14 Angulas in length. 6 Angulas in breadth. 4 Angulas in height.
The toes of the feet.	5 Angulas in girth and 3 Angulas in length and 1 Angula plus 3 Yavas of height.
The Fore-finger (Pradeṣinī)	5 Angulas & 3 Angulas.
The middle finger	Less by one-sixteenth of Pradeṣinī.
The Anāmikā, the third finger.	Less by one-eighth of the middle one.
The Kaniṣṭhikā.	Less by one-eighth of the Anāmikā.
The nail of the toe.	Three-fourth of an Angula.
The nails of the fingers.	?
(vi). The girth between the legs. (From ankle to the knee).	18 Angulas in girth.
(vii). The girth between the knees	21 Angulas.
The bone of knee.	One-seventh of its girth.
(viii). The girth between thighs.	32 Angulas,

(ix). The Scrotum	?
The penis	Laid on the scrotum & its girth being 6 Angulas.
The Koṣa	4 Angulas.
(x). The Waist	18 Angulas.
(xi). The girth in the middle of the navel	46 Angulas.
(xii). The space between the two breasts	12 Angulas.
(xiii). The sides of the arms	6 Angulas in length.
(xiv). Thc length of the back	24 Angulas.
The girth of the back	Equal to that of the chest
(xv). The Neck	6 Angulas.
(xvi). Arm	46 Angulas.
Wrist (Parvoparitana)	18 "
The Second Paiva.	16 "
The girth between the arms.	18 "
The girth between th secondary arms (Parabāhu).	12 "
The Palm (with fiingers).	12 "
Ditto (without fingers).	7 "
The middle finger.	5 "
Pradeṣinī & Anāmikā.	Equal in measurement.
The Kaniṣthikā.	Less one-half of the Parva-measurment.
The nails of the hand-finger.	All one-half of the Parva in measurement.
Their girth.	?
The length of the toe.	4 Angulas.
The girth of the toe.	5 Angulas.
The nails of the toe.	A bit less.

CHART No. 2

PROPORTIONS OF THE DIFFERENT LIMBS OF FEMALE FIGURES
(VIDE THE S.S. CHAPTER 76 VERSES 52-55)

The Text, in relation to the different proportions of the limbs of the female figure lays down that the measurements of male figure hold good also in case of the female ones. According to the statement of the verse 52 53, the general proportions of the female figures (in relation to chest, legs and thighs etc.) are at par w th those of the male ones. It, however, further makes exception that their chest should be wide in 18 Angulas and their waist 24 Angulas. The verses (the latter part of the 52nd to 54th ones) give certain numbers of measurements and also indicate three different standards, the inferior, the middle and the superior.

N.B: The whole chapter seems to be incomplete and corrupt as the fullest picture of the proportions is not forthcoming, nor is it systematic and clear as we find in other texts on the topic.

PART III

CANONS OF PAINTING

[With an outline History of Indian Painting—
Archaeological and literary]

CONTENTS

INTRODUCTORY

In my Ph. D. Thesis, 'A study of Bhoja's Samarāṅgaṇa-Sūtra-dhāra', a treatise on the science of Architecture, the VIII part was devoted to the canons of pictorial art as could be expounded mainly from the pages of this renowned text which has a unique distinction to have treated the subject of Vāstu-śāstra in all its branches—Town Planning, House building (Secular architecture, both common houses and special ones, i. e. the palaces etc.), Temple building (Temple architecture) and Iconography (both sculpture and painting) as well as the art of the construction of machines (or mechanical contrivances) among the extant manuals, the authoritative primer-texts on this most technical ancient lore.

A very high opinion of the expert examiners and their praises of this Ph. D. Thesis encourged the present writer to carry on the extended study of his Ph. D. subject under an extended title—Hindu Science of Architecture. Thus this labour of mine has resulted into two volumes, one comprising the exposition of Engineering and Architecture (Town Planning, House Architecture, Palace Architecture and palace decorations, Temple-architecture, etc., along with a brief outline history of Vāstuvidyā with special reference to the position of the two medieval texts of Vāstuśāstra—the Samarāṅgaṇa-Sūtradhāra of King Bhojdeva of Dhārā and Aparājita-Pracchā of Bhuvanadevācārya), the other is chiefly devoted to Iconography and Painting. Accordingly in the latter (being published first)—vide the last two parts, 'The Canons of Iconography' and 'The Pratimālakṣaṇas'—we have already travelled a good deal of distance in the far off shining lands of the Shining Ones and now in this third part—The Hindu Canons of Painting (being published both as an independent treatise and forming an integral part of the second volume of 'Hindu Science of Architecture').—I have made an endeavour to treat the subject in a manner hitherto unattempted.

Thus this extended angle just hinted at above, brought me in closer contact with practically all the principal texts dealing with this side-branch of Vāstu-śāstra, the Citra-vidyā. A study of these texts inspired me first to work out a compilation of the Citralakṣaṇam, under as many as twenty-one headings, exhausting practically all the canons which the ancient masters had evolved. It is expected that this compilation simply not only mirrors the ancient canons of pictorial art, but also gives us a valuable information on the development in this fascinating domain of Indian art.

The present dissertation will, therefore, mainly confine itself to the exposition of the material of the compilation under scientific headings of the pictorial art and an attempt will also be made to make use of the contemporary studies and exposition thereof, by some of the noted exponents of Indian art. The first and foremost honoured name among them goes to Dr. Kramrisch who took the pioneering lead in studying the pioneer work on the subject, the Viṣṇudharmotharam Pt. III (vide her translation of, and Introduction to, the said treatise). Other scholars, to whose works references are made, are Percy Brown, Dr. Raghavan, Sri Sivaramamurty and Dr. Moti Chand, and the writer takes this opportunity to express his profound sense of gratitude as the works of these scholars have helped him to treat this very difficult subject in a most scientific and lucid manner to enable even a popular reader to understand and appreciate our classical heritage, India's past.

It would not be a vain claim to remark that it is for the first time in the contemporary Indological studies that a systematic presentation of this technical subject, the Hindu Canons of Painting, is being presented before the scholarly world for their sympathetic evalution of the efforts, the present writer has been making for so many years to fathom the vast ocean of the Vāstusāstra—vide his publications under the general caption 'भारतीय वास्तुशास्त्र, of which Citralakṣaṇa is an important channel.

With this general introduction to this work, let us say a few words on the different topics dealt with in the different chapters ahead. Here at the very outset it may be pointed out that this work may be viewed from two broad angles, the canons (the subject matter of the first eleven chapters) and the monuments, the representations thereof, the theme of the last chapter 'An outline history of Indian Painting') the latter including the exuberance of the pictorial references in the Kavya literature which according to the dictum, 'Literature is the mirror of society', represents the popular cultivation of this fine art in public and palaces alike.

Let us begin with the subjects of the first eleven chapters forming the body of the major portion of the work.

According to our angle of treatment, the first and foremost consideration has been given to the principal texts on Painting such as the Viṣṇudharmottaram, the Samarāngaṇa-Sūtradhāra, the Aparājitapracchā, the Abhilaṣitārtha-Cintāmaṇi (or Mānasollāsa) and Silpratna, wherein a brief review of all these works along with two more (as per Dr. Raghavan's article) has been attempted, thus laying the foundation of the Citra-śāstra.

The second chapter deals in the first place with the position that painting occupies in the scheme of fine arts along with its aim. Secondly it dwells at length upon the origin and scope of painting. Origin of painting is traditional, but the scope is functional and a new light has been thrown on both these topics in the light of my studies of Aparājitapracchā. Its metaphysical implication which being truly Indian, has brought painting in the realm of mysticism and the whole creation becomes nothing but a play of Citra, the magic or Māyā of the Divine Agency. All this is not only very interesting to read but gives a wider meaning of the art touching the very core of the problem where philosophy and science or art meet, a true genius of Indian culture.

Elements, constituents and the types of painting form the subject matter of the third chapter. Here the varieties like Dhūlicitra, Rasacitra, Bhāvacitra, etc., have been explained in keeping with the different explanations advanced by the scholars like Coomaraswamy and Raghavan.

In the fourth chapter, an interpretation of Vartikā, distinguishing it from paint brushes, what are called the Kūrcakas in the Samarāṅgaṇa, is attempted and the manifold backgrounds or surfaces of the different types of pictures have also been worked out. These are the first accessories in the technique of painting.

The fifth chapter is devoted to pictorial 'pottery' and its complementary, the iconometry—the Aṇḍakā-measurements and the proportionate measurements.

Aṇḍakas in pictorial technique and the conventions thereof are a contribution of the Samarāṅgaṇa, though hinted at also in the Viṣṇudharmottaram. It would, therefore, seem an innovation. Aṇḍaka-measurements really aim at the drawing of the model of a picture characteristic of the picture to be drawn out and so Aṇḍakas are really an index of the picture and a martix of its perfection. The writer has made an attempt to expound this technique from his own light as there was no light forthcoming.

The exposition of plasters and ointments is made in the sixth chapter, and the seventh chapter deals with the most important canon of paining—the colours and their delineations—the light and shade through the principle of Kṣaya and Vṛddhi. An attempt is made here to fully classify the various tints in the light of not only the canonical texts but also other sources, notably the poetic works of poets like Bāṇa.

Now the theme of the eighth chapter—How to Paint? —though traditional in character—vide Viṣṇudharmottaram's prescriptions on it—would, however, be found more lucid as per the tabulations worked out to present the whole picture picture-like.

The ninth chapter dealing with aestheticism in Indian pictorial art is unique in the respect that here an artist simply begins to work on poetry. The technique of the poetry of picture can only be prescribed by a great aesthetician and King Bhoja, the author of Samarāṅgaṇa, has got this distinction. A perusal of this theme will unfold the magic of this magnetism elevating the brutes playing in the company of the Sahṛdayas, the men in that of gods, and gods simply sharing our sorrows and joys. This is the marvel of the art unravelled in the pages of the Samarāṅgaṇa. Accordingly the exposition of the pictorical rasas and rasadṛṣṭis, along with the suggestive elements therein, are all worked out here.

In the next chapter, some innovations regarding the styles of painting from the standpoint of its decorative elements as found in the different regions of this land as well as its cultivation in the different centres of art, have been presented and the terms like *Patras* and *Kaṇṭakas* in accordance with these styles are also explained.

The last chapter of the canonical treatment has beeen reserved for the painting and the painter to complete the divine and sublime course of painting and to bring it on the feet of its master.

Now a word may be added on the last chapter treating the history of Indian painting. Here too innovation is put forward to treat this subject not only from the archaeologicall sources, the different picture sites, our rich heritage; but also from the literary references as found in Kāvya-literature as initiated by Sri Sivarāmamūrty (vide his articles in the Journal of Madras Oriental Research). Thus this chapter simply epitomises the creative efforts not only of the great works of the art-painters but also of the great śilpins, the great kavya-writers and so here both the painter and the poet meet.

CHAPTER I

THE PRINCIPAL TEXTS ON THE CANONS OF PAINTING (CITRA-ŚĀSTRA)

The canonical literature on the sience and art of painting can be gathered together from the following five principal works, which, while dwelling at length on the manifold subjects of Śilpa-śāstra or Vāstu-śāstra and the allied matters, also deal with the canons of painting :

1. Viṣṇudharmottaram part III—the Citra-Sūtram
2. Samarāṅgaṇa-Sūtradhāra
3. Aparājita-pracchā
4. Abhilaṣitārtha-cintāmaṇi (or Mānasollās) and
5. Śilparatnam.

N. B. (*i*) These texts have been arranged in chronological order. It may however be pointed out that there is yet another very important and famous text by the name of 'Citra-lakṣaṇam', credited to have been written by Nagnajit, one of the earliest expounders of the ancient Indian Vāstu-vidyā. It is however not found in its original Sanskrit—its Tibetian version is the only source from which we can gather information on the subject.

N. B. (*ii*) Further again there is another text 'Śiva-tatva-ratnākara of Bāsava Rāja (VI. 2), a late senventeenth or early eighteenth century compilation of Kannada origin. Besides these texts there are innumerable references to paintings in general literature which also add much to our knowledge of technique and the traditions of Indian Art. Dr. Coomarswamy has made a valuable collection (cf. One hundred references to Indian painting and further references to painting in India, Artibus Asiae, IV, pp. 41f. and 126f.; also "Transformation of nature in art", Harvard University Press, 1924, Chapter III and Bibliography) in this direction; and the rich collection of these references, as gathered together from Brahmanical, Bauddha and Jain literature, present a good deal of material for our study on this technical side of Indian painting.

In this connection reference may also be made to Sri Śivarāmamūrti's [A passage on Painting in Potana's Bhāgavat, Journal of Oriental Research, VI. (1932) pp. 184-187; Painting and allied arts as revealed in Bāṇa's works, etc. VII (1933), 59-82; Kālidāsa and painting, ibid. 160-185; Śri Harṣa's observation on painting with special

reference to Naiṣadhīya-caritam, etc. 331-350; The artist in ancient India ibid. VIII, (1934), pp. 31-45. His other monographs like 'Sanskrit texts on Indian Art'—Mirrors of Indian Art; and 'Geographical and and chronological background of Indian Iconography, etc. etc.] and Dr. Raghavan's ['Some Sanskrit texts on painting', Indian Historical Quarterly, IX (1933) pp. 898-911] articles are also very interesting from the point of view of our present dissertation of the canons of Indian Painting. All these will be taken notice of here. Let us first begin with Viṣṇudharmottaram.

Viṣṇudharmottaram.—It is a supplement or Appendix to Viṣṇu-purāṇa. It is the earliest text dealing with the technique and theory of Indian painting. "Part III of Viṣṇudharmottara gives the fullest account hitherto known of the various branches, methods and ideals of Indian painting"—Kramrisch. Scholars like prof. Stella Kramrisch contend this work to be of the 7th century A.D.—vide her Introduction to the Translation of the V.D. Pt. III.

This chronological estimation of this text is not very sound. Painting as a science and art of India is very very old. The earliest finds in our possession and the various references in the early literature all corroborate to the fact that canons too must have developed long long ago and therefore this date of the V.D. falls too short in our chronological estimation of the Purāna. Nagnajit's 'Citralakṣaṇa' is a pointer in this contention of mine. Nagnajit, being a Nāga king of hoary antiquity, a contemporary of the Brāhmaṇas (vide writer's 'Hindu Science of Architecture'—an outline history of Vāstu-vidyā) must have compiled his work on the basis of the prevalent art canons. The doctrine of 'Ṣadaṅga' in the pictorial technique of ancient India, as referred by such an early pre-Christian Āchārya, as Vātsyāyana, the celebrated writer of Kāmasūtra, is also an ample testimony to prove that pictorial canons in India had developed long ago. A complete Vāstu-Śāstra or Śilpaśāstra must say something on this most fascinating branch of the art, having a universal appeal both to the princes and the priests alike. All this shows that the V.D. must also be as old as its component, the Viṣṇupurāṇa, a treatise which cannot be placed further up than the golden Gupta Age, 2nd to 4th century A.D.

Avoiding any further controversy over this chronological side of the work, let us come to its contents and the treatment of the subject.

The Citra-sūtra of Viṣṇudharmottara is consisted of the following topics, though seemingly different nevertheless allied subjects, are woven together:

१ चित्रसूत्रविधानदेवार्चानिर्माणपूजनेन देवतासान्निध्यं ततश्चाभीष्टचतुर्वर्गफलम्
२ प्रतिमास्वरूपनिश्चायकचित्रसूत्रस्यातोद्यनृत्यशास्त्रज्ञानायत्तत्वं तस्य च गीतशास्त्राधीनत्वं, गीतस्य तु संस्कृतप्राकृतापभ्रंशादिभेदाद्बाहुल्यम् ...
३ नाटचनृत्तनृत्यलास्यमण्डपादिप्रदर्शनपूर्वकं देवदानवनृपतदनुजीविमुनिविप्रवणिगादिलक्षणतदनुवेशसात्त्विकाभिनयकटिपादाद्याश्रितरेचकाचारीमहाचारीतन्मण्डलाँगहारतत्करणवृत्त्यादिवर्णनन् ... ...
४ स्वस्थमन्दालसक्रान्तप्रस्थालसाद्युपवेशनकादिवर्णनम् ... ...
५ वैष्णवसमपदादिभेदेन पुंस्थानकादिवर्णनम् ... ...
६ अङ्गवणनम् ... ...
७ रसदृष्टितत्प्रयोगपुटकर्मतारकाकर्मसमसाचीकृतादिभेदेन दृष्टिकर्मतदनुगभ्रूकमनासिकाकर्मजिह्वाधरौष्ठमर्दनदन्तकर्मान्निपाङ्गकर्मवर्णनम् ...
८ असंयुतसंयुतादिभेदपुरस्सरं नृत्ये करविन्यासः, करकर्मलक्षणादि च ...
९ वाचिकाहार्याङ्गिकसात्त्विकभेदेन चतुःप्रकाराभिनयहस्तालङ्काराङ्गरचनाः सज्जीवादिनाटचोपकरणवर्णनम् ... ...
१० इन्द्रियर्थाभिनयप्रकारः इष्टानिष्टमध्यस्थभेदेन गात्रप्रह्लादिना चेष्टादिनिरूपणम्, प्रभातगगनरात्रिप्रदोषदिवसर्तुघनधराजलाशयदिङ्नक्षत्राद्यभिनयादिवर्णनम् ... ...
११ जानुकटीसमस्वाभाविकोत्तुङ्गगमनयुद्धप्रचारतपोरुगौत्सुक्यादिपु जानुकटीसमादिनानागतिप्रचारवर्णनम् ... ...
१२ श्रृङ्गारादिनवरसप्रकथनप्रसङ्गेन श्रृङ्गाराद्धास्यस्य रौद्रात्करुणस्य वीरादद्भुतस्य बीभत्साद्भयानकस्योत्पत्तिमभिधाय तत्तद्देवतावर्णभेदव्यञ्जनादिनिरूपणम् ... ...
१३ हासरतिशोकाद्येकोनपञ्चाशद्भावनिरूपणम् ... ...
१४ करांगुलीनां विविधविन्यासवशादोङ्काराज्झल्वासुदेवसङ्कर्षणप्रद्युम्नानिरुद्धादिहस्तमुद्रावर्णनम् ... ...
१५ भस्मजटानन्तधर्मज्ञानवैराग्यैश्वर्यदेवीस्कन्दादिनृत्तशास्त्रमुद्रावर्णनम् ...
१६ नृत्तोत्पत्तितत्करणकभोगमोक्षादिफलवर्णनम् ... ...
१७ चित्रसूत्रवर्णने मूर्त्यवयवप्रमाणं तदनुसारेण मधक्षहंसमालव्यादिवर्णनम् ...
१८ चित्रकर्मण्यंगप्रत्यंगमानेन स्त्रीणां निर्माणम् ... ...
१९ चित्रकर्मणि देवतानेत्राद्यंगवर्णनम् ... ...
२० नानावर्णानुगताः शुभाकारविहारा ऋज्वागतसाचीकृतदेहाद्यनेकोपभेदसहिताश्चित्रकर्मणो नव भेदाः ... .
२१ चित्रकर्मार्हभूमिसंस्कारकथनपूर्वकं बहुसमयस्थायिरंग - (वर्ण) - निर्माणं, कनकरजतादिरंगद्रव्यकथनञ्च ... .
२२ सत्यवैणिकादिभेदेन सलक्षणं चित्रचातुर्विध्यम्,पत्राकृतिरेखाबिन्दुवर्तनादिचित्रदोषस्थानप्रमाणादिचित्रगुणभूषणदुरासनादिचित्रनाशहेतुभूम्यादिवर्णनञ्च ...

२३ चित्रे देवनृपर्षिगन्धर्वदैत्यदानवादीनां सायुधानां सपरिच्छदानां निर्माणदेश-विशेषानुरूपासनशयनयानवेशसरित्सागरवाहनशैलशिखरसद्वीपभूमण्डलशङ्खप-द्मादिनिधिसचन्द्रनक्षत्ररात्रिसन्ध्यादिनिर्माणम् ... ...

२४ चित्र शृंगारादिनवरसप्रदर्शनं, देवालयनृपसभयोस्तद्विमर्शः, निधिविद्याधर-हनुमदादिमंगल्यचित्राणां गृहेपु यत्नाल्लेखनं स्वहस्तेनात्मगृहे चित्र लेखननि-षेधचित्रदोषगुणवर्णनम्, चित्रसूत्रसमाप्तिः ... ...

This tabulation of the topics will reveal that the text touches practically all the points pertaining to the technique and conventions employed in Indian pictorial art. Proportions of human figure, types of men, different varieties of hair and eyes, various poses of body, method of preparing the painting-canvases, the plastered wall, etc., conventions regarding the representations of gods, men, landscapes;, seasons etc., all these are some of the basic principles of this fine art which have been dealt with in a masterly manner in this treatise.

We know that arts like Architecture and Sculpture for their rise and development had the religious inspiration in their background. Naturally pictorial art too owes its origin from the religious craving of the man. The Citrajā-images, as already pointed out, were very highly extolled in the religious digests. A complete science of Indian Iconography therefore gives a proper place to the treatment of pictorial canons as well. Royal patronage and the Palace culture, however, were responsible for the development of these arts on the secular basis also. Viśṇudharmottara, therefore, also mirrors this side-development which culminated in its full-fledged code by the time, *i.e.* 11th century, when the Samarāṅgaṇa-Sūtradhāra was written by king Bhojadeva of Dhara, one of the richest documents on the canons of ancient Indian painting. Accordingly the V.D. deals not only with religious aspect of Indian painting, but also, and to a far greater extent, with its secular employment. Prof. Kramrisch remarks: "Painting in ancient India, especially in the Gupta period, was of great importance in the life of the citizens. The interest taken in pictures varied with the education of the spectator. The masters praise the rekhās (रेखा) (delineation and articulation of form), the connoisseurs praise the display of light and shade, women like display of ornaments, to the rest of the public richness of colours appeals". Vātsyāyana's Kāmasūtra is also a brilliant testimoney to the fact that with the rise of cities, the ideals of citizenship and the culture of the citizens also rose to an extent that the artistic culture and refinements were one of the chief characteristics of civilization.

Samarāṇngaṇa Sūtradhāra—At many places in this study I have indicated the special contribution of the Samarāṅgana-sūtradharā in

devoting a good many chapters to this most fascinating branch of fine arts, the painting. Among the Archā-dravyas, the substances of which the icons are made or the images are carved out, is included also the Ālekhya the Citra, the Painting, by means of which beautiful images are drawn on some background.

It may be noted that in the Samarāṅgaṇa-sūtradhāra as I have criticised it at several places, the portion of the text on sculpture is neither exhaustive nor elaborate. That is, in the text we neither get a complete traditional account of images of the divinities and statues of great personages along with a detailed code of canons such as we find in Āgamic works and Śilpa-sāstras like Mānasāra, Śilparatna and works of Kaśyapa and Agastya, nor any code of metal-casting, the details of which are found in the contemporary anthology—Mānsollāsa of King Someśvara. Both these drawbacks have been fully compensated by its treatment of the painter's masterpiece, the different kinds of paintings, both religious and secular. Hence I am content to take notice of the pictorial art of making images—both religious and secular—according to our treatise, which in accordance with the time-honoured tradition of the medieval art (*i. e.* latter part of the medieval renaissance), has devoted a good many chapters to the art of painting, which as I have hinted in the very first part of this study, forms a major contribution of this work on architecture. Moreover the architectural works belonging to both the schools as noticed in the Introductory part of this study do not contain any treatment of the topic of pictorial representation of the images of gods. The treatises like Śilparatna are comparatively very late, or rather modern. Among the pre-Samarāṅgaṇa treatises on architecture, there are however a few works which have dealt with this topic in detail. The first place must be assigned to Viṣṇudharmottara which gives a detailed account of the rules of painting and is of unique importance in this particular branch of art. It is a representative work of ancient Indian painting.

Now with this background I may proceed with the detailed account of the pictorial art as furnished by this notable treatise on the art of painting which I have, at many places, cited as an authoritative compendium of medieval architecture and if both the early and later parts of the madieval period of Indian History may be taken as the harbingers of a renaissance in the domain of art and literature, this treatise is certainly an epitome of that social upsurge which gave birth to stupendous works of art and architecture, the famous monuments, already noticed (cf. 'Temple Architecture') which are our pride.

The very first point of importance in our consideration of the canons of the painting as enjoined by this work is that though some of

the topics such as the canons of the proportionate measurements, the nine poses of the legs, the different varieties of the hand poses numbering as many as sixty-four, the different varieties of the forms in which gods, goddesses and the demi-gods, the immortals and mortals alike all fall under this broad heading of Painting and they are treated as such; though to my mind all these may be deemed a common property of both sculpture and painting as well as other arts of icon-making. In the S. S. however some innovation have been introduced for the first time in the extant manuals of purely Śīlpa-character, viz. the Rasas and Rasa-dṛṣṭis, the dancing poses of hands, etc. and the detailed technique and conventions of the prevalent pictorial traditions of the time.

It has, thus devoted a good number of chapters on painting exclusively, a detailed notice of which will form the subject matter of the proceeding chapters. For general acquaintance, however, a tabulation of the contents will suffice for our present angle of this discourse:

चित्रकर्मणि

विषयाः	अध्यायाः		
१ चित्रोद्देशः	७१	६ दोषगुणनिरूपणम्	७८
२ भूमिबन्धनम्	७२	७ ऋज्वागतादिस्थानलक्षणम्	७९
३ लेप्यकर्मादिकम्	७३	८ वैष्णवादिस्थानकलक्षणम्	८०
४ अण्डकप्रमाणम्	७४	९ पञ्चपुरुषस्त्रीलक्षणम्	८१
५ मानोत्पत्तिः	७५	१० रसदृष्टिलक्षणम्	८१
		११ पताकादिचतुष्षष्टिहस्तलक्षणम्	८३

Aparajitapraccha.—It is also a very important text on Vāstu-śāstra. It is contemporary to the Samarāṅgaṇa-Sūtradhāra and a detailed notice of this work from the point of view of a critical and comparative estimation, may be seen in writer's Hindu Science of Architecture. It has a unique distinction to have expounded some of the current trends of the time in the depiction of the pictures, like natural sceneries, especially the animal kingdom, the birds and beasts, as well as the pleasing phenomena of the plants and the trees, leaves and flowers. It has also given a valuable record of the six styles of this art (Nāgara, Drāviḍa, Vesara, Kaliṅga, Yāmuna and Vyantara), as cultivated in so many centres of art in the great land of ours. The following chapters must give a peep into the pictorial treasure house of this magnificent work:

२२४	चित्रसद्भावनिर्णयः ...	५७६-५७७
२२५	परमाण्वादिकल्पितं रूपमानम्	५७८
	तालमानम् ...	५७८
	एकतालादिषोडशतालान्ताः प्रतिमाः ...	५७८-५७९
	अष्टधातुमयादिप्रतिमा-जीवसूत्रम् ...	५८६
	पत्राकारादिविशेषलक्षणम्	५८६
२२९	देशजातिकुलस्थानवर्णभेद-वर्णनम्	५८७
२३०	सरस्वत्यर्चनं गुरुशिष्यसंबन्ध-लक्षणं च ...	५८८-५९०

Now a perusal of these contents of the Aparājita, will convince us that Patras and Kantakas as well as the detailed delineation on the Vartanā as well as the manifold motifs both of the animal kingdom and the celestial one, etc. are some of the special introductions of this text in realm of this lore. We shall have an opportunity to describe all these details in the respective chapters ahead.

Abhilasitartha-Cintamani.—or 'Boon-stone of all desirable knowledge' is a compendium of encyclopædic nature, treating all kinds of topics both religious and secular. It is said to have been compiled by the Cālukya King Someśvaradeva, who floushed in the 12th century A. D. Its Prakaraṇa III, is devoted to the description of architecture, picture-drawing and painting with minutest details, iconography and pleasures of domestic life. The topics on painting going by the name of the Ālekhyakarma is consisted of the following topics:

प्रसङ्गादालेख्यकर्म

लेपद्रव्यम्	ग्रीवा	भुजौ
वर्तिका	जत्रुणी	हस्तलेख-आयुर्लेखादि-
लेखनी	वक्षस्थलम्	विन्यास:
आकारलेखनम्	मध्यभाग:	हस्ताङ्गुलि—
शुद्धवर्णा:	नाभि:	परिमाणम्
मिश्रवर्णा:	श्रोणि:	अङ्गुलिपर्वाणि
सर्वचित्र-	कटि:	हस्तनखा:
सामान्यविधि:	वरित्रम्	ऋजुस्थानलक्षणम्
ऋज्वादि-	जठरम्	साचिस्थानलक्षणम्
स्थाननिरूपणम्	मुष्कौ	भित्तिकस्थानलक्षणम्

ब्रह्मसूत्रम्	दन्ताः	प्रकोष्ठः
तिर्यक्सूत्रम्	हनुमण्डलम्	मणिबन्धः
शीर्षः	कूर्चम्	वंशः
केशाः	कुकुन्दरे	पृष्ठभागः
ललाटम्	स्फिचौ	ऋजुवृत्तिः
भ्रूलेखा	ऊरू	अर्धर्जुकवृत्तिः
नासामूलम्	जानुनी	साचिवृत्तिः
नेत्रे	जङ्घामूलम्	द्व्यर्धाक्षिवृत्तिः
कपोलौ	गुल्फौ	केशवादिचतुर्विंशति-
कण्ठौ	पादौ	मूर्तिलक्षणम् (विस्तारादलम्)
नासाग्रम्	पादाङ्गुलयः	हयचित्रलक्षणम्
गोजी	पादनखाः	गजचित्रलक्षणम्
ओष्ठौ	कृकाटिका	विद्धादयश्चित्रभेदा !
सृक्किणी	कक्षामूलम्	

In the **Mānasollāsa**, though the text is almost identical, it, however, shows some variation as well. The following brief tabulation will be helpful to reconstruct the whole treatment:

चित्रकारस्वरूपम्	चित्रभित्तिः	लेखनीलेखनम्
शुद्धवर्णद्रव्याणि	मिश्रवर्णाः	चित्रवर्णाः
पक्षसूत्र-लक्षणम्	काललक्षणम्	तिर्यङ्मानलक्षणम्
सामान्यचित्रप्रक्रिया		

Thus it is evident that it deals with both painters and paintings as also with the methods of preparing vajralepa (adamantine paste), painting brushes, pure and mixed colours. In the Abhilaṣitārtha-cintāmaṇi (also cf. Mānasollāsa) very intersting details are given on pictorial painting, which is dependent, in the first place, on the three principal lines, called the plumb-lines and they are named here as Brahmasūtra and the two Pakṣasūtras, the side lines. Its Iconometry is very scientific and a detailed notice may be seen in a subsequent chapter.

Abhilaṣitārtha-Cintāmaṇi's unique prescription of the metal-casting images has already been expounded, vide Iconoplastic art Pt. II. Its expatiations on the technique and convention of the pictorical art especially the perfect delineations of the form—the divine and human both—in all its limbs and sub-limbs as well as the anatomical perspective of the whole picture in relation to the different kinds of pictures and the explanations of the various technical terms are some of the very valuable contributions of the work. It is worthy of note that the author, the King Somesvara Bhūlokamalla of the western Cālukya line of Kalyāṇī who came to the throne in 1124-25, proudly describes himself as Citra-vidyā-virañcī, the creator or master of the art of drawing and painting.

Śilparatna is a rare work on Indian art. It is divided into two parts, the first part consisting of 46 chapters, deals with the construction of houses, villages and other allied subjects (cf. Hindu Science of Architecture, where a detailed treatment of the textual matters is attempted), while the second part contains 35 chapters and treats of iconography and kindred topics. It is, however, very remarkable that this text treats painting—the Citra-lakṣṇa in continuation to the secular art—the 46th (i.e. the last) chapter of the first part and not along with the religious art, the iconography. This shows the medieval tendency of the pictorial art with which this work must have been fully influenced. It was natural also as it was compiled from the early sources of Āgamas, Śilpa-texts in the later medieval period, by Śrikumāra, a Keralite, well versed in Śilpa-vidyā as is evident from the following verse of the text (cf. Chapt. I, 6) at the instance of Devanārāyaṇa of Travancore State who flourished in the later part of the 16th century A. D. and who was a great patron of learning and entertained in his court the famous Nārāyaṇa Bhaṭṭa, a great poet and grammarian :

ब्राह्मं क्षात्रं च तेजोऽप्यहमहमिकयावर्णिते यत्र वीरे
तस्य श्रीदेवनारायणधरणिपतेराज्ञयाज्ञाकरोऽहम् ।
मन्दोऽप्यप्यन्तमोहादतिविपुलतरेभ्योऽथ पूर्वागमेभ्यः
संक्षिप्तं शिल्परत्नं प्रलिखितुमधुना प्रक्रमे तत्क्रमेण ॥

The 46th chapter of the Śilparatna (Pt. I) entitled 'Citra-lakṣaṇa' gives all the salient canons both of the technique as well as the conventions of the painting which had been evolved by the time and were current in its day. Its expatiations follow more or less the line taken by the Abhilaṣitārtha-cintāmaṇi (already taken notice of), of course, with proper modifications and expansions. Its prescriptions on the different modes of Svarṇa-lekhāvidhi, are very rich indications of the pictorical art which had attained some of the most refined and embellished traits of the crafstmanship.

As already pointed out the text treats painting as an accessory to architecture of human and divine dwellings—cf. the very first line of the chapter:

एवं सर्वविमानानि गोपुरादीनि वा पुनः ।
मनोहरतरं कुर्यान्नानाचित्रैर्विचित्रितम् ॥

It then takes up the scope of the painting in which all the animate and inanimate figure. Then follows the types of painting and incidently hints at the non-scope of painting, what is termed by it, as 'Citrā-

bhāsa'. Afterwards are dealt with the backgrounds—the Citrabhitti (vs. 15-23)—and its preparation. Then is given the technique of the colours and colouring as well as the most popular and appealing objects of painting (26-39). It further takes up the Citra-lekhanavidhi and incidentally dwells at length on the brushes, etc. (the three-fold lekhanī) as well as the traditional ṛjvāgata, etc., nine poses along with proportions of measurements of all limbs and sub-limbs. The verses 111-142 are a beautiful and a very reasoned account of the colours, their varieties, compounds and mixtures, etc. together with the use of gold in them and the technique of its application. In the end (143-147½) are given the three famous types of painting—the Rasacitra, the Dhūlicitra and Citra (proper).

Dr. Raghavan ("Some Sanskrit Texts on Painting" I. H. Vol. X. 1933,1) has found the exposition of the pictorial art-canons in two more Śilpa-texts—the 'Sārasvata-Citra-Karma-Śāstra' and the 'Nārada-Śilpa' and I better give his own resume of these ancient manuals on painting :

"Now I propose to notice the contents of two works treating of painting which are still in manuscript form. The Sārasvatacitrakarma-śāstra is a manuscript on Citra available in the Tanjore Library (Burnell 11076). It is on Citra and not on painting alone. Citra, as is known from the Śilparatna does not mean picture alone. It means exactly what the Tamil work 'Bomai' means. It means Citra, sculpture or complete figures in stone, metal, etc., Ardhacitra, 'half-visible reliefs on the walls, and Citrābhāsa, 'semblance of a Citra', viz. the monodimensional drawing on a flat surface like wall, plank, cloth, etc. It is sculpture, etc. which are Citra par excellence. This classification is also given by the Sārasvatacitraśāstra. It means first Citra, Ardhacitra and Citrābhāsa, —Citra in धातु, दारु, शिला, रत्न and लौह and Citrābhāsa on wall or plank of wood. Then it speaks of Māna of man and women and these go up to chapter X. It then takes up the Māna of Mūrtis. In the 39th chapter, it speaks of मृल्लेपन, smearing the walls with mud and of शुक्ललेपन, smearing the walls with cunam. The 40th chapter deals with Varṇa Samskāra. From such works as this we learn that painting and iconography and sculpture came to be related and that the canons for the latter two were also the canons for painting—a fact which we realise also on seeing the rather modern paintings on the walls of almost all the South Indian temples.

Another work of the Śilpa Śāstra, which treats of painting and is not available in print, is the Nāradaśilpa which I propose to examine now. A

manuscipt of this work is available in the Adyar Library, Adyar, Madras. Two chapters of this work are devoted to painting, one to the architecture of Citra-Śālā, 'Art gallery', and another to painting itself. We all know that besides the houses and temples, a place called the Citra Śālā in the palaces of kings contained pictures. We hear of this Citra Śālā of the king's palace in the Mālavikāgnimitra of Kālidāsa. But the hall for pictures and its architecture are nowhere else described in works of Śilpa except in the Nāradaśilpa. From this work which describes only the public Citra Śālā of the city, we also come to know that in ancient India, apart from the Art gallery in the palaces, there were also public Art galleries in the city. The Naiṣadha, X. 35 and Kādambarī mention public Art galleries of the city.

Chapter 66 of the Nāradaśilpa is called चित्रशालालक्षणकथन and it describes the nature of Citra Śāla. The work is written in a very difficult, affected archaic prose style and consequently very few sentences are clear enough to be quoted here. Nārada quotes an earlier authority Uśīnara, according to whom the Citra Śālā must be in the centre of the city, in a place like the meeting of four streets or in the middle of the Rāja Vīthī, 'king's highway'. The building may be of the shape of a Mardala, (a kind of drum) or Māṇḍalika (circular) or mace-like (dāṇḍikākṛtika). It has many doors, main and smaller entrances (dvāropadvāraka). It may have one or many faces. The courts within must be each in two parts (dvidvibhāgāṅgaṇa). This perhaps means that one half on the side of the wall is to be enclosed for pictures and the other half for the floating spectators. There are inner halls, pials to rest on and stairs leading to the upper storey. The pillars may be 32, or 16 in number. One hall for picrures runs across and there is one in the centre. The one in the centre seems to be in a very raised place with steps leading to it. In the front or on the eastern side there is a 'special hall' (Vaiśeṣika Śālā). The whole building shall have windows, and beautiful canopies and shall be, in all other ways variously decorated. Again Nārada says that the Citra Śāla must have many pials and many seats on all sides with Upā-Śālas or minor halls resembling out-houses. The building is like a Maṇḍapa, with dome and kalaśa at the top. It is not that the same hall must have all these details but one may adopt some and another some others. Certain Citra Śālās, for instance, have stairs on all sides and have the halls for picture only in the upstairs. The Citra Śālā has a great mirror within and glass chandeliers. Sometimes the front of the building is beautified by constructing it like a small Gopura. In such halls pictures done in various brilliant colours, of Devas, Gandharvas, Kinnaras, men in sport, persons possessing greatness and of importance are exhibited.

Chapter 71 of the Nāradaśilpa is devoted to the decoration of painting चित्रालंकृतिरचनाविधिकथन . Pictures are not only for the joy of the gods and the presiding deities of the buildings, the Vāstunāthas, but are also for beauty according to Uśīnara. Nārada gives a new kind of classification of pictures, not found in other works, and it is from the point of view of the places where the pictures are drawn. Thus he says that pictures are of three kinds—of the floor, of the wall, and of the top, i. e. ceiling (भौम, कुड्यक and ऊर्ध्वक). These again are classified from another stand point into two kinds, permanent and temporary (शाश्वतक and तात्कालिक). The latter is the Bhauma i.e., the picture of the floor; Kolam, the Dhūli Citra and Rasa Citra of Someśvara belong to this class. Nārada says that this variety is drawn in front of the house, on the door-step, on the pials and everywhere in the house on the floor. Birds, snakes, elephants, horses, etc. can thus be drawn. These themes are still drawn in our houses.

The pictures on the walls—Kuḍyaka, or, on the top—Ūrdhvaka, are of Devas, Gandharvas, Yakṣas, sages, great monarchs, animals, wrestlers, warriors, etc. Nārada says that the pillar-tops and sides of the pillars can also be decorated with painting.

The two good features of all pictures are given by Nārada as fine lines and observation of anatomy rules, अविषमरेखा and अविरुद्धसूत्रपात . He gives rich decoration as another good feature and here we are reminded of the Vi. Dha. which says:—स्त्रियो भूषणमिच्छन्ति .

According to place, says Nārada, the appropriate jātis of beings, Daiva, Gāndharva, Yāksa, Kainnara, Vaidyādhara and Mānuṣa, must be chosen. Nārada speaks also of animals and birds in various postures as themes to be drawn in the eastern or southern sides. He says that, before painting Sudhā must be applied to the walls and if the ground is plank or wood in the cases of beams and pillars, it must be smeared with some herbal juice to make it durable. The Citras on wood and metal which refer to carved images, etc. and to which the name citra applies pre-eminently, are also mentioned by Nārada along with the references to painting or carving, on umbrellas, handles of chowries, swords, etc."

CHAPTER II

PAINTING, ITS AIM, ORIGIN AND SCOPE

The Sanskrit word Citra is generally rendered as painting, but it means just 'image'. We have already seen (vide Classification of Images Citra, Citrārdha and Citrābhāsa, the three-fold classification of images on the basis of the sculpture, as fully sculptured, half represented, and non-manifest ones. Here in this part of study, therefore, the Citra would be used in the limited sense of painting. Painting is what we understand by the term Ālekhya. It is one of the nine or ten varieties of materials of which the images are made. The Ālekhya images, in my opinion, from the point of view of general currency and use, are second only to stone images. The other principal variety is of the metal images. Thus three classes of image, stone images, metal images, and those painted on some background like paṭa or paper are more popular than others.

Again as the universe of discource in relation to Iconography—the Sculpture, being a limited one in this Study, i. e. excluding from its purview the secular images and concentrating on only religious ones, this stand point however, would have to be modified here in this part, because the Samarāṅgaṇa Sūtradhāra does provide for secular norms of painting in its treatment on the subject. This is the unique feature of this work (see also Vol. I, Part III—House Architecture—the Secular Architecture) not to have lost sight of the secular trends in art, characteristic of the upsurge of the medieval tendencies in art and literature. This leads us to the twofold general scope of painting.

Suprabhedāgama says, "पटे पट्टे कुड्ये वा चित्रसंभव: " Thus both the mural paintings and the painting on cloth and board were in vogue from the early times in India. T. Gopinath Rao in his Elements of Hindu Iconography (page 53) says; "The very name Chitrābhās applied for painting is suggestive of the fact that the principles of light and shade also were well understood pretty early by the Indians. This word Chitrābhās means that which resembles the Chitra or solid natural images. The appearance of solidity comes to a picture painted on a flat surface only when light and shade are properly disposed in the picture. From the several instances of ancient paintings found in India, it is easy to form an estimate regarding the great progress made by Indians in the art of painting in the early times. The Frescos of Ajanta and wall paintings in the temples on the Malabar coast of the Kerala State which later havenot as yet attracted the attention of scholars disclosed a notable advance made in India in this dificult art of painting."

Painting, as hinted at, before (cf. 'The Iconoplastic Art' Chap. IV) being in the scope or Iconography, should have been treated as such; but painting has a unique place in the ancient Indian arts as its employment was not restricted to religious purposes alone; its aim for secular employment has been in vogue from times immemorial, as would be evident soon from the fascinating stories of its origin. But before we trace its origin, let us introduce its aim a little more in the scheme of cultural and artistic traditions of this ancient land.

Its aim.—A text like Viṣṇudharmottara (forming the component part of the Viṣṇu-mahā-purāṇa) itself unequivocally eulogises painting having its both religious and secular use. It says (vide Citralakṣaṇa, p. 4); citra, the painting is the finest or fine arts. We can get all kinds of merits accruing from Dharma, Artha, Kāma and Mokṣa. It is the first of the auspicious things in one's house. It is as superior as Sumeru among the mountains, as Garuḍa among the birds and as king among men.

Samarāṅgaṇa-Sūtradhāra also (ibid) gives it the first place amotng all the fine arts. It is simply the mukha, the representative of all arss, the spokesman, the leader as it were. In a word it has the greatet appeal to the hearts and minds of people, as from it are derived nothing but joy and sensibility of the highest order.

The employment of painting purely from the point of view of religious merit was also of a hoary antiquity and it might be as old as image-worship and iconography themselves. A sacred text like Hayaśīrṣapañcarātra bears an ample testimony in its following quotation that the pictorial representation of divinities was as time-honoured as through any sculptural or any iconoplastic meduim :

यावन्ति विष्णुरूपाणि सुरूपाणीह लेखयेत ।
तावद् युगसहस्राणि विष्णुलोके महीयते ॥
लेप्ये चित्रे हरिर्नित्यं सन्निधानमुपैति हि ।
तस्मात् सर्वप्रयत्नेन लेप्यचित्रगतं यजेत् ॥
कान्तिभूषणभावाद्यैश्चित्रे यस्मात् स्फुटं स्थितः ।
अतः सन्निध्रिमायाति चित्रजासु जनार्दनः ॥
तस्माच्चित्रार्चने पुण्यं स्मृतं शतगुणं वुधैः ।
चित्रस्थं पुण्डरीकाक्षं सविलासं सविभ्रमम् ॥
दृष्ट्वा विमुच्यते पापैर्जन्मकोटिसुसञ्चितैः ।
तस्माच्छुभार्थिभिर्धीरैः महापुण्यजिगीषया ॥
पटस्थः पूजनीयस्तु देवो नारायणो प्रभुः ।
— हयशीर्षपंञ्चरात्रात् —

'Speaking of artistic representation in relation to religion, the Viṣṇudharmottara points out their mutual limitations:

"Vajra said—The Supreme Deity has been described as devoid of form, smell and emotion and destitute of sound and touch; so how this form can be (made) of Him?

Mārkaṇḍeya replied—Prakṛti and Vikṛti come into existence through the variation in the form of the Supreme Soul. That form of Him which is scarcely to be perceived is called Prakṛti. The whole universe should be known as the Vikṛti (i. e. modification) of Him, when endowed with form. Worship and meditation of the Supreme Being are possible (only when He is) endowed with form ......The best position of the (Supreme) Soul (however) is to be imagined without form. For seeing the worlds (He) possesses eyes closed in meditation......".

This concession being made, life in its entirety becomes fit for artistic representation, and the realm of imagination is as close within the reach of the artists, as nature that surrounds him, for tradition guides him in the one case and observation checks and inspires him in the other.'—Kramrisch's translation.

Painting, the Citra, goes to the very core of the universe, its creation, maintenence and also destruction. Citra is wonder and it is through this 'Wonder' that we can conceive of the Samsāra. If there is no wonder, (where there is an element of doubt and the doubt, being the child of ignorance, absence of true Knowledge, is characterstic of Samsāra) and knowledge dawns, it leads to emancipation, the Mokṣa, the Release from this Sansāra, which is nothing but full of sufferings. This basic truth of the life Divine and the knowledge Supreme, has been very brilliantly brought out in the pages of the Aparājita-pracchā (cf. the quotation in the Citra. Lakṣ. pp.4-5). It says: All this three-fold world, the complete universe, both animate and inanimate, has arisen from the root of the Citra. Brahmā, Viṣṇu, Maheśa and all other gods, men, nāgas, the sun, the moon, the earth, the trees, the thickets, creepers and other plants, the manifold species of animals, svedaja, jarāyuja, etc., etc.—all the 84 lacs of jīvayonis are an outcome of the miracle of the Citra. The whole earth in its geographical foundation—mountains, oceans, continents—is a result of the Citra. Innumerable colours are Citra. Human body, its limbs, sub-limbs,—as well as the different organs, are Citra like the different channels of waters. For those initiated in the wisdom of knowledge of Brahma, all this universe is nothing but a reflection of that Supreme Soul; like that of the moon in the water. Day and night, time and space, seasons and years, yugas and kalpas—the

whole existence from the primeval creation is nothing but a play of the Citra. It is like juggler's play full of curiosities, wonder and amusements. Needless to multiply the play of the Citra, the Aparājitapracchā very beautifully summarizes:

कूपो जले जलं कूपे विधिपर्यायतस्तथा ।
तद्वच्चित्रमयं विश्वं चित्रं विश्वे तथैव च ॥

Now let us come to the origin of painting as narrated in the ancient texts.

Origin--This general scope of painting hinted at in the preceding lines compels us to say a few words on the origin of painting. I do not think that any particular factors gave rise to painting. Painting, being one of the fine arts and the cultivation of arts, being intimately associated with the culture and civilisation of a people, it must have origninated with the rise of human civilization itself. The secular origin of painting can be traced as far back as Vātsyāyana's Kāma-sūtra which leads us to this inference (cf. pages 32, 44 Banaras edition.) that every cultured man had in his house a drawinwg board, and a vessel for holding brushes and other requisites of painting.

About the origin of the science of painting, we get the following story in Citralakṣaṇam: In olden days there was a pious king named Bhayajit. Under him, all the subjects were happy and prosperous. Once a Brahmin came to him crying "Oh! King, there is certainly sin in your kingdom, or why my young son will die untimely? Please get my son back from the other world". The King accordingly demanded the return of the Brahmin's son from the god Yama, on whose refusal a fight ensued. Yama was defeated. Then came Brahmā, the creator, who told the King: "Life and death follow karma. Yama has nothing to do with them. You rather draw a picture of the Brahmin's son". The King did so. Brahmā put life to that picture and told the King : "As you have conquered the nagna pretas (naked ghosts) you will be, henceforth, known as Nagnajit, you could draw this picture of the Brahmin's son only through my grace. This is the first picture in this world. You go to the divine Śilpin Viśvakarman, who will teach you everything regarding Citravidyā."

Thus, according to Citralakṣaṇam, the science of painting (Citravidyā) arose in this world. We,however, get a different story in the Viṣṇudharmottaram as to the origin of this science. The rules of citra were evolved by the sage Nārāyaṇa for the good of the world. It is said by the sage Mārkaṇḍeya: The two sages Nara and Nārāyaṇa were engaged in penance at their hermitage of Vadarī. While they were thus

engaged in practising penances, the apsarasas came to cause hindrance to their penances. Roaming amorously and culling flowers they were seen by Nārāyaṇa, who could easily discern their purpose. Taking the juice of a mango tree, which excites amour, he created the auspicious nymph with charming limbs by making a picture of her. The damsel, beautifully drawn, created through painting, in that very moment, was endowed with large eyes. No goddess, no gāndharvī, no wife of an asura and no nāga damsel, no woman like her was (to be found) in the three worlds. Having seen her, all the ten apsarasas went away in shame.

It is therefore, said that the great sage Nārāyaṇa for deceiving the apsarasas, created the most beautiful woman Urvaśī taking the juice of a mango tree. By means of the science of Citra she was endowed with beautiful form and became the best apsarā. The great sage having thus created (the art of) citra, with its rules, made the immovable Viśvakarman apprehend it.

Thus we get two different versions as to the origin of Citra-vidyā. One ascribes the origin to Nagnajit and the other to sage Nārāyaṇa. In these legends however is hidden some basic truth which also should be interpreted as the correct origin of painting. In either legend the origin of the art of painting is seen in the outlining of a human figure for the purpose of creating living human form. Prof. Kramrisch calls this reconstructed origin "magic and non-aesthetic." But nevertheless in these accounts are hidden the elements of observation-cum-imitation and imagination going to the very roots of the origin of painting and according to the V.D. there is yet another very powerful element that forms the fundamental fact in elucidating the origin of painting. "But not only the two-fold origin of painting in observation and imagination was theoritically known to the authors of the various treatises; the Viṣṇudharmottara, moreover, introduces its chapters on painting with a discourse, where Mārkaṇḍeya instructs king Vajra, that without a knowledge of the science of dancing the rules of painting can scarcely be understood. In another passage, the observation of nature and of the rules of dancing are indicated as the ultimate resources of the painter. This does not mean that the positions of dancers have to be painted. None of the nine positions of the treatise on painting in the Viṣṇudharmottara coincides, with any of the 101 positions explicitly described in Bharata's Nāṭya-śāstra. What is meant by the derivation of painting from dancing is the movement in common to both these expressive forms; it asserts itself in purity through dancing, it guides the hand of the artist, who knows how to paint figures, as if breathing, the wind as

blowing, the fire as blazing, and the streamers as fluttering. The moving force, the vital breath, the life movement (cetanā), that is expected to be seen in the work of a painter, to make it alive with rhythm and expression. Imagination, observation and the expressive force of rhythm are meant by the legends of the origin of painting, to be its essential features" —Kramrisch.

With this general account of the origin of painting, it may be pointed out that we have already quoted the religious merit of the paintings (cf. Hayaśīrṣa P.); their secular use also has been in vogue, since a very early age. The Jātaka literatute, Sanskrit Dramas and Kāvyas like Ratnāvalī, Raghuvamśa, Abhijñāna-Śākuntala, Uttara-Rāmacarita, to mention only a few of them, bear testimony to their secular use. In them from the picture gallery (citrāgāra) in the royal pleasure grove of Prasenajit, king of Kośala, to those many portraits and landscapes painted by artists of the royal and the servant class alike, there mention is made.

The motif of decorations, a characteristic feature of Indian architecture (cf Aprayojya-prayojya the 34th Chap. of the S. S.) was very much related to the paintings both secular and religious. Paintings had a diverse use from early times. For the instruction of the child and communication with the illiterate paintings are but a model method.

"Paintings in ancient India, especially in the Gupta Age, was of great importance in the life of the citizen. The interest taken in pictures varied with the education of the spectator. "The masters praise the rekhās (delineation and articulation of form), the connoisseurs praise the display of light and shade (Vartanā), women like the display of ornaments, to the rest of the public, richness of colour appeals".—Introduction to Viṣṇudharmottara—Stella Kramrisch.

Now with this account and its interpretation of the origin of painting, it may be pointed out that this subject can be viewed from three angles, namely the origin of the Art, the origin of the Śāstra and the antiquity of its culture.

As regards the fist angle the above accounts may suffice. Regarding the second, it may be noted that nothing is conclusively known of the earliest texts on this Śāstra, but a clue of its hoary exposition is already there in the V. D. itself. It admits in several places that it is but repeating and compiling from older sources. These being lost to us, the Viṣṇudharmottaram represents the earliest exhaustive and authoritative account of the theory of painting.

Now as regards the third angle, here too there are a good many clues in ancient Indian literary and artistic monuments. Painting, being a fine art, is ornament of a town, hobby of townsmen and a civilized trait of citizenship. That every cultured man had in his house a drawing board and a vessel for holding brushes and other requisites of painting, is corroborated by the Vātsāyana's Kāmsūtra. Science of paints and its art for cultivation were prevalent in the earliest of Buddist period. The King Prasenajit, Kramrisch observes, could boast of a picture gallery where the Bhikkhunīs were forbidden to go. Similar are many literary evidences corroborating this fact. Kramrisch observes: "From the great Hall built by the Bodhisat according to the Mahā Ummagga-Jātaka—painted with beautiful pictures and the subterranean palace of the same Jātak, with its stucco-coated walls, bearing paintings of the splendour of Sakka, the Zones of Mt. Sumeru, the sea, and the ocean, the four continents, the Himavat, the lake Anotatta, the vermilion mountain, the sun and the moon, the heaven of the great kings with the six heavens of sense and their divisions, to the picture gallery (citrāgāra) in the royal pleasure-grove of Pasenajit, the king of Kośala, where many people used to go, amongst them the Bhikkhunīs, who were forbidden to do so—to those many portraits and landscapes painted by artists of royal and servants class alike, as mentioned in the Ratnāvalī Raghuvaṅśa, Śakuntalā and Uttara-Rāma-charita—we see an unfading delight taken in the magic and the sensuousness of painting".

We are all familiar with Ajantā paintings, our proudest pictorial ancient heritage dating as far back as first century A. D. There is however a more earlier instance of Indian painting found on the frescoe in Jogimārā cave of the Ramgarh hill within the confines of the Surguja State.

Scope.—Now as regards the scope of Painting, some hint has already been got from the Aparājitapracchā's origin of painting where it speaks of the whole paraphernalia of heaven and earth as forming the subject matter of painting. The Samarāṅgaṇa (Cit. laks. p. 7) however gives a more reasoned and scientific account of the scope of painting when it says that paintings can be obtained on all the time-honoured backgrounds, the board or the cloth or the wall and all these canvases require, to begin with the vartis, outlines, mouldings (the kṛtabandhas), the proportions of the portrait, etc. (lekhāmāna), the colouring substances, shading and delineations, etc. together with the nine positions of legs and feet as well as innumerable poses or mudrās of the hands. This is in a way the technical scope of the art. There is however, certain time-honoured traditions of the motifs of the pictorial art as painted in the

pages of these manuals and a perusal will give us a vivid picture of the objective scope of painting. This includes not only the celesitial kingdom but also the kingdoms of men, animals, birds and beasts together with the natural phenomenon of day and night, seasons and years.

The Aparājita-pracchā (Cit. laks pp. 7-8) again goes many steps further when it includes the sun, the moon, the stars, the seas, the clouds etc., etc. also in the broader purview of the painter's art. It considers painting a very capable medium of presenting the dance, drama and other pleasing performances of the court.

Śilparatna (Cit. Laks. p. 8) completes the scope of painting by saying:

जङ्गमा स्थावरा वा ये सन्ति भुवनत्रये ।
तत्तत्स्वभावतस्तेषां करणं चित्रमुच्यते ।।

Now in the end may be hinted at, a very important allied topic of this scope which is the non-scope Citrāviṣayas' (cit.laks.p.9) and the Śilparatna is emphatic that only those things are worthy of painting which are auspicious and enjoined by the tradition—the scriptures. Subjects of painting are those full of beautiful and auspices stories and arousing in us pleasing aesthetic experience; and enkindling our sensibility. The scenes like the battlefield, the death, the naked plays of the tapsvīs, etc., etc. are not worthy of paints.

In this connection the Samarāṅgaṇa-sūtradhāra's prescriptions regarding the 'yojyāyoja' on the house-walls is a beautiful expatiation on this topic and the reader is referred to, to read writer's Hindu Science of Architecture, Pt. III—Secular Architecture. There a list of the items worthy of painting and vice versa is given.

CHAPTER III

ELEMENTS, CONSTITUENTS AND TYPES

This chapter (and its items) may be said to expound the items numbering 4th, 7th and 5th of the 'Citralakṣaṇa' respectively.

Elements—As regards the elements of painting, it may be pointed out that Yaśodhara on Kāmasūtra of Vātsyāyana quotes these essential parts of the Ālekhya in the following Kārikā:—

रूपभेदाः प्रमाणानि लावण्यं भावयोजनम् ।
सादृश्यं वर्णिकाभङ्ग इति चित्रं षडङ्गकम् ।

'Namely, varities of beauty, proportions, representation of sentimental grace, resemblence, colours and reliefs"—These Six-fold elements of painting as presented by Yaśodhara, in my opinion, are from the point of view of the objective treatment of the art as finished work i. e. from the spectators' point of view; but from the artist's point of view, Samarāṅgaṇa-Sūtradhāra, presents in the following Eight-fold parts as an essential code of the paraphernelia of the pictorial art which may be taken as the constituents or the limbs of painting:

Constituents

1.	Vartikā	Paint-bursh
2.	Bhūmibandhana	Canvas (Background)
3.	Lekhya	Drawing
4.	Rekhākarma	Delineation & Articulation of form.
5.	Varṇakarm	Colours
6.	Vartanā	Display of light and shade.
7.	Corrupt	— —
8.	,,	— —

Types—Without going into details (as these Eight-fold elements have to be taken later on in their respective sections), I now say a few words on the types of painting. Viṣṇudharmottara distinguishes the following four types of pictures:—

1. Satya—true, realistic (i.e. Loka-Sādṛśya) that is in a oblong frame.

2. Vaiṇika—though literarlly mean lyrical (derived from Viṇā, lyre) they may be taken in for those in square frame. The V. D. describes it with so many qualifications दीर्घाङ्ग, सप्रमाण, सुकुमार, सुभूमिक, चतुरस्र, सुसम्पूर्ण all of which

aim at a beautiful portrait with the consummation of skill and prefection of high order. Dr. Motichand, however, takes it as a very common decorative motif what is called 'Meander' (Barada Mutān), Sanskrit Gomūtrikā, wavy pattern. The motif is derived from the bullock urinating while passing on his track. The act produces a wavy pattern on the track. In the Viṣṇudharmottara, III, 41, 3, this motif seems to have been mentioned under the name of Vaiṇika, which is derived from Veṇī Coiffure. The entwined meanders are of the same shape as the coiffure twisted in basket pattern, in which the curves (Khānā) are filled with floral designs. In dohri bel or double meander two meanders cross and the interspaces in ascending an and descending loops are filled with flowers and leaves—'Mughal Panting'.

3. Nāgara—pertaining to the citizens i.e. gentry pictures in round frames—a special characteristic of which being less of ornamentation.

4. Miśra—mixed.

According to Samarāṅgaṇa-Sūtradhāra, however, types of painting emerge from the types of the background. Accordingly the background on which the images are to be painted consists of Paṭṭa, i.e. board; Paṭa i.e. cloth and Kuḍya, the wall. Thus the types of painting according to this text are mural paintings and those drawn on cloth and board. This shows the great advancement achieved in the art of painting in its times.

In tke Mānasollasa or Abhilaṣitārtha-cintāmaṇi, however, the types of painting are classified as five-fold (cf. Cit. Laks. p. 6):

1. Viddha citra
2. Aviddha citra
3. Bhāva citra
4. Rasa-citra
5. Dhūli-citra

Viddha—The exact copy of an object as we find in reflection, is called 'viddha' and it corresponds to what is called 'satya' in the V.D. Where 'loka-sādṛśya' is aemed at. Here it is 'darpaṇa-sādṛśya.

Aviddha—is not so much opposite to 'Viddha'; but here only resemblance will do. It is, as it were, painted accidently and so only outline-drawing will do.

Bhāva—variety of citra is one that expresses the Rasas like Śṛṅgāra etc. It may also be called 'Rasa-citra' in Śilparatnā's terminology (cf. ahead).

Rasa-citra—here rasa means 'drava' or coloured solution.

Dhūli—citra is characterized by bright colours.

The Śilparatna on the other hand restricts its classification of the varieties of pictures only to three. First it takes the word Citra in the wider sense of the term i.e. image which is, as we have already seen is Citra (sarvāṅgadṛśya-karaṇa), Citrārdha i.e. half-relief and Citrābhāsa', the painting and then gives the following three-fold classification of the pictures:—

1. Rasa-citra—is one where a very look at the outline and its colouring and shades etc. indicate the Śṛṅgāra etc. rasas.

2. Dhūlicitra is what is described in Mānsollāsa (cf. before) and is already taken notiee of.

3. Citra—proper here is what is called the Satya in the V. D. and the Viddha in the Mānasollāsa.

Dr. Raghavan has a very illuminating observation on the kinds of pictures treated in the texts—vide his paper Some 'Sanskrit Texts on Painting'—I.H.Q. Vol. X. 1933 and I better close this chapter with his remarks on this topic:

"Coming to the four kinds of pictures given in the *Viṣṇudharmottara*, सत्य, वैणिक, नागर and मिश्र, I am of opinion that none of the first three kinds has been correctly or adequately explained by Dr. Coomaraswamy.

Vaiṇika can never be explained by taking stand on *Vīṇā* which may mean 'lyre' and thus can, in due course, lead one to 'the lyrical.' Similarly *Nāgara* cannot be explained by Vātsyāyana's *Nāgaraka*. Even the Nagara style met with in architecture does not help us in this connection. *Satya* cannot be interpreted as a Sāttvika picture. One can as well derive it from Sat and say it is the picture of the Upaniṣadic Brahman. My impression on reading the *Viṣṇudharmottara* is that even to its author the exact import of these names was not clear. The text seems to have been written after a cut in the flow of tradition of the artists who were using these words as Paribhāṣās. Otherwise one would not, in differentiating types of pictures on the basis of prominent and noteworthy features, mix with these such trifling features as the ablong or square nature of the frame, as the author of the *Vi. Dha.* does. The

names Vaiṇika, Nāgara, etc. remind me of similar Paribhāṣās of the *Nāṭyaśāstra*, viz., Jarjara, Kaiśikī, etc. which even in Bharata's text are explained very unsatisfactorily with the aid of grammar and verbal resemblances.

It must also be noted in this connection that none of the other works dealing with the types of pictures, speak of these four kinds mentioned in the *Vi. Dh.* The *Abhilaṣitārthacintāmaṇi* gives five varities of picture: विद्ध, अविद्ध, भावचित्र, रसचित्र, and धूलीचित्र. Of these the Bhāva Citra' stands by itself and is of the greatest importance. It has been explained above that 'Bhāva Citra' is the picture depicting emotion. The 'Rasa Citra' and 'Dhūlī Citra' go together. The 'Dhūlī Citra' is the Tamil 'Kolam,' done with white flour on the floor and in front of our houses. In the month of Mārgaśīrṣa, Tamil girls vie with each other in the villages to draw the biggest and the most intricate 'Kolams' in front of their houses and then decorate these 'Kolams' at various points with pumpkin flowers. On more festive occasions, in the houses, temples and Tambalams (i.e. brass plates used in our houses) for Nīrājana, these 'Kolams' are done with various coloured powders. These Citras are naturally short-lived. So it is that Śrī Kumāra calls them 'Kṣaṇika'. Since these are drawn more especially on floor, Nārada calls this variety of Citra as 'Bhauma' i.e. 'of the floor.' Śrī Kumāra describes them thus (cf. cit. laks. p. 7)

'एतान्यलवर्णानि. . .etc.' *Silparatna*, XXXVI śls 144, 145.

'Rasa Citra' is another variety of 'Kolam.' One must not be misled by the word *Rasa* in 'Rasa Citra' and take it with 'Bhāva Citra.' The word *Rasa* here means *drava* or coloured solution. The *Abhi. Cint.* thus defines it—सद्रवै: वर्णकै: लेख्यं रसचित्रं विचक्षणै:—

This kind of 'Kolam' is also drawn in some Tamil houses. White flour-solution and red Kavi-solution are employed, and are called in Tamil as 'Mavukkolam' and 'Kavikkolam'. The former is drawn in waving lines. Thus 'Rasa Citra' is also a kind of 'Kolam.' While *cūrṇa* or powder is employed in 'Dhūlī Citra,' *drava* or solution is employed in 'Rasa Citra'. The Makara and other coloured designs drawn on the cheeks and busts of damsels according to the Kāvyas also belong to this category of 'Rasa Citra.' Therefore it is held by Śrī Kumāra that like Dhūlī 'Chitra' and Citra (i.e. Sculpture), etc. the 'Rasa Citra' also is not for the walls.

सुधा धवलिते भित्तौ नैव कुर्यादिदं सुधी:'

Ibid., śl. 143.

Thus Painting and half-visible reliefs, Citrābhāsa and Ardha Citra are the two that are done on walls. These facts are not taken into consideration by Dr. A. K. Coomaraswamy. Consequently, he connects (Ashutos Mukerjee Commemoration Volume, Part, I, p. 50) the Vaiṇika of the *Viṣṇudharmottara* with the 'Rasa Citra' of Śrī Kumāra and says that both are identical. Surely Rasa also means emotion and emotion is associated with *Vīṇā* from which is derived by him the Vaiṇika type. But when one sees the clear definition of Rasa Citra given by Someśvara from whom Śrī Kumāra borrows his knowledge, one will be best assured of the fact that Rasa Chitra is another kind of 'Kolam,' related to the Dhūli Citra, the word 'Rasa here meaning *drava*.

The Viddha and Aviddha types of pictures of Someśvara stand together. They are thus described by Someśvara :—

सादृश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्रं विद्धमित्याहुर्विश्वकर्मादयो बुधाः ॥
आकस्मिके लिखामीति यदा तूद्दिश्य लिख्यते ।
आकारमात्रसंपत्वे तदविद्धमिति स्मृतम् ॥

Viddha is thus a perfect portrait-like realistic picture, looking verily like a reflection of the thing in a mirror. The description is also borrowed by Śrī Kumāra in his *Silparatna.* Someśvara's definition of Bhāva Citra, is reproduced *verbatim* and that of Viddha with a slight change by Śrī Kumāra. The text as printed in the Triv. edn. is somewhat corrupt and I give it here with my emendations :

सादृश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्र (विद्ध) मिति विख्यातं नालमाकारमात्रकम् ॥

The definition of the Viddha stops with the third foot and the fourth foot describes another picture called Nāla, What is Nāla? It is the Aviddha of Someśvara. Both Nāla and Aviddha are described as 'Ākāramātraka.' Aviddha is something like a Memory-sketch drawn by an artist giving only just those few lines which are enough to show the likeness of the object portrayed (*ākāramātrasampatti*). Now I am disposed to think that the Satya of the *Viṣṇudharmottara* is the Viddha of Someśvara. Satya and Viddha are two names of realistic picture with complete Sādṛśya [Sādṛśya which stands for Realism and is the one feature which emphasises the fact that Painting is also an 'Imitation-Art', is mentioned often in the *Viṣṇudharmottara* as one of the excellences of Picture which the artist must try to secure.]—.

CHAPTER IV

THE VARTIKA AND THE CANVAS

The principal topic of this chapter is the preparation of the background on which the paintings are to be drawn. Vartikā is not a paint-brush in the technique of painting. It is an implement (like a brush) for plastering the background, wall, board or cloth and the like canvases. Hence, before the technique of the background is described, a word on the Vartikā, its accessory implement is essential. As already referred to the eight-fold constituents or limbs of painting, the Vartikā is one of them. The Vartika is not the same as Vartanā,as understood by Dr. Motichand (cf. 'The Technique of Mughal Painting' p. 45). The Vartanā is the process and the Vartikā is an implement. Vartikā may be translated as crayon and the use of crayon for making the first sketch was known in ancient India.

'Vartikā or crayon is reffered to in the commentary of Samyuttanikāya (II, 5). It was used for painting on panels as well. In the Daśakumāracarita (Wilson's ed. p. 92) Varṇa-vartikā is reffered by which the hero drew on the prepared panel............In the Prasanna-Rāghava, a drama by Jayadeva, crayon is known as Śalākā.

The Mughal painters used sometimes charred tamarind twig (imli kā koyalā) as crayon to draw the first sketch. Since the introduction of pencils, however, the practice of drawing sketches with charred twigs has been given up'—Motichand.

It may be noted that in drawing pictures as many as three implements or brushes were used and these are Vartikā, Tūlikā and Lekhanī. The first outline of the picture is to be drawn with vartikā and then for colouring it or giving shades and other allied delineations, tūlikā and lekhanī were used.

According to Manasollāsa, Vartikā is a sort of colour stump (cf. Cit. laks. p. 30 वर्तिका and states :—

कज्जलं भक्तसिक्थेन मृदित्वा कणिकाकृतिम् ।
वर्ति कृत्वा तया लेख्यं वर्तिका नाम सा भवेत् ।।

which corresponds to what the S. S. has described as will follow. The Abhilaṣitārtha-cintāmaṇi (cf. Cit. Laks. p. 30) as already hinted at, in the above paragraph, takes this opportunity to distinguish between

three types of paint-brushes which are required to be used one after another. The first is Tūlikā, the colour pen for line-work and the second goes by name of Tindu. Both these are to be made of a strong and hollowless bamboo of the thickness of the little finger with two nodes with the modification that for the Tindu, you have to place at its tip a small copper pin with a grain's length of it protruding. The third is Lekhanī for applying colours.

The Vartikā preparation is an elobarate technique. Firstly it consists of procuring suitable clay (The S.S. 72. 1-3), the clay must be of a special quality collected from the Gulmāntara—the midst of the thickets, the lotus beds, the banks of a river, the caves of the mountains, the interiors of a vāpi or a forest, the roots of a tree, the corn fields, etc. Special care is to be taken that it is saltish, durable, smooth and whitish in colour. Secondly, the suitable clay collected from one of these places (though as per the first line of the 4th verse of Chapter 72, 'the different clays procured from the different places have successive merits'), should be ground enough into levigated powder (kalka). With it should be mixed a certain quantity of powdered rice and its proportions vary in various seasons—one-seventh in Summer, one-sixth in Autumn (Śīta or Śiśira), one-fifth in winter (Śarad) and one-fourth in rains. Thirdly, regarding its length, it should be noted, that it too varies with its uses: in apprenticeship the student-painter requires to mould it into only two aṅgulas of length; but if it is to be used in the delineations upon the Kutha and cloth it is three and four aṅgulas, respectively.

On Vartikā and brush we shall say something again (vide Chapter VIII of this part). Let us now come to the topic of the background. The preparation of the background, on which the pictorial representations are to be drawn by the artist, is the first and the foremost of the canons of painting. This technique of the art is technically known as Bhūmibandha(after which the title of the 72nd Chapter of the S.S.goes). It forms an integral part of the training of a painter.

The different types of the paintings require different backgrounds. The mural paintings, the paintings drawn on the board, or those painted on cloth—all these naturally require different backgrounds. Correspondingly the following three varieties of the background emerge and the technique of their preparation needs to be expounded.

1. Kuḍyabhūmi-bandhana—preparation of the background for paintings on the walls.

2. Paṭṭabhūmi-bandhana— preparation of the background for paintings on the board.

3. Paṭabhūmi-bandhana— preparation of the background for paintings on the cloth.

Before proceeding with these different canvases of the different types of paintings, something about the technique of the Bhūmibandhana, in general may be said. It has been pointed out many times that this portion of the text being horribly corrupt in some places, it is difficult to give an authentic presentation. Nevertheless an attempt is made to interpret the true import of this technique. The text says (72. 3.) that on some auspicious day with auspicious constellations all the three members of this sacred task of painting, namely the painter (Kartā), the patron (Bhartā) and the master the Śikṣaka, the Āchārya Guru, should first observe fast and then offer worship to the Vartikā, already prepared for the task of preparing the background. A particular kind of seeds like those of the Brīhi should be ground into a levigated powder. It should be then moulded into a ball (piṇḍa) and got dried up in the sun and then it should be rubbed for full seven days all round after it has been boiled up with water to get it freed from husks, etc. This is one process of the technique which is called Kharabandhana as oppossed to soft one, the former. The peculiarity of this latter process is that the powder so obtained should be used in plastering the Vartikā by the brush made of hair (Romakūrca). This general backgrouhd is also called Śikṣikābhūmi, the background for apprenticeship.

1. **The Mural background** It is the preparation of the plaster for the walls serving as background for the mural paintings. The first thing in this process is the levelling of the wall and then milk, the kṣīra, procured from any of the plants like Snuhīvāstuka, Kūṣmāṇḍa, Kuddālī, Apāmārga or Īkṣuka and it should be kept lying for a week and with the mixture of the liquids of any of the trees, like Śimśapa, Āsana, Nimba, Triphalā, Vyādhighāṭa, Kuṭaja, etc., a compound should be used in sprinkling the wall already levelled up. After this, another process consists of plastering the wall with a clay compound of soft mud mixed with the liquids of Kakubha, Māsa Śālmalī and Śrīphala together with a portion of sand. This plastering should be done in the thickness of an elephant's skin. The third process in this technique consists of giving another coating of the Kaḍi-śarkarā—powder of the limestone chips—which makes it fit for paints to come out on the surface and light and shade also well delineated.

"At Ajantā, our earliest source of information about Indian fresco paintings, the ground was prepared by a mixture of clay, cowdung and pulverised traprock applied to the walls and thoroughly pressed in. Rice-husk was also added to the above mixture. The thickness of this first layer varied from one-eighth of an inch to three-quarters of an inch. Over this a coating of cunam was applied (cf. Griffiths, the Paintings in the Buddhist Cave Temple of Ajanta Vol. I p. 18). This method was also followed at Bagh (cf. Asit Kumar Haldar "The Paintings of Bagh Cave" Rupam 1st October, 1921 pp. 13-15).

In the eleventh or twelfth century frescoes in the temple of Bṛhadīśvara at Tanjore a mixture of lime and sand was used for preparing the ground (cf. S. Paramasivan, "The Mural Paintings in the Bṛhadīśvara Temple at Tanjore"—an investigation into the method and Technical Studies in the Field of Fine Art).

The method of preparing wall surface for froscoes in the Mughal period may be termed what the Italians call fresco-buono. The modern method of preparing surface for fresco painting at Jaipur is so similar to that followed by the Mughal artists that we give a summary of the method below.

The advantages of lime plaster as ground are many. The plaster is durable and is not affected by damp except when attacked by saltpetre. It is also held good for external decoration in Northern India where the climate is dry.

In the modern Jaipur method, lime used for preparing the ground is at first perfectly slaked. It must remain under water for a week or more. After this, sand, double in proportion to the unslaked lime, is added. This mixture is thoroughly ground. This plaster can then be used on rough stone or brick walls. The plaster is applied in thin coating after wetting the wall. It is thoroughly pressed into the joints and crevices and beaten edge-ways with thin strips of wood till it becomes slightly dry. Then it is again wetted and another thin coat applied. This process is repeated again and again till the plaster is at last a quarter of an inch thick. Then it is carefully levelled and allowed to dry.

The marble lime for the final coating on which the painting is done is carefully prepared. It should be perfectly slaked and for that it is kept under water for months, sometimes even a year for the best works. Curd (dahī) is mixed with the lime in proportion of

half a seer of curd to half a maund of dry lime. The mixture is stirred well and allowed to stand overnight. Next day the water is strained and fresh water added. This process is repeated for a week when the lime is ready to be used.

Only such part of the surface is wetted which can be painted in a day. A mixture of some ground plaster and fresco lime is prepared to the consistency of the cream and applied to the surface in two or three coatings rubbed well with a flat stone. After this two or three coatings of fresco lime are applied rubbed over with a flat stone. When these coatings are a little dry the surface is polished with an agate burnisher to impart it a beautiful sheen (cf. E. B. Havell, Indian Sculpture and Painting)—Moti Chand (M. P. pp. 13-14).

2. **Pattabhumibandhan—The board canvas.** As regards the technique of the background of the board, it is enjoined thus : Let the Vimba seeds be gathered and their nuts separated and purified or in their absence let Śāli grains be procured and having been powdered they should be cooked in some pot and with this liquid the board should be plastered to make it suitable for the drawings of the pictorial representation.

3. **Patabhumi bandhan—The Cloth canvas.** The aforesaid technique of the board holds good here. The text says in the last but one verse of the chapter (cf. 72) that the process of the Paṭṭa holds good in that of the Paṭa also.

"Cotton cloth seems to have been fairly widely used for the purpose of painting in Ancient India. Thus in the Samyutta Nikāya (II, 101-102, and III, 152) use of the strips of cloth (dussa-paṭa) along with well polished panel (suparimaṭṭha phalaka) and wall (bhitti) is mentioned for the purpose of painting. In the Viśuddhimagga (535) of Buddhaghośa canvas (paṭa) is the ground or support of painting. In the Mahāvamśa (XXVII, 18) the representation of a palace drawn with cinnabar on cloth is mentioned. In the Mañjuśrī-mūlakalpa painting on cloth is mentioned. The cloth is to be woven by a pure virgin. An elaborate ritual is prescribed in this connection. The Kāmasūtra mentions ākhyānapaṭa, which seems to mean a scroll containing the representation of a story. The Kāvya literature is full with references to canvas painting. It is mentioned in the Dūtavākya of Bhāsa when Duryodhana describes a canvas picture depicting Draupadī being dragged by the hair. In the Pañcadaśī Mādhavācarya while discussing the four modes of higher self incidentally compares them with

the four conditions of a canvas painting. The canvas is washed (dhauta), burnished (ghaṭṭita), drawn upon (lāñchita) and coloured (rañjita)"—Moti Chand M. P. pp. 9-10.

"In the modern paintings on cloth embodying, very ancient traditions may be mentioned the paṭa paintings of Bengal and Purī in Orrissa. In older paṭas of Orissa we find that the cloth on which the painting was done was of even surface which was coated with a thin layer of plastic clay which was carefully pounded and usually mixed with cowdung and them beaten to thin paste. When dry, the surface was rubbed till it became smooth, and it was then ready for painting. This procedure is still followed by the paṭa painters of Bengal and Orissa.

The Vaiṣṇavism of Vallabhācarya has given rise to another form of paṭa painting within hundred years or even more. Śrīnāthadvārā in Udaipur State, Rajputana, is the chief place of pilgrimage of the Vaiṣṇavas and also the centre of Vaisnavite art. The portrait of god Kṛṣṇa on small pieces of cloth in olden times were in great demand by the devotees. Much bigger paintings on cloth were and are still turned out representing various episodes from the life of Kṛṣṇa and are generally used in the Vaiṣṇava temples as tapestry curtains known as pichvaī. The priming is not the cowdung mixed with clay as in Bengal paṭas but thin coating of safedā or zinc-white. Paintings conforming to pichvāi but dealing with the episodes from the lives of the Jain Tīrthaṅkaras were also produced in Gujarat in the eighteenth and nineteenth centuries"—ibid.

With this a bit detailed textual exposition of the three different backgrounds in relation to the three main types of Painting as given in the S. S. (cf. Cit. laks. p. 9-11), let us dwell a little more at this topic of the background as given in other texts like Abhilaṣitārtha-Cintāmaṇi (also Mānasollāsa) and Śilparatna (cf. Cit.laks. p. 11-12)

The Ab. C. directs that in the preparation of the background of the wall for mural paintings first we have to white-wash the wall and see that it does not show any wounds (i. e. crevices ect.) and then prepare a lepa, for its polish. The technique of its preparation is : let a new buffallo skin be obtained and it should then be got wet in water so that it becomes as smooth as the butter. Afterwards it should be cut into śalākā like piecess and when they are dried up, they may be used in plastering the wall with Vajralepa, duly mixed up with certain proportionate formula of clay, sand, powder of conch shell and metallic substance obtained from the mountain Nīlagiri.

It may be noted here that the text also enjoins that this Vajra-lepa is to be kept in a pot with a little quantity of water and heated up to make it liquid and in this liquid is also to be mixed up some quantity or white clay and then it has to be used as coating for the wall, in three layers, each layer being allowed to dry before the application of the next.

The Śilparatna's prescription does not go after that of the Mānasollāsa as is contended by the scholars that Śilparatna copies Mānasollasa verbatim. It gives in this connection some very important contents in the preparation of the background of the wall and emphatically directs that this ointiment, in which an ingredient of lime is an essential constituent, must not be used on the background of the board.

Now let us see what are the special features of this preparation as given in the Śilparatna. In this preparation the main ingredient is 'Sudhā' a special quality made of the ash-powder of the conchshell etc. Its quantity in proportion to one fourth should then be mixed up with gula-toya i.e. watery preparation of molasses along with the drops of the decoction of mudga mung pulse and sand. Powder of ground banana fruit duly heated in the Kālāgni should also be mixed with it. It then should be placed in Droṇī-pot and be left for three months to be dried up. Afterwards it should be powedered again on a slab with a slab, pouring gula-water as long as it does not become as smooth as butter. Thus prepared this plaster should be applied on the wall duly made fit for the purpose, by the brushes of coconut fibre.

Now these surfaces developed into manifold classes—the human body; implements, vessels, weapons, article of dress; objects of furniture, including books; boats and ships and other panels and so many other things prepared especially or entirely to be painted on.

CHAPTER V

THE ANDAKA MEASUREMENTS & THE PROPORTIONATE MEASUREMENTS.

The 74th Chapter of the S.S. entitled "Aṇḍaka-pramāṇam" is unique in the respect that it has practically exhausted all the possible scope of the Aṇḍaka-measurements, which in its turn represents the scope of the painting itself (vide II Chap.). Further more these prescriptions of the Aṇḍaka-measurements are a unique feature of this text. Such an elaboration in any treatise on the paintings (including Viṣṇudharmottara) is not to be found. Further again all these Aṇḍaka-measurements are characteristic of pictorial images and, therefore, they are unique for their innovations in relation to existing canons of paintings. Again it may be noted that the very first line of this chapter (74th) promises us body-dimensions—Kāyapramāṇa also, which are described in the subsequent chapter entitled "Mānotpatti" (the 75th) and hence both these chapters read together, give all the required proportions. (cf. also Cit. Laks. p. 16)

Now the question is: What does this aṇḍaka mean? Its architectural meaning is cupola. This I have already indicated (vide Temple Architecture). Its meaning in Iconography, i. e. painting, in my opinion, is the model, a bare outline, a mark, as it were. Before a picture is painted on any background, it must have an outline. Or Aṇḍaka is the same as is now called 'Badāma' in shape of the dry fruit(?). As the aṇḍaka of a temple indicates its character (very important element of Architecture) so the aṇḍaka in Painting is also its index of the picture to be painted.

Various kinds of aṇḍakas are described. The author first takes the Mukhāṇḍaka and Vṛttāṇḍaka and then proceeds with other aṇḍakas Alasāṇḍaka etc. The first 4 lines being corrupt, it is difficult to reconstruct the authentic measurements of the Mukhāṇḍaka. Regarding the Vṛttāṇḍaka, the text lays down its proportions as consisting of Trikoṭi and its shape to be oval as its very name indicates and the Alasāṇḍaka in proportion of only half of the Golaka. The following table will show at a glance the respective sizes of the aṇḍakas in relation to the different species of the beings, men, women, children, gods and demi-gods.

A—Andaka Pramana

Sl. No.	Species		Length	Breadth	Descriptions
1.	Men	..	6	5	..
2.	Women	..	...	..	In likeness of a coconut (fruit)
3.	Children	..	5	4	..
4.	Rākṣasas	..	7	6	In the likeness of the circle of moon.
5.	Divine beings	..	8	6	..
6.	Divya-Mānuṣa	..	6½	5¼	Half of the Golakas in excess to the proportion of the Mānuṣāṇḍaka.
7.	Pramathas	..	5	4	In the proportion of the children's Aṇḍaka.
8.	Yātudhānas	..	7	6	(cf. Rākṣas).
9.	Dānavas	..	8	6	(cf. Divine beings).
10.	Gandharvas	..	8	6	..
11.	Nāgas	..	8	6	..
12.	Yakṣas	..	8	6	..
13.	Vidyādharas	..	6½	5½	(cf. (6) above).

It may be further pointed out that all these individuals can have for their respective Aṇḍaka measurements all the principal three categories of Aṇḍakas, namely Mukhāṇḍaka, Vṛttāṇḍaka and Alasāṇḍaka. As the text has not given these absolute proportions in every case, I have left them out for the fear of an incoherent picture (likely to emerge).

Now the body-dimensions (Kāyā-Pramāṇas), already referred to in the introductory para of this chapter, may be taken up.

There are two different kinds of units of measuremrnts, namely the absolute and the relative. "Of these the first is based upon the length of certain natural objects, while the second is obtained from the length of a particular part or limb of the person whose measurement is under consideration. The following table gives relation between the quantities used in the absolute system:—

8	Paramāṇus make	1	Raja	8	Yūkās make	1	Yava
8	Rajas ,,	1	Roma	8	Yavas ,,	1	Aṅgula
8	Romas ,,	1	Likṣā	2	Aṅgulas ,,	1	Golaka or kalā
8	Likṣās ,,	1	Yūkā	2	Golakas or kalās ,,	1	Bhāga.

(S.S. 45. 1—3).

With this table of units of measurements, the following table will give at a glance the respective bodily proportions in relation to the different beings:—

B—Kaya Pramana.

	Individuals		Proportions		Remarks
			Length	Breadth	
1.	Devas	..	30	8	
2.	Asuras	..	29	7½	
3.	Rākṣasas	..	27	7	
4.	Divyamānuṣa	..	..	..	
5.	Men	..			
	(*a*) Puruṣottama (superior)	..	24½	6	
	(*b*) Madhyama (Middle)	..	23	5½	
	(*c*) Kanīya (Inferior)	..	22	5	
6.	Kubjas (Humpbacked).	..	14	5	
7.	Vāmana (Dwarf)	..	7½	5	
8.	Kinnaras	..	7½	5	
9.	Pramathas	..	6	4	

Another unique feature of this text in this connection is the prescriptions of the various forms in relation to all the kingdoms, divine, mortal and animal. A few of these specimens are tabulated as hereunder:- -

C—The Different Forms, *i. e.* Rupa

	Species	No. of forms	1	2	3	4	Remarks.
1.	Gods ..	3	Sūraja	Kumbhaka		..	missing
2.	Divyamānuṣa	1	Divyamānuṣa	..	..	..	
3.	Asura ..	3	Cakra	Mut	Tīrṇaka		
4.	Rākṣasa ..	2	Durdara	Śakaṭa	Kūrma		
5.	Men ..	5	Haṁsa	Śaśa	Rucaka	Bhadra	Mālavya
6.	? ..	2	Meṣa	Vṛttākara	..	..	
7.	Vāmana (dwarf) ..	3	Piṇḍa	Sthāna	Padmaka	..	
8.	Pramatha ..	3	Kūṣmāṇḍaka	Karvaṭa	Tiryak	..	Missing
9.	Kinnara ..	3	Mayūra	Kurvaṭa	Kaśa	..	
10.	Women ..	5	Balākā	Pauruṣt	Vṛttā	Daṇḍā	

11.	(a) Elephant (in relation to the place of birth).	4	Bhadra	Manda	Mṛga	Miśra
	(b) Elephant	3	Hilly	Riverine	Belonging to desert.	
12.	Horses (Rathyā) i. e Vehicular.	2	Pārasa	Uttara	..	..
13.	Lion	4	Śikharāśraya (belonging to the peaks of the mountains).	Bilāśraya (belonging to caves),	Gulmāśraya (belonging to thickets of the forest).	Tṛṇāśraya (belonging to forest proper).
14.	Vyāla	16	(varieties)			

1. Hariṇa (Deer)
2. Gṛdhraka (Vulture)
3. Śuka (Parrot)
4. Kukkuṭa (Hen)
5. Simha (Lion)
6. Śārdūla (Tiger)
7. Vṛka (Wolf)
8. Ajā (Goat)
9. Gaṇḍaka (Rhinoceros)
10. Gaja (Elephant)
11. Kroḍa (Hog)
12. Aśva (Horse)
13. Mahiśa (Buffalo)
14. Śvāna (Dog)
15. Markaṭa (Monkey)
16. Khara (Ass).

N. B.—In the Viṣṇudharmottara also, these different motifs of gods, demons, men and animals are a common property, but they are only hinted at and not elaborated there.

Now with this presentation of the Aṇḍaka measurements, as regards the other proportionate measurements, it may be pointed out, at the very outset that these are really a common property both of the pictorial art and sculptural one. A detailed exposition of this theme has already been made before vide 'Iconoplanning and Iconometry' Pt. I Chap. III and therefore they need not be taken up at all here.

From the point of view of the picture-drawing, however, there are certain convention in the proportionate measurements which have to be observed. These are very brilliantly presented in the pages of the V. D.

and I am taking liberty to use Prof. Kramrish translation of these passages of the text. (cf. also Cit. laks p. 19-21):

"All kings should be (made) endowed wtth the marks of mahāpurushas and all sovereign rulers should be (made) with webbed hands and feet. And a circle of hair should be drawn auspiciously between their eyebrows. On the hands of kings should certainly be drawn three beautiful auspicious lines slenderly curving and resembling the scratches (made) by a hare.

The hair should be represented auspicious, fine, resembling the deep blue sapphire, adorned by its own greasiness and with the undulation of that essential requisite. (The different) classes of hair are the following: (1) Kuntala, (loose) hair, (2) Dakṣināvarta, curled towards the right, (3) Taraṅga (wavy), (4) Siṁhakeśara (mane-like), (5) Vardhara (parted), and (6) Jaṭatasara (matted).

An eye should be of the form of a bow or (like) the abdomen of a fish, or like a petal of the blue lotus (utpala), or of the white lotus (padma), a fifth, (oh) great king, is said to be of the form of a grind-stone. An eye of the form of a bow should belong to women (in general). An eye of 4 *yavas* (in width) is called by the name of fish-abdomen. A blue-lotus-petal-eye is traditionally said to be 6 *yavas* and a red- or white-lotus-petal eye is 9 *yavas* in measurement. So an eye of the shape of a grindstone should be 10 *yavas*. The measure of a *yava* should be calculated proportionate to the measurement of an *angula*, which has its own standard.

The eye assumes the shape of a bow when looking at the ground in meditation. (An eye) of the form of a fish-abdomen should be painted (in the case) of women and lovers. An eye of the shape of the blue-lotus-petal is said to be of the ever-calm. An eye of the lotus-petal shape befits the frightened and crying. An eye of grind-stone shape is in its place with the angry and woe-stricken.

Sages, ancestors (*i. e.*, manes) and gods, (oh) lord of men, should be made glowing and with ornaments consistent with their own colour and outshining (*lit.* robbing the splendour of others who are lustrous). (Oh) best of kings, that is verily beautiful and devoid of crooked lines (which is) done as aforesaid with these measurements, suitable, unreproachable, in positions with various rays of light (स्थानैरनेककिरणैः) on them, within (appropriate) surroundings (*lit*: fixed grounds, (स्थिरभूमिलम्भः) by the exertion of (the artist's) own intellect, after he has carefully considered (everything).

Mārkaṇḍeya said: The eye (becomes) charming (when it is) like the blue-lotus-petal (utpalapatrābha), red at the corners and with black pupils, smiling, gentle and ending in long eye-lashes, (oh) best of men. The hands of gods, (oh) king, should be conducive to the welfare of the people (*i. e.*, represented in a benevolent attitude). The eyes (should be) wide, with black pupils, adding beauty to the divine face, beautiful to look at, charming to the mind, smiling and with ends like those of blue-lotus petals, with eye-lashes bent at the ends, of equal size, gentle and (with the white) of the colour of cow's milk.

The face beautiful all over should be fully developed : (it should be) well finished, benignant, marked with all the auspicious marks, not triangular and not crooked. One who wishes good to the people should discard (a too profuse employment of) large circles, triangles and other (geometrical shapes) when representing gods. (Oh) perpetuator of the Yadu race, the gods should be represented according to the Hamsa-measure. They should have hairs on their eye-lashes and eye-brows only; their body (however) should be entirely devoid of hairs. Those who live in heaven have always smiling faces and eyes, and look like (youths) of the age of sixteen. They should be drawn wearing auspicious strings of garlands and ornamented by crowns, earrings, necklaces, bracelets, ornaments of the upper arm, long girdles reaching up to the ornaments on the feet, and sacred threads with ornaments for the head Their shoulders should be broad. (Oh) tiger among men, they should be represented with beautiful loin-coth on the left, reaching below the knee; the right knee (however) should be shown. The linen scarf which the gods wear round the upper part of their body should (also) be executed beautifully. The halo should be drawn round their heads, proportionate to the measurement of the head and the colour of the halo-circle, (oh) great king, should resemble the colour of the deity. In their case, all upward look, a downward look and also a sideward look should be discarded. The same applies to a too small, to a too big, to a depressed (looking), to an angry and to a harsh eye, It is said that upward look causes death, downward look causes sorrow, sideward look causes loss of wealth, too small eyes cause death, too large eyes cause sorrow and so do the depressed (looking) eyes, (oh) best of kings. A harsn look causes loss of wealth and an angry look causes tear. (The image of a deity) should not be done with either shrunk or inflated abdomen or with wounds (on the body, oh) perpetuator of the Yadu race. (It should not be) bent, of a rough colour, with an open mouth, or with limbs short of or exceeding (appropriate) measurement, (oh) descendant of the Yadus. (It should not fall) short of or exceed (the prescribed) measurement, (oh) ruler of the earth. A shrunk abdomen is conducive only to starvation and fear, and inflated abdomen causes

death. A body with wounds causes death, one that is too short brings about loss of wealth, one too long creates sorrow, and one with rough colour induces fear. A halo in the east causes loss of wealth, in the south death, in the west destruction of sons, and in the north fear (*i.e.*, it ought to be behind and round the head). A nimbus short of measurement leads to destruction and one exceeding the appropriate measurement bespeaks ruin to the country. A rough (image) is said to cause death and an angry (one) destroys beauty. Even when (duly) invoked by the best of Brahmins, the gods never enter images short of (Sāstric) measurements and devoid of the marks (lakṣaṇas of divine form); (but) demons, ghosts and hobgoblins always enter into them, and so a great care should be taken to avoid shortness of measurements, (An image) possessed of all the beautiful marks is said to be excellent from every point of view. It adds to wealth, crops, fame and the length of life, yet when devoid of (those) marks, it destroys wealth and crops, (oh) best of kings; the gods always should be made beautiful, having gaits (like one of the following) animals, (*viz.*,) the lion, the bull, the elephant and the swan. Blessed is a work of art (endowed) with all (the Sāstric) marks, (as it brings luck) to the country, to the king and the maker, (and is as the gods) long for it. An image, therefore, should be properly made by all men with great care, (endowed) with all (the Sāstric) marks"—pp. 40-42.

In the end a very important thing in relation to the iconometry of painting, is a detailed code as given in the Mānasollāsa which is very ably worked out by G. K. Shrigondekar, the editor of the text—vide Introduction p. 7-10—and it is being reproduced to complete this topic with fuller details and better material:

Pictorial Iconometry.—"In the Mānasollāsa, very interesting details are given on portrait painting, which is dependent in the first place on the three principal lines, called the plumb lines here named as the Brahmasūtra and the two Pakṣasūtras. The Brahmasūtra is the line which begins from the Keśānta (forehead where the line of hair begins) and passes through the middle of the eyebrow, the tip of the nose, chin, chest and navel to the middle of the two feet. This line, therefore, marks the centre of the body from head to foot.

The two Pakṣasūtras are usually six angulas away from the Brahmasūtra on either side. They start from the Karṇānta (the top of the ear) and pass through the chin, the middle part of the knees, the outside skin and the second finger near the toe to the ground.

The five attitudes.—With the variation of the distance between the central and side lines five different positions of the subject are obtained, in the same manner as the front, profile and three quarter positions are obtained in Western Art. The five positions are named in the Mānasollāsa as Ṛju, Ardharju, Sāci, Ardhākṣi and Bhittika. Ṛjusthāna is the front position in which the distance between the central plumb line (Brahmasūtra) and the two Pakṣasūtras, *i. e.* side lines, is six aṅgulas on both the sides. Ardharjukasthāna is that in which the distance from the Brahmasūtra to one Pakṣasūtra is eight aṅgulas on one side and four aṅgulas on the other. The Sācīsthāna is that in which the distance from the Brahmasūtra to one Pakṣasūtra is ten aṅgulas on one side and two aṅgulas on the other. The Ardhākṣikasthāna is that in which the distance from the Brahmasūtra to one Pakṣasūtra is eleven aṅgulas on one side and one aṅgula on the other. Bhittikasthāna is that in which only the Pakṣasūtras are seen while the Brahmasutra disappears.

Later the table for measuring lengths is given (with some additions cf. those given before Pt. II) :—

8 परमाणुs = 1 त्रसरेणु	8 यवs = 1 अङ्गुल or मात्रा
8 त्रसरेणुs = 1 बालाग्र	2 मात्राs = 1 गोलक or कला
8 बालाग्रs = 1 लिक्षा	3 मात्राs = 1 अध्यर्ध्दकला
8 लिक्षाs = 1 यूका	4 मात्राs = 1 भाग
8 यूकाs = 1 यव	3 भागs = 1 वितस्ति or ताल.

The whole body from head to foot is nine Tālas in height. The face from Keśānta to Hanu = 1 ताल.

ग्रीवा = 4 अङ्गुलs	ग्रीवा to हृदय = 1 ताल
हृदय to नाभि = 1 ताल	नाभि to मेढ्र = 1 ताल
ऊरु = 2 तालs	जानु = 4 अङ्गुलs
जङ्घा = 2 तालs	चरण = 2 अङ्गुलs

Thus according to Brahmasūtra the height of the body is 9 Tālas, the Mauli (crown of the head) is 4 aṅgulas from the Keśānta ; thus the real height is 9 Tālas and 4 aṅgulas, *i. e.* 9⅓ Tālas.

Vertical measurements—Next come the details of vertical measurements:—

1. First is the Mastaka-sūtra, *i. e.* the line of the crown.
2. Four aṅgulas below is the Keśānta (end of the front hair) sūtra. This goes round the head three aṅgulas above the Karṇāgra.

3. Two aṅgulas below is the Tapanoddeśa-sūtra. This goes through the Śaṅkhamadhya, one aṅgula above the Karṅāgra and one aṅgula above the occiput.
4. One aṅgula below is the Kacotsaṅga-sūtra which goes from near the eyebrows, the upper end of the ear to the Śīrṣakūrma (occiput).
5. One aṅgula below is the Kanīnikā-sūtra which goes by the Apāṅga, the upper end of the Pippali and above the pit of the back of the head.
6. Two aṅgulas below is the Nāsāmadhya-sūtra. It goes through the high portion of the cheeks to the middle of the ear.
7. Two aṅgulas below is the Nāsāgrasūtra. It goes through the cheeks, the root of the ear, the Keśotpatti-pradeśa and the back.
8. Half an aṅgula below is the Vaktramadhya-sūtra. It goes by the Sṛkkā or Kṛkāṭikā.
9. Half an aṅgula below is the Adharoṣṭha-sūtra. It goes by the joint of the chin to the back of the neck.
10. Two aṅgulas below is the Hanvagra-sūtra. It goes by the neck to the joint of the shoulder.
11. Four aṅgulas below is the Hikkā-sūtra. It goes from below the shoulders and the tops of the hands.
12. Seven aṅgulas below is the Vakṣahsthala-sūtra. It goes by the red part of the nipples and the arm-pit joints to the back-bone.
13. Five aṅgulas below is the Vibhramasaṅga-sūtra. It goes below the nipples, the part between the breast and the back-bone, the upper part of the elbow joint to the middle of the back
14. Six aṅgulas below is the Jaṭharamadhya-sūtra. It goes by the end of the biceps to the back.
15. Six aṅgulas below is the Nābhi-sūtra. It goes by the loins to the top of the Kakundaras (buttocks).
16. Four aṅgulas below is the Pakvāśayasūtra. It goes by the middle of the Nitamba (hips) above the Sphiks *i. e.* fleshy part of the buttocks.
17. Four aṅgulas below is the Kāñcīpada-sūtra. It goes by the middle of the buttocks.
18. Four aṅgulas below is the Liṅgaśirah-sūtra. It runs by the root of the thighs to the expanse or curving of the buttocks.

19. Five aṅgulas below is the Liṅgāgra-sūtra. It goes from below the buttocks and enters the fold of the buttocks.
20. Eight aṅgulas below is the Ūru-sūtra.
21. Four aṅgulas below is the Mānasūtra, *i. e.* Ūrumadhya-sūtra.
22. Four aṅgulas below is the Janumūrdha-sūtra. These three sūtras should go round both the thighs.
23. Four aṅgulas below is the Jānvadhah-sūtra. This also should go round the knee.
24. Twelve aṅgulas (one Tāla) below is the Śakrabasti-sūtra.
25. Ten aṅgulas below is the Nalakāntaga-sūtra. It runs from the top of the ankle to the top of the heel.
26. Two aṅgulas below is the Gulphānta-sūtra.
27. Four aṅgulas below is the Bhūmi-sūtra.

The total length of the Brahma-sūtra amounts thus to 108 aṅgulas. The author next gives elaborate iconometrical details of the different parts of the body for all the five (ṛju, etc.) attitudes of images".

As regards the rules for painting on walls, the Mānasollāsa gives them in the first four Sthānas, omitting the last or the Bhittikasthāna as no part of the face is visible there on the Bhitti (wall). Further this text does not recognise any other Sthāna besides these five.

CHAPTER VI

PLASTERS AND OINTMENTS

At the very outset it may be pointed out that plasters and ointments are quite a different material in painting from colours and paints. The former are related to the preparation of the background where Vartikā is employed as an accessory implement (i.e. brush-like), the latter is an ally in drawing out the picture.

Art is nothing but a great technique not only to represent nature in life movements but also to tap its resources for its own benefit. Natural resources when tapped and fashioned in an art-craftsmanship, give birth to Fine Arts like painting, architecture and sculpture.

The art of painting not only draws its inspiration from nature but is dependent on it for its materials. The naked backgrounds, bare surfaces of walls, the rough boards and the like, unless decorated, plastered and painted, can neither arouse our sensibility for appreciation, nor enkindle our aestheticity for any sentimental outbursts.

Hence in the technique of painting, the plasters and ointments together with the delineations of colours and shades have a fundemental importance. In the remote times, the arts like painting had much of their charm in objective presentations rather than in the subjective representations—their counterparts in the modern paintings. For every detail—the preparation of the background, the preparation of the plasters and ointments—they had to struggle hard before they could fit with a canvas so laboriously prepared and with a brush so difficult to be shaped into one. In the S. S. in the Chap. entitled "Lepyarkarma", the 73rd, is elaborated another set of the essentials of painting—namely the preparation of the clay suitable in the plaster and ointment and the process of their preparation together with the varieties of the brushes and their use in the delineation of the details of the pictorial art.

Plasters and ointments, really should have been taken up, with the backgrounds (cf. chapter III 'Vartikā and Backgrounds') as it is for their preparation that plasters and ointments were used in ancient India, but the reason, why they are separately taken here in this chapter, is the fact of giving an individual entity or character and importance to them as they form an essential constituent being one of the eight-fold limbs of Painting, i.e. 3rd one—it should be read 'lepya' and not 'lekhya' as

'lekhana' is the 7th limb of painting—vide the S. S. 71.15. (cf. also the 3rd chapter 'Elements, Constituents and Types of Painting)'.

Brick-plaster—In the V. D. (Pt. III Chapter 40 verses 1-10, also Cit. Laks. p. 13) brick-plaster is preferred to Clay-plaster of the S. S. (to be taken notice of, ahead). "Brick powder of three kinds has to be mixed with clay, one-third part (in amount of the brick powder). Having mixed safforn with oil, (one) should mix (lit. place) (with it) gum resin bees' wax, liquorice, molasses and mudga preparation in equal parts. One-third part of burnt yellow-myrobalan should be added therein. Finally the astringent made of the Bel-tree (Feronia elephantum), destructive (of all injurious agents) mixed in proportion of two to one should be added by an intelligent artist and also a portion of sand, proportionate to the amount of the whole. Then the artist should drench (this mixture) with moist split pulse dissolved in water. The whole of this moist preparation has to be kept in a safe place for one month only. After the moisture has evaporated within a month, a skilful artist should put this dried (yet still damp) plaster on the wall, having carefully considered everything. It should be plain, even, well distributed, without ridges or holes, neither too thick nor too thin. Should it (look) ill done after having become (quite) dry (due to shrinkage), then it ought to be carefully smoothed by coatings of plaster made of that clay (as mentioned before) mixed with resin of the Śāla-tree (Shorea robusta) and with oil. (It is further made) smooth by (repeated) anointing, constant sprinkling with water and by careful polish. Oh lord, when this wall has promptly dried, it does not go to ruins anywhere even at the end of a hundred years."—Kramrich's translation p. 47-48.

The Clay Plaster

According to the S. S. the clay for the purpose of ointment and plaster should be procured from the auspicious places like vāpī, kūpa, taḍāga, lotus beds, dīrghikās, the roots of the trees, the banks of the rivers, thickets, etc. These are the sources from which this clay ought to be procured. These various clays are of different colours and are declared auspicious for the respective castes. This clay should be free from gravels and then the liquids obtained from the trees like Śālmalī, Māśa, Kakubha, Madhūka, Triphalā, etc. and they should then be mixed with the clay along with also a good quantity of sand too in it. Then afterwards, the hair of the horses or the hair of the bullocks and also the skin of the coconut, i.e. fibres, also husks of the grain, form a constituent of the compound. The quantity of the sand and the clay should be in equal measure. All these compounded into a levigated powder (Kalka) should

be distilled into some suitable cloth (i.e. what we call kapaḍachāna). Other details are difficult to be obtained as the text (9 to 11 vs.) are corrupt. My surmise, however, is that this compound is directed to be boiled in order to make it a fast ointment.

This Lepya, in its various compounds, a typical technique of which has just been hinted at, to all intents and purposes, was the substitute for the modern paints of various colours. Mixture of liquids of different varieties in different kinds of soils along with other ingredients stood good for the paints of old and they were more durable and faster than what we have these days. Mention of the Vajra-lepa (cf. Mānsollāsa) in connection with the iconoplastic art had already been made. All these lepas, vajra and otherwise really belonged to the one and same category.

Ointment.—According to the A. P. (Cit. laks. p. 14-15) in the preparation of the Clay-plaster or rather more correctly the Ointment by means of which not only the background is furnished with a befitting medium of the picture, but also the image itself is done up with (Cit. laks. p. 14-15), there are so many other ingredients besides the clay. These are the butter and milk of a kapilā cow, the atasi flower, thepowder of barley and wheat grains, the barks of milky trees and guda-samyuta bakula along with the Indravrkṣa—all these to be well powdered and mixed with the powder of the interior of a stone and then all this levigated powder (kalka) be again ground with the oil of atasī and water and when well ground it assumes an ointment like kajjala. This, then, should be transformed into handfuls (piṇḍas) in the quant.ty of muṣṭi, and be left for being dried up in the sun. When got dried, it becomes as hard as vajra. This is what may be termed as **Mrttikābandhana.**

There is, however, another variety of the plaster or ointment as dwelt upon in the A. P. It is **Sudhā-bandhana.** This is prepared through the white stone pebbles duly being burnt down for a period of ten days and then liquids, obtained from trees like Bilva, be poured into it and then be left over for a month or at least a fortnight. With this stucco plaster, the text directs us to proceed with the painting of an image (other details under Cit. laks p. 15 are not wanted here).

Apart from the V. D. the S. S. and the A. P. there are yet two other texts (i. e. Śilparatna & Abhilaṣitārthacintāmaṇi) which have also a rich prescription on this topic. Some clues on the topic in hand have already been got (vide the last chapter 'The Vartika and the Background') and so here only a few words may be added.

We know that plastering walls and painting them white is one of the preliminaries of wall-painting. Abhilaṣitārthacintāmaṇi (Cit. laks. p. 11-12) gives a fine surface as essential for a good picture and requires a smooth wall to be carefully white-washed without a scratch or blot. Three coatings of white mud and vajralepa account for this smoothness of surface.

The Śilparatna's prescription of the ointment to be applied on the wall-surface is called 'varṇa-lepana.' It directs that on a wall already white-washed, an ointment, consisting of the powder of conch shell, śukti, etc., white clay duly mixed and shampooed with the liquids obtained from the trees like kapittha, nimb, etc., etc , should be prepared. This ointment should be applied gradually in two or three successions. It gives three varieties of the ointment. One is already described. The other results from the bark of trees like Sākotaka or Ketakī. The 3rd is prepared from the Sudhā-cūrṇa (lime powder) duly powdered in 'ulukhala' and got mixed up with the liquid of kerabal-fruit. Thus the text says:

एवं धवलिते भित्तौ दर्पणोदरसन्निभे ।
फलकादौ पटादौ वा चित्रलेखनमारभेत् ॥

CHAPTER VII

COLOURS AND BRUSHES; SHADES AND OTHER DELINEATIONS

Colours

Let us now proceed with colours. Our text does not give any detailed information about colours. Viṣṇudharmottara, the most representative treatise on painting, gives two sets of colour-varieties (vide Chapters 27 and 40). The first set consists of five primary colours—red, white, yellow, black and green and the second one white, yellow, black, blue and colour of the myrobalan. Bharata-Nāṭyaśāstra's classification of five primary colours tallies with the former set of Viṣṇudharmottra. Śilparatna, a latter treatise of great repute, mentions white, red, yellow, soot and śyāma (dark, blue or black) as primary colours. "The Abhilaṣitārtha-cintāmaṅi (cf. Mānasollāsa) knows as pure colours, white made of conch shell, red (prepared from red lead or from alaktaka juice, i.e. lac or from red chalk—gairika) green-brown (haritāla), i.e. sulphurated arsenic, and black from kajjvala (soot, used eye-black).

"The mixing of these colours is left to the ingenuity of the artist. He may coat them with lac and resin. Colouring substances are: gold, silver, copper, mica, deep coloured brass, red lead, vermilion, tin, yellow, orpiment, yellow myrobalan, lac, indigo and some kind of iron oxide"—Viṣṇudharmottara, Part III, Chapter 40. In Śilparatnam (cf. Ch. 46 vs. 119-130) prescriptions for the preparation of these vegetable and mineral colours are given. "Red chalk for instance ought to be ground on stone and left covered with water for a day, red lead also ought to be ground and covered with water for half a day, red arsenic, however, should be made into powder but it should not be covered with water. Then the colours should be ground once more and again put into water for five days. Afterwards, they shovld be mixed with the exudation of the Nimba tree, then at last they are ready to be applied on walls and pictures".

With this general introduction to the colour-scheme of the ancient treatises, just referred, let us now proceed with the subject in detail.

The topics on colours in the pictorial art as arranged in the Citralakṣaṇa (pp. 35-39) are: the primary colours—the Mūlaraṅgas or the Śuddhavarṇas; the secondary ones or compound colours—the mixtures of one another—the Antaritas or the Miśra-varṇas; the substances from

which colours were made—the Raṅgadravyas—and the use of the gold in colouring as well as the technique in their shading and delineations. All these topics may be taken one by one.

Primary colours.—According to the V.D. as already referred before, there are only five primary colours and Ab.C. however mentions only four. Indian texts on painting generally give only four olours as primary ones exceeding the Western list by the addition of white. It may however be pointed out here that blue and black are different. Black is well known. What is the nature of blue? Ab. C. gives it: 'केवलैव च या नीली भवेदिन्दीवरप्रभा'

'This colour is, therefore, different from kajjala (for kṛṣṇa) and is absolutely essential for preparing secondary colours. These five colours are kept in separate cups so that they might be used as pure colours or mixed to produce secondary colour tints'.

The Aparājitapracchā, also recognizes only four colours, but it has an innovation. Here colours are related to the different styles like Nāgara and Drāviḍa, etc., taken up in a subsequent chapter ahead—vide "Styles of Painting" Chapter X.

Secondary Colours—result from compounds or mixtures of one another. There is a very rich description of the varṇas in the Ab. C. (Cit. Laks. p. 37 under मिश्रवर्णः) and this expatiation, along with those found in other texts like Śilparatna and Śiva-tatva-ratnakāra, etc. have very ably been utilized by 'Śri Śivaramamurti (vide his article 'Painting and Allied Arts in Bāṇa's Works' J.O.R. vol. 7, 1933)' and it is worth reproducing here :

"The texts on painting like the Citrasūtra in the Viṣṇudharmottara, the chapters on painting in the Abhilaṣitārthacintāmaṇi and the Śivatatvaratnākara and the Citralakṣaṇa chapter of the Śilparatna, etc. give a list of the various tints got by mixing primary colours. It is remarkable that Bāṇa has set at naught the limited colour variety of these texts and given out in his catalogue of innumerable tints that deep and close study of nature which had enabled him to grasp the extreme subtlety of difference between tint and tint. In spite of the limited number of colours stated the texts on painting are not unacquainted with subtle differences in the same colour. The Śilparatna gives three gradations of red—Sindūra for light red, Gairika (mountain-born) red (mineral chalks) for a middle tint and Lākṣā (lac) juice for a deep colour. The Abhilaṣitārthacintāmaṇi and the Śivatattvaratnākara tell us that vermilion is for reddish brown, and red lac or sap, red sanders

and mountain-born chalks are for crimson tint. They echo Bāṇa's statements. White and black give the grey of smoke; blue and white the colour of the pigeon similar to the Rājāvarta and the hemp-flower. Red mountain chalk and conch powder give a peculiar pale red (Dhūmracchāya). Darada (vermilion) mixed with white gives the pale red of the red-lily while Alaktaka (red lac or sap) combined with white gives the colour of the sun's horses. The difference is very slight here. Pure indigo (Nīlī) of the colour of the blue lily gives a green tint when mixed with yellow pigment. Red lac with lamp-black gives a dark brown and with blue the colour of the Jambū fruit. The tints got by mixing primary colours—like smoke grey, pigeon colour, the different varieties of red, brown, green and the colour of the Jambū fruit are clearly given by Bāṇa. The variegated hue to which he refers is given by the Śilparatna as a convenient colour for artists; but according to Śrīkumāra it is got by mixing red, black and yellow in equal proportions Red and yellow give the colour of Bakula flowers which Bāṇa describes as Dhusara (tawny). This is the same as flame colour. There are also other varieties of red given in the Śilparatna. The green of the parrot's wing described by Bāṇa as not dissimilar from that of the plantain leaf is got by a mixture of Haritala (yellow) and blue; and the purple of the Jambū fruit so cleverly described by the parrot in the Kādambarī is the result of the union of red lac and blue. The yellowish white of the inner petals of the Ketaki flower noted by Bāṇa is the type of white got by mixing Haritāla and conch-powder as laid down in the Abhilaṣitārthacintamaṇi. The rosy colour of the pigeon's leg in the Kādambarī is the 'Gaura' type of rosy white in the Śilparatna, which is the same as the Saurāśvasadṛśaprabha (colour of the sun's horses) of the Abhilaṣitārtha-cintāmaṇi and the Śivatattvaratnākara, though the 'Gaura' of these books is slightly different from that of the Śilparatna being got by mixing red and yellow instead of red and white. The piṅgala type of yellow, that Bāṇa states as the colour of honey, is not the result of a mixture of white and yellow in the proportion of one is to two that the Śilparatna gives. It is a tawny colour—more red than yellow—something like Piñjara which is defined by the Haimakośa as Pītarakta. Bāṇa gives the Piñjara type of reddish brown as the colour of ripe paddy fields a really true observation; and this colour is lighter than that of honey which has a greater proportion of red. This might be the same as the Atirakta of the Śilparatna with yellow and red in the proportion of one is to two. The variegated colour of deer, tigers, peacocks, tittiries, etc., as given by Bāna is quite in accordance with the rule of the Abhilaṣitārthacintāmaṇi and the Śivatattvaratnākara that

holds the use of different colours for the effect of the animals absolutely necessary. It might be two colours or three or more."

N. B—The textual quotations in the footnotes are avoided as they are already there in the Citra-laksaṇa, appended in the end.

Colour Substances—as described in the V. D. are manifold—a workable list however (Cit. Laks. p. 35) is kanaka (gold), rajata (Silver), tāmra (Copper), abhraka (mica), rājāvanta (an inferior diamond of Virāta country what is called 'Lājawar' in eastern districts like Gorakhpur), sindūra, trapu, haritāla, sudhā, lākṣā, hingulaka and nīla. Loha is also mentioned as a colour substance.

We can divide colours into two broad classes—natural and artificial. Dr. Motichand observes: "The natural pigments comprised of certain elements, compound minerals and vegetable extracts; and the artificial, all manufactured salts or the pigments owing their colours to vegetable or insect dye-stuff." (Mughal Painting p. 18).

Now leaving aside the order of the colour-substances as tabulated above, let us say a few words on some of the more important colour-substances:

Sudhā.—The V. D. III. 40-2 enjoins the use of lime (Sudhā) for white.

Sindūra.—In the preparation of red pigments many substances, such as red stones and red clays, red ochre (gerū) hiraunjī, etc. are used and orange lead, *i.e.* sindūra is also an important colouring material in it.

Hingula— also goes with sindūra. It is vermilion or crude cinnabar or sulphide of mercury. It is called 'īgur' in Hindi. That sometimes outline was drawn in vermilion is referred to in the Mahāvamśa (xxvii. 18).

Nīla— Indigo and Rajavarta, the blue par-excellence, are prominent among blue-pegments.

Indigo (nil)—"This colour was manufactured in India in antiquity and largely exported to Greece and Rome. It is also mentioned in the Viṣṇudharmottara, III, 40, 26, as one of the colouring materials. The colour is extracted from certain plant known in modern botany as indigo-ferae. In the beginning it seems to have been largely used for dyeing cloth but later on, specially in the painting of the Akbar school, it was used as a colour.

Ultramarine azure (**lāzwardī**).—The ultramarine azure was used in Indian pictures from ancient times, though lapis lazuli from which this colour was produced is not a product of India. The blue par excellence in Ajanta paintings is ultramarine. This, however, came from outside the Deccan, probably from Persia. Ultramarine is also used in the illustrated palm-leaf manuscripts of the Prajñāpāramitā from Bengal and Nepal from the tenth century onwards, and also in the illustrated manuscripts of the Kalpasūtra and Kālakācāryakathā belong-to the period between the twelfth and sixteenth centuries"—Mughal Painting, pp. 24-25.

"Now reverting to the use of the azurite and lapis lazuli in Indian painting we are aware that the rājavarta was known as a colouring material in the Viṣṇudharmottara, But this blue must have been a very costly material in ancient times. Now a question rises about the so-called deep blue used in Ajanta painting. I do not think that it is ultramarine but quite possibly the azure. Even the deep blue of Jain miniatures seems to be azurite. In the Mughal painting, however, real ultramarine azure has been used in costly paintings to denote sky. Sometimes the blues of garments are painted with azurite; the exuberance of blue in calligraphic panels also points it to be azurite than real ultramarine. In Pahārī painting the excessive use of azure is apparent. But in spite of all this there is no separate mention of azurite anywhere either in Sanskrit or Persian. It seems possible that azurite and lapis lazuli in Mughal painting went under the same name"—ibid, 26-27.

Haritala— is one of the popular yellow pigments and **Rāmaraja**— yellow ochre also yields brownish yellow. "Orpiment (hartal) was used in illustrations of the Buddhist palm-leaf manuscripts of the Pala period and in the miniatures of the illustrated manuscripts of Apabhramśa or Western Indian style. The use of orpiment in Jaipur painting and Rajput painting as such only reminds us that the Rajput school, though greately influenced by the Mughal school retained same of the earliar traditions intact. I have not seen orpiment used in Mughal painting; its yellow par excellence being gogilī or peorī"—Motichand.

As regards the green pigments, something has already been gathered from Ab.C. cf. Sivaramamurti's article. 'Orpiment or sulphide of arsenic (hartal) mixed with indigo yields a green known as zahari in the terminology of Mughal painters'—Motichand.

Use of Gold and other Metals— Metals were widely used both in sculpture and painting. Gold, the metal par excellence, has been a

hobby of the grand painters, because it trailed with itself the suggestion of power and grandeur, gleaming lustre and its disinclination to tarnish. Lavish use of gold in order not only to delineate the details of costume but also to make painting attractive has been time-honoured tradition through the ages.

"It is not known since when the gold-leaf began to be used for decorating images and paintings, but it is certain that in the early centuries of the Christian era gold-leaves were being used for decorating the stucco images of the Buddha in Gandhāra. The Viṣṇudharmotara Purāṇa also mentions gold as a colouring material (Visnudharmottara, III, 40, 25), but we do not find the use of gold in the paintings of Ajanta, Ellura, Bagh or Badami. In the illustrated Jain manuscripts of the fifteenth century, gold, however, is profusely used. It seems, therefore, quite possible that the use of gold as a colouring material and also border decoration was introduced in India from Persia where the method of decoration with gold was first introduced by the Timurides in the fifteenth century. In the sixteenth century this method of decoration extended from Bokhara to various Persian centres. It came to India from Persia, where its use became general. The use of gold was not only confined to the embellishment of the manuscripts but was also extended in the binding of albums and for the decoration of calligraphic panels"—Motichand.

This observation about of the antiquity of the use of gold in Indian paintings is open to controversy. Dr. Motichand on the basis of archaeological evidence, i.e. absence of the use of gold in the paintings of Ajanta, Ellura, Bagh and Badami, traced its influx in india from Persia. This, I contend, is confusing the artistic creations with the canons of Art. All this pictorial heritage of India as illustrated in the cave monuments is a direct outcome of the religions upsurge of the time. Painting, a palace-culture, must have been more refined and grander in the courts (with the use of gold in it) and simple yet sublime in the religious establishments like the cave-temples as referred by the learned Doctor. In pictorial canons of the V. D. (belonging to the early Gupta period) if the use of gold is there, its artistic representation in pictures must have also been there which unfortunately are lost to us. All the principal texts headed by the V.D. echo this tradition of the old. Hence in my humble opinion the scholars should reconsider this point and revise their opinions.

Now as regards the other metallic substances, used as colouring material are rajata (silver), tāmra (copper) trāpuṣa (tin) Abhrak (mica),

and also loha (iron) as already referred to, in the above list. All these metallic elements were used in the form of powders applied to the painting mixed with binding medium.

A word on the technique of the use of gold as gathered from the ancient texts like the V.D., Ab. C. and S.R., may be also said here; before the topic of delineations of shades and brightening of the picture with the colours and metallic substances may be taken up.

The V.D. explicitly mentions the use of the gold, but as regards its technique, its prescription is general, taking perhaps all the metallic substances cf. the word 'लोहानाम्'—Cit. Laks. p. 35 last but two lines—and accordingly it hints at two-fold technique of the use of these metals :

1. Patra-vinyāsa, i.e. gold leaves or leaves of any other metal; and

2. Rasakriyā— used in the form of the liquid transformed by heating it up with the mixture of Abhraka along with other ingredients such as compā-kutha and vakula-niryāsa. (N.B. kutha is the same as 'kvatha' in the physian's Materia Medica and as regards the 'niryāsa' it is a kind of exudation or gum of some tree.)

The substance of the prescription of the use of gold as found in the Abhilaṣitārthacintāmaṇi and Śilparatna—Cit. Laks. p. 36 (वर्णेषु स्वर्णयोगः) and p. 38 (स्वर्णलेपविधिः) is as follows :

"Gold-leaf should be divided into finest leaflets, and then ground with a well smoothed stone; afterwards it has to be mixed with water and with a small amount of sand. When this paste is well ground it should again be put into water so that all dirt may rise to the surface. The gold paste should then be pressed, mixed with vajralepa and applied with suitable brushes. There were nine brushes for every colour. When dry, the artist should rub it slowly with a boar-tusk until it becomes bright. Then again he may place over this very fine gold leaves and rub them with hard cotton.

It may be noted here (cf. Cit. Laks. p. 38) that though two methods of the use of gold are described in the Śilparatna; practically there is no difference in them except the minor details because in the

exposition of the 'vidhi' the texts particularises the aid of vajralepa which is already there in the first 'vidhi'.

Brushes

The Samarāṅgana-Sūtradhāra under Vilekhā-lakṣaṇa (73. 12-21) gives a variety of five-fold brushes. They are technically called Kūrcaka, Hastakūrcaka, Bhāsakūrcaka, callakūrcana, and Vartanī (?). Each of them has been provided with a particular shape of their points and they are tabulated as follows:—

	Types	Shapes	
1.	Kūrcaka	Vaṭāṅkurākāra	—points like those of the sprouts of Banyan tree.
2.	Hastakūrcaka	Aśvatthāṇkurākāra—	,, ,,an Aśvattha tree
3.	Bhāsakūrca	Plakṣa-Śūcīnibha	,, ,,an Indian fig tree.
4.	Callakurcana	Udumbarākara	,, ,,another variety of an Indian fig tree.
5.	Vartenī	—	—

N. B. K.P. Jayaswal (cf. "A Hindu Text on Painting"—Modern Review XXXIII, page 734) however, mentions that there were as many as nine brushes for every colour.

This information supplied by our text is limited to shapes. What about their sticks (Daṇḍa)? From the corrupt line (73.22) it may be surmised that these used to be made of bamboo (cf. Vaiṇavodaṇḍah).

Abh. C. (also Mānasollāsa) (Cit. Laks. p. 29) prescribes for the preparation of the paint-brush what is termed as *Lekhani*, to bring the hair of a calf and they should then be bound up with the aid of lākṣā (lac) on the tip of the tūlikā. This lekhni is of three kinds—*Sthūlā*, *Madhyā* and *Sūkṣmā*. The first is to be used in the application of paint-plaster or ointment (लेपनम्), the second in the drawing out the outline(अङ्कनम्) and the third in the finishing up the minutest of lines (सूक्ष्मां लेखां) Śilparatna, however, follows Ab. C. in this respect with some additional innovations of the three-fold lekhni to be varied to nine for each of the three primary colours like this : In shape the lekhani is

of three kinds—Sthūlā etc. (cf. above vide Abh. C.) but in use it is to be sub-divided again into nine for each colour. It also gives variations in the hairs with which the three varieties of the lekhani is bound up on their tips. The S. R. prescribes the hair of calf-ears only for the Sthūlā (cf. Abh. C.) for the madhyā and the sūkṣmā, the hair of the stomach of the goat and those of the tail of the hog are preferred respectively.

Vartanā--the Delineation

One of the p incipal elements in the production of pictures is what we have called it Vartanā, the display of light and shade along with the equally important element, the Rekhā, the delineation and articulation of form. Both these elements are very much dependent for their fuller representation upon a set of three other accessories in the pictorical art. They are technically called Kṣaya and Vṛddhi—decrease and increase,—the science of fore-shortening, the fundamental norm in painting without which neither delineation and articulation of form nor the display of light and shade can be fully repre ented. Equally important is the law of proportion, the Pramāṇa, also. Dr. Kramrisch remarks (cf. the V. D. Translation—Introduction, page 14) "Fore-shortening (Kṣaya and Vṛddhi) and proportion (pramāṇa) constitute with regard to single figures, the working of observation and tradition. The law of Kśaya and Vṛddhi was as intensely studied by the ancient Indian painter as was perspective by the early Italian masters. Pramāṇa, on the other hand, was the standardized canon, valid for the upright standing figure and to be modified by every bent and turn".

Now catching the lost thread of the Vartana, according to Viṣṇu-dharmottara (cf. Ch. 41), it is stated to be three-fold: 1. Patraja—cross lines, 2. Airika—stumping—and 3. Vinduja—dots.

The painter draws an outline in yellow and red colours as a rule. Both Viṣṇudharmottara and Bharata's Nāṭyaśāstra concur in their view (cf. ibid p. 17) that "the painter should think of the proportionate size of the thing to be painted, and think of it as having been put on the wall. Then calculating its size in his mind, he should draw the outline making all the limbs. It should be bright in prominent places and dark in depressed places. It may be drawn in a single colour where comparative distinction is required. If depressed places are required to be bright, jet black should be used."

As regards modelling to produce the effect of roundness or curvature, bright colours are used until the deep darkness is produced—vide Śiva-tatva-ratnākara.

Mixture of colours—thousand of them,—cannot be described in full in any treatise. They are always left (the tradition agrees to it) to the imagination of the artist. Great emphasis is laid by the ancient masters on the light and dark shade of every tone. Again it may also be noted that for every phenomenon the brush with paints are not needed. "The colour has partly descriptive and partly suggestive significance". For example take sky or the atmosphere, Viṣṇudharmottarra illustrates this phenomenon in both descriptive as well as suggestive colours. In the former, the sky is to be represented in blue colour of blue lotus and wearing a garment of that colour, if represented as a statue, it should carry the sun and the moon in its hands (cf. V. D. Part III, Ch. 62, verses 1-2). In the latter however, taken in a naturalistic and descriptive sense, it has to be painted as almost without any special colour.

In the end it may be pointed out that proficiency in painting really depends on how a painter can delineate light and shade. Light and shade also go with the depths and heights as is evident from poets like Kālidas who simply paint the picture in their similes and Utprekṣās (cf. Kumārsambhava lines) :

'उन्मीलितं तूलिकयेव चित्रं
बपुर्विभक्तं नवयौवनेन,

Dr. Raghavan Comments :—

"Her body in girlhood was like an unfinished picture which when worked out with fine brush, attained the waken state as it were from the sleeping or blind state. The word 'विभक्तं' here is important. It means the effect of light and shade; and this is given as one of the necessary good qualities of a picture in the Viṣṇudharmottara :

"स्थानं प्रमाणभूलम्बो मधुरत्वं विभक्तता"

There are yet two other important topics under lelineations and they are Landscape painting and the delineations of Rasas and Rasadṛṣtics to be taken in the subsequent chapters.

CHAPTER VIII

HOW TO PAINT—CONVENTION IN PAINTING

This is very important theme of the pictorial art canons. How to paint is to be answered both from the point of view of Realism and Idealism. All Fine Arts, Poetry, Drama, Music and Painting, etc. are guided by the loftiest of Idealism and highest of Culture as well as noblest of themes and sublimest of Conventions. Conventionalism in the art, therefore, is its life-breath, which in its turn is guided by Realism and Idealism both. Realism does not mean photographic fidelity. Similarly Idealism cannot be a monstrous torture of Realism. Idealism is Realism perfect and graceful. Realism has always been the ideal not only of Painting and Sculpture but also found fully represented in Poetry. In Śiśupālavadha (III-51) even the live cat is taken for statue—so marvelous is the work of Sculptors. Another type of this highly realistic representation is to be found in 'Raghu-Vamśa (XVI.16) where lions spring fiercely to kill the mighty elephants painted on the walls of bathing houses on the banks of Sarayū only to discover that they are merely lifeless drawings and nothing more. Similar examples of such extraordinary realistic treatment in painting and sculpture can be multiplied from both the literary and archaeological sources to prove this realism in Indian art. We have already noted (cf. 'Types of Painting') that every Picture and especially a Viddha Citra (i. e. a portrait) should be like a reflection in the mirror.

Further again "Light and shade or rather Chiaroscuro as it is technically called in the artists world, is a factor to which considerable attention has been paid by our ancients. This is an outcome of the desire to faithfully represent the volume or the third dimension on a plain surface like the board or the convas. This was done either with a single colour, i..e. monochrome or with different colours as we have it given in the Abhilaṣitārtha-Cintāmaṇi and Śivatatvaratnākara:

पूरयेद्वर्णतः पश्चात्तत्तद्रूपोचितं यथा ।
उज्ज्वलं प्रोन्नते स्थाने श्यामलं निम्नदेशतः ।।
एकवर्णेऽपि तं कुर्यात्तारतम्यविशेषतः ।

The oldest authority on this point is the Mahābhārata where the possibility of highly realistic representation by means of light and shades

in pictures is referred to in the verse quoted by Kṣemendra in his Kavikaṇṭhābharaṇa to show Vyāsa's knowledge of various arts including painting.

प्रकीर्णे चित्रपरिचयो यथा भगवतो व्यासस्य—
'अतथ्यान्यपि तथ्यानि दर्शयन्ति विचक्षणाः ।
समे निम्नोन्नतानीव चित्रकर्मविदो जनाः ॥'

Following it Hemacandra repeats the quotation in his Kāvyānuśāsana. Dhanapāla has a passage in the Tilakamañjarī where he talks of light and shade in colours bringing out the effect of relief. The use of the word 'Dinakaraprabheva Prakāsitavyaktanimnonnatavibhāgā' is significant especially when it shows us that the painter of ancient India had observed the play of light on forms and the effect of light and shadows thereby. There are other passages from Sanskrit litrature talking of the directions and forms of shadows, etc. that bear testimony to the very keen and accurate study of nature in ancient India; and with all this mass of evidence for it, it cannot be so easily said that Chiaroscuro was a sealed book to our forefathers. A look at the frescoes of India from any quarter, Ajanta, Bagh, Śittannavaśal or Tanjore would reveal how well the principles of perspective and foreshortening were mastered. The talk of Kṣayavṛddhi in the Śilpa-texts is actually shown in practice on the walls in these places.

From the foregoing pages it is evident what was the ideal of our ancients in the pictorial world. Their attempt was at realistic treatment. Of course there are conventions in all spheres and as such certain conventions are there in painting too. Representation of the three worlds being the aim of the artists of our land, and the forms of the divine ones, etc., being beyond the reach of our mortal eye, canons and descriptions regarding their forms, etc., laid down by seers had to be strictly followed"—Śivarāmamūrti J. O. R. Madras Vol. 8. 1934.

Thus treading our path through the mist of realistic representations of the old, we reach the door of treasure house of the Conventions. We have already heard some of the painting Conventions like Kṣaya and Vṛddhi, etc. Why should we adopt them? Impossibility of working of a hair beyond an indication of it, and a total inability to represent eyelashes and colour in sculpture, the impossibilities of representation of volume—the three dimensions—in painting are some of the time-honoured factors which gave rise to Conventions in this facinating pictorial art. There is yet another very powerful purpose of the Conventionalism in painting. It is to raise it as high as the Dhvani Kāvya

in poetry. Where there is no suggestivenesss, only a play of words, etc., it is termed as Adhama Kāvya; Suggestion, the vyaṅgya elevates it high, and makes sublime. "The most detailed delineation in a picture where nothing is left to suggestion and where finish goes to a point of vulgarity is never so desirable as suggestive sketch full of idea and thought provoking". 'Convention' therefore in the context of painting 'is that particular suggestion that softens a picture and at the same time gets recognised being understood to connote a certain meaning by a large number of spectators' just as in Alaṅkāra we talk of Vyaktāvyakta Kāminīkucakalaśa as very beautiful and suggestive and bring it in as an illustration of Vyaṅgyakāvya we have the Vyaktāvyakta suggestive picture with healthy conventions as the real force in art.

We have a lot of references in sanskrit literature where particular conventions denote particular states of emotions. The mudrās and sthānas, etc. of Nāṭya are other methods of expressing the same states and emotions. And as the method of suggestion in Citraśāstra is not very different from that in the Nāṭya-Śāstra as stated in the verses:—

यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ॥
दृष्टयश्च तथा भावा अङ्गोपाङ्गानि सर्वशः ।
कराश्च ये महा (मया ?) नृत्ते पूर्वोक्ता नृपसत्तम ।
त एव चित्रे विज्ञेया नृत्तं चित्रं परं मतम् ॥

Viṣṇudharmottara.

We have to take into consideration both the arts.

All this realism and idealism in relation to conventionalism was introduced here to bring home to the reader the ancient technique—how to paint pictures—the subject-matter of this Chapter. We have already taken notice (vide 'Scope of Painting') of the very apt declaration of the author of Śilparatna to the effect that representation of the three worlds is the aim of the artists of our land—जङ्गमा स्थावराश्चैव ये सन्ति भुवनत्रये । तत्तत्स्वभावतस्तेषां करणं चित्रमुच्यते ॥—and the forms of the divine beings as well as the visualizations of so many things of the objective and the subjective world being beyond the reach of our mortal eyes, canons and descriptions regarding their forms and ideas as laid down by seers had to be strictly followed. Thus with this introduction the question: "How to paint?" gets answered in conventions of the pictorial art.

In the Viṣṇudharmottara there is a separate and full section titled Rūpanirmāṇa (also cit. laks. pp-24-29) which is the most representative

expatiation on this most important theme of the painting. This, therefore, has to be taken notice of in full. It has already been translated by Prof. Kramrisch and fully used in his own way by Śri Śivarāmamūrty also, vide his article 'Conventions in the art of Painting' J. O. R. Vol. VIII 1934, and the present writer will make an attempt to study it in tabulation so as to present it in a more coherent and systematic way.

It may be noted at the very outset that conventionalism in Indian pictorial art was fully guided by the proportionate visualisation also. It is, therefore, that in the representation of Daityas, Dānavas, Yakṣas, Kinnaras, Devas, Gandharvas, Ṛṣis, Kings, ministers, Brāhmins, etc,, separate pramāṇas of each class based on separate calculations like Hamsa, Bhadra, Rucaka, etc,. and the special distinguishing characteristics are given. Let us see all these as tabulated hereunder:

Objects	*Characteristics*
Ṛ*ṣis* (Sages)	lustrous but weak and emaciated, with matted hair and skin of the black deer as the uttarīya
Devatas and Gandharvas	with Śekhara-mukuṭa

N. B. 1.—The text seems to be corrupt. Sri Śivarāmamūrti translates it as not devoid of crowns and having a Śikhara. But I would take Śekhara for Śikhara. Thus the meaning would be : these should be shown not in crowns proper but in one of their varieties—the Śekhara crown.

Brahmaṇas	full of splendour cf. Brāhma-teja (ब्रह्म वर्चस्विन:) and wearing white garments.
Ministers, Atrologers Royal priests	adorned fully and in a gaudy fashion with all sorts of ornaments and with turbans and not crowns.
Daityas and Dānavas	with terrible aspect—fearful face, with globular eyes, frowning eye-brows and with a gaudy apparel.
Gandharvas Vidyādharas	handsome with garlands and ornaments, having swords in hands and flying in the sky or moving on the earth with their wives.

N. B. 2.—The text says that wives of Kinnaras, Nāgas, Rākṣas, Yakṣas, greatmen, Piśācas, Vāmanas (dwarfs), Kubjas (humpbacks), Pramathagaṇas and kings are to be painted appropriately to the measurement of their husbands which in case of first three is Rucaka-pramāṇa and the fourth in Śaśapramāna and the rest according to their natural measurements.

Kinnaras	(*i*) with the face of a horse and a human body; be completely decked with jewels, lustrous and carrying musical instruments.
	(*ii*) with a horse's body and a human face.
Rakṣasas	terrible, with fierce eyes, hairs all flying up dishevelled.
Nāgas	like gods with an addition of hoods on their heads.
Yakṣas	fully ornamented.

N. B. 3.—The Pramathas of gods, and the Piśācas have no special pramāṇa.

Gaṇas of gods	—having faces of various creatures, wearing varied dresses, carrying different weapons engaged in multifarious sports and activities.

N. B. 4.—All Vaiṣṇavagaṇas are one type except for four differences—one class, Vāsudevagaṇa, resembling Vāsudeva, Saṅkarṣaṇa-gaṇa resembling Saṅkarṣaṇa and gaṇas of Pradyumna and Aniruddha resembling them both—all possessing the valour of their lord, clear like moon, and dark like blue lotus or the marakata gem with the lustre of sindūra.

Veśyāgaṇas (prostitutes)	with gaudy apparel in Sṛṅgāra and in Rucaka-pramāṇa.
Kulastriyah (Ladies of the house)	full of modesty and in Mālavya pramāṇa with ornaments, but not gaudy.

N. B. 5.—The wives of Daityas, Dānavas and Yaksas are beautiful; others according to their forms.

Widows	—greyhaired in white clothes, devoid of, all ornaments.

N. B. 6.—Dwarfs, humpbacks, old ladies and beautiful damsels are to be in the retinue of princesses.

Kañcukī	—old
Vaiśyas and *Śūdras*	in Rucka and Śaśaka pramāṇa, wearing dresses according to their castes.
Commander-in-chief	very proud, mighty with a ponderous head, broad chest, prominent nose and chin, lusty shoulders, browny arms, thick neck, gigantic in proportions, with three

	distinct wavy wrinkles on his brow, a broad waist, with his look upwards.
Wariors	—knitted brows.
Armed foot-soldiers	over-bearing look, gaudy dress and haughty bearing, of Karāṇṭaka type, armed with swords and shields.
Bowmen	—bare knees with excellent bows, wearing slippers on their feet.
Horses and Elephants	?
Warriors on them	—generally dark in colour, with ornaments, their hairs in Jūṭa-ṭasara fashion.
Horse-riders	—in northern fashion.
Bards	—with gaudy apparel, veins visible on their neck with sight upwards.
Heralds	tawny and looking sideways.
Warriors with clubs	like Dānavas.
Pratihāra (door keeper)	with demeanour, neither too proud nor too calm, holding a staff, sword hanging by his side.
Merchants	—with high turbans.
Musicians, Dancers, Critics of Instruments	—wearing gaudy dress.
Respectable townsmen (Paurajāna-padas)	with silvery hair, decked with auspicious ornaments, dressed in clean raiment, courteously disposed, affable and sweet-tempered, good-looking by nature.
Workmen	engaged in duty.
Wrestlers	haughty, terrible, and tall, with a body of large proportions, thick neck and a closely cropped heavy head.
Bulls, lions, etc.	with the natural background—meadows and forests, etc., respectively.

N. B. 6.—Sādṛśyakaraṇa, i. e. faithful delineation being the most important canon of pictorial art these above depictions relate to the objects generally not seen by the painter; otherwise faithful representation is the rule.

N. B. 7.—The text lays down that people born in different countries are to be painted according to the form of their features, colour and apparel, and further directs the painter to carefully ascertain land, occupation, position and work, seats, couches, vehicles and dress, etc. before discriminating and painting them properly.

Rivers	having bodies, with Vāhanas holding Pūrṇakumbhas and knees bent.
Mountains	With Sikharas at the top of the head.
Earth	With islands in her hands.

N. B. 8.—द्वीपानां च करैःकार्यं तथा भूमण्डलं शुभम्—this line is unintelligible to Sri Śivaramāmūrty and Dr. Kramerisch some how suggests earth with the islands for hands—I however would interpret Earth as a goddess in whose hands are shown the islands.

Oceans	Bearing jewelled jars, with mountain peaks as their hand. Sri Murty however takes it 'with śikhara mudrā'—the word pāṇi in sense of hasta, i. e. mudrā is not current, nevertheless substance not unwarranted with water as their hollow and for their symbols of weapons (and not) they should be a bit depicted on their heads. 'A sign of water (wavy lines) is to be depicted about the lip of their weapons', Murty—is not acceptable to me at least.
Nidhis (*treasures*)	in general is represented in pot (kumbhas)
Śa*ṅkhanidhi*	in drawing of Śaṅkha
Padmanidhi	,, ,, Padma

N. B. 9.—Other varieties of Nidhis as found in litrature are Mahāpadma, Makara, Kacchapa, Mukunda Kunda, Nīla and Vara—nine in all.

N. B. 10.—The text directs us that 'all objects to be drawn' (i. e. कार्य)—and not 'activity' as taken by Mr. Murty—should conform to the forms, their mūrti. Thus the divine ones should be specifically marked off by an akṣamālā and book.

Thus for the objects taken as Adṛṣya and now the text passes to the Dṛṣya objects :

'अत: परं प्रवक्ष्यामि रूपं यद्यस्य दृश्यते'

Sky—	Colourless, full of birds
Heavens—	full of stars
Earth	Three fold.—(*i*) Jāṅgala—wild (*ii*) Anūpa—arid or marshy (*iii*) Miśra ?
Mountain	With chains of rocks, peaks, dhātus, trees waterfalls and snakes
Forest	full of trees, birds and beasts
Water	with a number of fish, tortoise, swans and other acquatic animals
Town	with picturesque temples, palaces, markets, streets, beautiful royal highways
Village	with roadways, with some gardens and groves on either side
Forts and Fortresses	with their proper sites (bhūmiviniveśa) (and not suitable background as Mr. Murty takes it) along with a rampart wall and battlements (high as mountains and not mountains in addition)
Āpaṇo bhūmi (bazaars)	—having all sorts of Wares
Āpānabhūmi	—full of men drinking wine
Gamblers	devoid of upper garments and the loosers and winners among them as sorrowful and full of joy, respectively.
Battle-field	with four-fold army (chariots, elephants, horses and footmen) Warriors furiously fighting and blood flowing about the corpses of the dead ones.
Burial ground.	suggested through funeral—piles of logs and dead bodies.
Mārga (way)	with caravans fully loaded
Night	(*i*) general suggested with moon and stars, thieves stealthily approaching and people fast alseep (another epithet is 'दर्शिकलौकिकाम्'

which is not intelligible). Dr. Kramrisch translates it as those engaged in worldly pleasures. I would however emend it as दर्शितौलूकिकाम् (उलूक+समूहार्थेअण्) thereby meaning as 'also shown ulūkas (roaming about)'

(*ii*) first half with Abhisārikās

Dawn	with red streak, dim lamps and cock's crow
Day	with men drawn in active work
Sandhyā (Evening)	with Brāhmaṇas engaged in contemplation
Darkness	with people (and not thieves as Mr. Murty takes it) moving to their houses
Moonlight (Jyotsnā)	with the bloom of kumudas, the blue lilies and closure of lotus petals.
Sun	with the depiction on of the fatigued people.
Spring	with trees full of blossoms, cuckoos and bees and people gay and happy.
Summer	with perspiring people, animals under the shade of trees and buffaloes bathing in mud and dried up lakes.
Rainy season	with overhead clouds (full of water,) the rainbow, the lightening, birds hiding in trees and lions and tigers, etc. in their dens.
Sarat season	with trees full of fruits, fields of ripe corn and sheets of water full of swans and lotus.
Hemanta	with a misty atmosphere and barren earth with dew-sprinkled surface.
Śisira	with joyous crows and elephants, shivering men and a dewy atmosphere.

N. B.—The text says that only a look at the fruits and blossoms of trees as well as the mirth and joy (or otherwise) of the people—in short a look at the world around, should give the picture of the seasons.

Thus for the objects taken as Adṛśya and now the text passes to the Dṛśya objects :

'अत: परं प्रवक्ष्यामि रूपं यद्यस्य दृश्यते'

Sky—	Colourless, full of birds
Heavens—	full of stars
Earth	Three fold.—(*i*) Jāṅgala—wild (*ii*) Anūpa—arid or marshy (*iii*) Miśra ?
Mountain	With chains of rocks, peaks, dhātus, trees waterfalls and snakes
Forest	full of trees, birds and beasts
Water	with a number of fish, tortoise, swans and other acquatic animals
Town	with picturesque temples, palaces, markets, streets, beautiful royal highways
Village	with roadways, with some gardens and groves on either side
Forts and Fortresses	with their proper sites (bhūmiviniveśa) (and not suitable background as Mr. Murty takes it) along with a rampart wall and battlements (high as mountains and not mountains in addition)
Āpaṇo bhūmi (bazaars)	—having all sorts of Wares
Āpānabhūmi	—full of men drinking wine
Gamblers	devoid of upper garments and the loosers and winners among them as sorrowful and full of joy, respectively.
Battle-field	with four-fold army (chariots, elephants, horses and footmen) Warriors furiously fighting and blood flowing about the corpses of the dead ones.
Burial ground	suggested through funeral—piles of logs and dead bodies.
Mārga (way)	with caravans fully loaded
Night	(*i*) general suggested with moon and stars, thieves stealthily approaching and people fast alseep (another epithet is 'दर्शिकलौकिकाम्'

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Hemanta	with a misty atmosphere and barren earth with dew-sprinkled surface.
Śisira	with joyous crows and elephants, shivering men and a dewy atmosphere.

N. B.—The text says that only a look at the fruits and blossoms of trees as well as the mirth and joy (or otherwise) of the people—in short a look at the world around, should give the picture of the seasons,

CHAPTER IX

PAINTING AND AESTHETICS

Not only the Rekhā—the delination and articulation of form—and the Vartanā—the display of light and shade—constitute the essential elements of pictorial art, but the skill in the colouring (the essence of painting) is also the most predominant factor in the representation of the Citra-images.

The expressionism of colours visualises a temperamental attitude and is concerned with the wide range of emotions, which in their turn give rise to what are called Rasa-citras, the pictures of emotions. Śri Kumāra (cf. Śilparatana vs. 145-7) considers these rasa-citras as group by themselves. They are distinct from the realistic paintings which are resembling what is actually seen in nature and look like a reflex in a mirror.

According to Bharata (cf. Nāṭya-śāstra ch. VI. vs. 42-43) "each rasa (emotion) had to be painted in its expressive colour, the śṛṅgāra (erotic) was of śyāma hue, the laugh-exciting (hāsa) of white colour, the pathetic (karuṇa) of grey colour, the furious (rudra) of red colour, the heroic (vīra) of yellowish white colour, the fearful (bhayānaka) of black colour, the super-natural and amazing of yellow colour and the repulsive loathsome (vībhatsa) of blue colour".—Kramrisch's Trans.

The author of the Samarāṅgaṇa-Sūtradhāra, himself a great aesthetician (cf. his authorship of 'Sṛṅgāraprakāśa) and a king of very refined talents and sentiments, must have had this traditional background of the intimate relationship between aesthetics and the painting that he has devoted a full chapter on this topic in connection with the exposition of the pictoral art.

In the 82nd Chapter, entitled "Rasadṛṣṭi-lakṣaṇam" at the very outset he proclaims, "Now (after I have described the canons of painting in detail) I shall describe the Rasas and the Rasa-dṛṣṭis; because the Bhāvavyaktih—the manifestation of sentiments in pictoral images (citra) is dependent on the rasas and rasa-dṛṣṭis (tadāyattā).

Then follows the exposition of the eleven Rasas and eighteen Rasa-dṛṣtis most particularly suited to the science of painting in relation to

their delination in pictures and images. The following table will show both these groups at glance with their characteristics :—

A—ELEVEN RASAS

	Physical *manifestations*	Mental *manifestations*
1. Śṛṅgāra	Motion in eye-brow lovable look.	Full of emotion of love and its manifestation in the look.
2. Hāsya	Apāṅgas, the outer covers of the eyes are blossomed; the lips flashing.	Playful mood.
3. Karuṇa	Cheeks wet with tears, eyes closed up in the excess of sorrow.	Worry and agitation (Santāpa).
4. Raudra	Eyes Red, the forehead swelled up, the lower lip being bitten up by the teeth.	—
5. Premā	Horripulation all over body (as a result of gain in riches, progeny and seeing near and dear ones.)	Happy mood (Harṣa).
6. Bhayānaka	Eyes perplexed and simply confused, cowed down for the fear of the look of the approaching evil (enemy).	Agitated mind and heart.
7. Vīra	—	Endurance and strength.
8. —	—	—
9. Bībhatsa	—	—

10.	Adbhuta	Pupils of eyes paralysed and gratified both on account of an extra-ordinary spectacle or scene.	—
11.	Śānta	Happy look through-out.	Absence of change and attachment.

B—EIGHTEEN RASADRSTIS

N. B. Each one of them is related to some principal Rasa enumerated above and indicated below:

1.	Lalitā	Śṛṅgāra
2.	Hṛṣṭā	Premā
3.	Vikasitā	Hāsya
4.	Vikṛtā	Bhayānaka
5.	Bhṛkuṭī	—
6.	Vibhramā	Śṛṅgāra
7.	Saṅkucitā	„
8.	—	
9.	Ūrdhvagatā	—
10.	Yoginī	Śānta
11.	Dīnā	Karuṇa
12.	Dṛṣṭā	Vīra
13.	Vihvalā	Bhayānaka and Karuṇa
14.	Śankitā	„ „
15.	Kuñcitā	Bhayānaka
16.	Jihmā	—
17.	Madhyasthā &	Śānta
18.	Sthirā	—

Without going into details it may be remarked—that all these rasas and rasa-dṛṣṭis are not a copy of the Kāvyaśāstra. They have been amply modified in their lakṣaṇas to suit the sentiments characteristic of images in paints. While in poetry the Bhāvas are of secondary importance—the rasas supermost, here in painting, it is the bhāvas the physical and mental manifestations, which play the supreme role.

Two important points in relation to the aesthetics in the pictorial art still need to be expounded. Firstly all these rasas, though characteristic of only human beings—men, women, and children and in their likeness the anthropomorphic forms of the gods and demi-gods and demons—they have an application to all sentient creations—"Mānuṣāṇi Puraskṛtya Sarvasatveṣu Yojayet"—82. 13. This statement goes to the very core of the art and shows that if birds and animals in paints could be shown manifesting the sentiments, it is really the master-piece, the supreme achievement of the artist. It becomes a new creation, a superior creation to that of Brahmā, the Primordial Creator Himself If it is through the symbolism of Mudrās—hand poses, bodily poses and the postures of the legs—the mute gods speak to us, giving their vent to the sublimest of thoughts and noblest of expressions, these so-called brutes can also become our co-sharers in the aesthetic experience. It is neither extra-ordinary nor supernatural about it. It is the marvel of the art. If poetry can create an idealistic world full of beauty and bliss alone, the painting, her sister must also follow the suit.

The art of Painting is based on the art of Nāṭya.—Another point to which the attention of the reader is re-invited is the intimate relationship of painting with the art of dance and the science of Music. The following lines from Viṣṇudharmottara are quoted to illustrate this fundamental background of painting (from Dr. Kramrisch's translation p. 31.):

'Mārkaṇḍeya said : Without a knowledge of the art of dancing, the rules of painting are very difficult to be understood. Hence no work of (this) earth (oh) King should be done even with the help of those two, (for something more has to be known).

Vajra said : Please speak to me about the art of dancing and the rules of painting you will tell me (afterwards) for (Oh) twice-born one, the rules of the art of dancing imply (those of) the art of painting.

Mārkaṇḍeya said : The practice of (dancing) is difficult to be understood by one who is not acquainted with music. Without music dancing cannot exist at all'.

The author of Samarāṅgaṇa-Sūtradhāra fully conversant with this tradition, after he has dwelt at length on the Rasadṛṣṭis, has very beautifully brought out this implication in the 33rd and 34th lines of the 82nd Chapter:

हस्तेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन्
सजीव इव दृश्येत सर्वाभिनयदर्शनात् ॥
आङ्गिके चैव चित्रे……साधनमुच्यते ।
………………तस्मादनयोश्चित्रचमाश्रितम्

Thus a perusalof the sections on painting in the Viṣṇudharmottara and in Bhoja's Samarāṅgaṇa-sūtradhāra, etc. will show how Citra is based on the canons of Nāṭya. The authors of these texts find it possible to treat of Citra only after treating of Nāṭya. For Citra is only one scene of Nāṭya and Nāṭya a succession of citras. The Viṣṇudharmottara says that Citra is as much the art of imitation (anukaraṇa) as Nāṭya. The poses, the hands of dance called Nṛtyahastas, the Rasadṛṣṭis —these are studied elaborately in Nāṭya and this study is absolutely necessary for, and is fully utilized in, painting. Says the Vi. Dha—

विना तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् ।
यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ।
दृष्टयश्च तथा भावा अङ्गोपाङ्गानि सर्वशः ॥
कराश्च ये महानृत्ते पूर्वोक्ता नृपसत्तम् ।
त एव चित्रे विज्ञेया नृत्तं चित्रं परं मतम् ॥

i. e. what the hand poses have implicitly expressed (cf. manifold hand-poses, like Varada ; Vyākhyāna, Jñāna, Yoga—Mudrās and 64 Hasta-mudras, together with nine-fold bodily poses and a good many of the leg-postures), the rasas and the rasa-dṛṣṭis make that explicit. Thus the images are bestowed life movement through this symbolism of gesticulation, the very essence of dramatics and aesthetics, both put together (Sarvābhinyadarśanāt). Therefore, this delineation of the rasas and rasa-dṛṣṭis and their representation thereof, constitute the fundamental background both in Āṅgika (Drama) and the citra (Painting) arts. The science of painting is dependent on the science of Aesthetics (Dramatics included.)

Aspects of Poetry in terms of Pictures.—Dr. Raghavan has contributed a very nice exposition of subject in his own way—vide 'Some Sanskrit Texts on Painting' J. O. R. Madras Vol. XI 1934 and I am taking liberty to reproduce some portions here of that article to convey a fuller picture of this vital side of pictorial art: "Vāmana, among other Alankārikas, was a keen student of pictures and his Kāvyālamkāra-sūtras and Vṛtti describe some aspects of property in terms of picture. With much insight, Vāmana says that the essence of

poetry is style (रीतिरात्मा काव्यस्य) and compares this Rīti to the linear beauty, the lines of a picture.—एतासु तिसृषु रेखास्विव चित्रं काव्यं प्रतिष्ठितम्- As style is the soul of poetry so are lines that of picture. On seeing this remark of Vāmana we are reminded of the Viṣṇudharmottara which says that the masters praise the lines.

Vāmana again returns to the same metaphor of which he seems to be very fond of and says in his Kāvyālaṅkārasūtra-vrtti, III, 1.

यथा विच्छिद्यते रेखा चतुरं चित्रपण्डितैः ।
तथैव वागपि प्राज्ञैः समस्तगुणगुम्फिता ॥

Another reference to painting in Vāmana speaks of colour. The Viṣṇudharmottara, after saying that the masters praise the lines, remarks that some others praise 'colour' (वर्णाढ्यमितरे जनाः).

Vāmana says that 'aujjvalya' is that quality of the colouring of a picture which makes the picture always look new and fresh. 'Aujjvalya' is brilliancy which ensures the life of a picture. Otherwise the picture fades and looks very old. This quality is borrowed by him in poetry and he says that poetry looks brilliant and preserves that brilliancy by the quality of 'kānti' in the words chosen.

औज्ज्वल्यं कान्तिः । Ibid., III, 1.25.

बन्धस्य उज्ज्वलत्वं नाम यत् असौ कान्तिरिति; तदभावे पुराणच्छायेत्युच्यते
औज्ज्वल्यं कान्तिरित्याहुर्गुणं गुणविशारदाः ।
पुराणचित्रस्थानीयं तेन बन्ध्यं कवेर्वचः ॥ Ibid., III, I.

A similar idea of an old picture is visualised by Rājaśekhara, the dramatist, in a fine description of Nature in the fading evening twilight and approaching darkness in the prologue to his drama, Bāla-bhārata or Pracaṇḍa-pāṇḍava. He compares Nature at dusk to an old picture dulled by smoke:

'किञ्च स्तोकतमः कलापकलनश्यामायमानं मनाक् धूमश्यामपुराण चित्ररचनारूपं जगज्जायते',

Vāmana in his Kāvyālankāra-sūtra (I. iii. 30-31) compares drama to picture and calls drama as literature par excellence, because of its likeness to a picture.

सन्दर्भेषु दशरूपकं नाटकादि श्रेयः तद्धि चित्रं चित्रपटवत् विशेषसाकल्यात् ।

Bhaṭṭa Tauta, as has been quoted by his pupil, Abhinava, in his

Abhinavabhāratī, says that Rasa-realisation or emotional response is easily and excellently got only from a drama, for abhinanya or acting makes the thing live before us in drama. That is, there poetry attains the visual state when one can realise through the eye what one can only imagin otherwise. It is because of this quality that drama is called picture by Vāmana,—a series of pictures seen before our eyes. It is because of this quality also that drama is called Rupa (अवस्थानुकृतिर्नाट्यं रूप दृश्यतयोच्यते)—'रूपकं तद् भवेद् रूपं दृश्यत्वात् प्रेक्षकैरिदम्—भा०प्र०

Vāmana briefly compares Rīti, the essence of poerty, to lines (rekhā) which are the essence of pictures. This sūtra is quoted and further explained by Ratneśvara in his commentary on Bhoja's Sarasvatīkaṇṭhābharaṇa:

यथा चित्रस्य लेखा अङ्गप्रत्यङ्गलावण्योन्मीलनक्षमा, तथा रीतिरिति द्वितीये विस्तरः ।

Rājānaka Kuntaka, another great Alankārika, in chapter III of his Vakrokti-jīvita says while speaking of the poet's beautiful speech:

मनोज्ञफलकोल्लेखवर्णच्छायाश्रियः पृथक् ।
चित्रस्येवमनोहारि कर्तुः किमपि कौशलम् ।।

The stamp of beauty on a poet's utterance is totally different from the materials of poetry, viz, the words and thoughts. It is the result purely of the great powers of the poet, constituting his genius. This is like the beauty of a picture which is born of the genius of the artist and is separate from the plank or wall on which the picture is painted or the colours employed. Kuntaka here refers to two surfaces, wall and plank, to the rules for lines, anatomy etc., given in the Citrasūtras, to the colours and to the 'chāyā' or 'kānti' or 'aujjalya' of which Vāmana spoke. The following is Kuntaka's Vṛtti on the Kārikā given above:

फलकमालेख्याधारभूता भित्तिः, उल्लेखः चित्रसूत्रप्रमाणोपपन्नं रेखाविन्यासमात्रं वर्णा रञ्जकद्रव्यविशेषाः, छाया कान्तिः । तदिदमत्र तात्पर्य—यथा चित्रस्य किमपि फलकाद्युपकरणकलापव्यतिरेकि सकलप्रकृतपदार्थजीवितायमानं चित्रकारकौशलं पृथक्त्वेन मुख्यतयोद्भासते—Ibid., p. 154.

The application of the Rasa theory to Citra.—It follows from the above-mentioned fact that Citra is based on Nātya, that the critics of old applied the Rasa theory of Nātya, and Kāvya to Citra as well. As a matter of fact the Rasa theory applies to all arts. So it is that, while speaking of the kinds of pictures in the section on Painting in his Abhilaṣitārthacintāmaṇi (Mysore ed.), king Someśvara speaks of one type of picture called Bhāva-citra:

शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ।
भावचित्रं तदाख्यातं चित्रकौतुककारकम् ॥

Jayadeva, author of the Candrāloka and his commentator, Payagunda Vaidyanātha, apply the Rasa theory to Citra.

काव्ये नाटचे च कार्ये च विभावाद्यैर्विभावितः ।
आस्वाद्यमानैकतनुः स्थायी भावो रसः स्मृतः ॥ VI-3

The application of the Dhvani theory to Citra.—The application of the Rasa theory of drama and poetry to picture means that in pictures also Rasas are to be depicted by conditions which rouse them, viz., the objects of emotions, the excitements of emotions, the effects of emotions and the minor emotions which can be called fleeting feelings and which are accessory to the major emotional mood. This means the application of the Dhvani theory also to Citra. It certainly means so. For, in an artistic presentation, it is the suggestion that forms the very life of that artistic expression. This can also be proved by taking the canons given by the Viṣṇudharmottara for depicting things like evening, etc. A perusal of the verses in chapter 24, which show, how mountains, sky, earth, etc. must be depicted, will prove the truth of this statement. The subjects, e. g., gamblers should be suggested by depicting them as bereft of their upper cloth—'उत्तरीयविहीनांश्च द्यूतासक्तान्प्रदर्शयेत्—; A highway must be suggested by portraying a caravan of camels, etc. carring articles of transport (युक्तं सभारैरूष्ट्राद्यैः मार्गं सार्थं प्रदर्शयेत्;) The night must be suggested bydrawing a thief walking stealthily, by an abhisārikā hurrying to meet her lover in her secret meeting place and so forth. Rather it is in picture that this principle of Dhvani, which, according to modern English critics, is "symbolism" in poetry, applies excellently. For here, in picture, there is no scope for the word which can name the subject depicted. In poetry, it is a fault to give anything by its name. To call Rasas by their names, which will never rouse up those Rasas, is a flaw of poetry, called the स्वशब्दवाच्यत्व of Rasas. Thus the title of a picture forms a very little part of it. If one does not avoid this flaw, his poem comes to the state of that picture which can be known only by its title or that frame which has the title of the picture within.

CHAPTER X

STYLES OF PAINTING IN RELATION TO COLOURS, PATRAS AND KANTAKAS

Enough has been said on the colours—Primary, Secondary as well as their Compounds, etc.—in the previous chapter. Here something about the styles of colours or clouring and of the patras and the kaṇṭakas is to be said. It is something quite unknown if there were also styles of Painting like those of Architecture or Sculpture. Aparājita-pracchā, however, has this distinction to propound this theme in at least three of its Sūtras (i.e. Chapters)—vide Sūtras Nos. 227-229.

Before something is said about the styles of painting in relation to these three very important accessories in the pictorial art, viz. colours, patras and kaṇṭakas, let us have a working knowledge of all these elements. Colours have already been taken notice of—vide Chapter VII. Let us therefore confine ourselves to the remaining two here.

Patras, in my opinion, in relation to Painting, are the delineations of the natural scenery, characteristic of a particular region. As flaura and Fanna of a particular country or region have different varieties of their own, naturally they carved out for themselves a style of their own. In painter's art delineations of nature both in the background as well as in the forefront making it conspicuous for the sake of suggestions, have formed a tradition in the literature and an important convention in the technique. As paintings are manifold—landscape, portraits, both divine and human, the images of beasts and birds, the symbolic representations of the sun, moon, the sky, the clouds, etc., etc.,—some technique has to be evolved out, to present all this in a picture of limited size, with limited resources. These patras, though literarlly mean 'leaves', have some symbolic and suggestive implication having a wider denotation and connotation both. It is from this angle that this treatise, Aparājita-pracchā, in its Sūtra No. 227, has taken up this theme.

The query of Aparājita in connection with the origin of Citra-patra begins with a list of the manifold patras like dina-patra, ṛtu-patra, jala-patra, sthala-patra, nara-patra, megha-patra, nāgara-patra, drāviḍa-

patra, vyantara-patra, vesara-patra, kaliṅga-patra, yāmuna-patra, śiśu-patra, svastika-patra, vardhamānā-patra, sarvatobhadraka-patra, etc.

Now in reply to this query of the son-disciple (Aparājita, one of the four, rather the youngest, Mānasa sons of the great Viśvakarman) the father-Āchārya Viśvakarmā—relates the origin of these patras, incidently hinting at the different styles of the painting, sculpture and architecture also. These according to the text are:

1. Nāgara,
2. Drāvida,
3. Vyantara
4. Vesara,
5. Kaliṅga and
6. Yāmuna

and the story is:

"The churning of क्षीरार्णव by gods and demons brought forth, along with several other valuables, a charming tender-limbed divine tree सुरतरू with variegated पत्र, पुष्प and फल. The नागर style of architecture came into being in the eastern, द्राविड, in the southern, and वेसर in the nothern branches of that सुरतरू, respectively. नागर puts forth leaves in वसन्त (spring), द्राविड in ग्रीष्म (summer) and वेसर in शरद् (autumn). In a general way, नागर style is prevalent in पूर्वदेश, while द्राविड owes its origin to कर्णाटक and वेसर to the north. नागर being विप्र, is white in colour; द्राविड being क्षत्रिय, is red; while वेसर is वैश्य and green.

"Forms of leaves of नागर, द्राविड and वेसर are तरल, कंटकोद्भव and आंकुचित. The distinguishing कंटकs of these styles are व्यावर्त (resembling the nails of a tiger), भङ्गचित्रक (resembling thorns of बदरी and केतकी) and कलि (resembling a flower of अगस्त्य plant), respectively.

"In face of such documentary evidence, differentiating वेसर, द्राविड and नागर forms of architecture from one another, in the matter of देश (geographical distribution), जाति, वर्ण (colour) पत्राकृति and कंटक (mouldings), it is certainly an unsound attempt to theorize that 'नागर is nothing more than वेसर and that modern writers have ousted वेसर out of existence, in favour of नागर'."—Mankad

All these styles, rather jātis, i.e. Citra-jātis, gave rise to innumerable other varieties and sub-varieties of patras, for example dina-patras are

of fifteen varieties. Similarly other varieties are enumerated in the text, an enumeration of which may be seen in the quotations (Cit. Laks. p. 31-33). The styles-wise patras have already been hinted at, above. A special feature of the varieties of patras is that as they are related to have sprung up from the different parts of that Mahā Taru, the Sura-Taru, they fittingly corresponding to their geneological account like the ten-fold Śākhodbhava (rising from branches) patras and sixteen-fold kandaja (resulting from Kanda—the root). Other varieties are also similarly accounted for (see Cit-laks.)

Kantakas—are mouldings and they are stated to be of eight-fold variety, having their individual or respective shapes:

1. Kali	5. Vyāvarta
2. Kalika	6. Vyāvṛtta
3. Vyāmiśra	7. Subhaṅga and
4. Citrakauśala	8. Bhaṅga-citraka

The first is like the flower of Agastya-tree, the second takes the shape akin to the tongue of the Varāha, Vyāmiśra is said to be in shape of a bud of flower showing its keśara in tha middle. Citra-kauṣala is to be recognized in the shape of a ukāra, while Vyāvarta resembles the nails of a tiger and Vyāvṛtta assumes the shape of a Kalaśa. Lastly the remaining two—bhanga resembles the thorn of vadaraphala and subtanga in shape of kṛtikā?

It may be remarked here that whether patra-painting had any historically authentic basis from the standpoint of styles or not, it was remarkably a flourishing house-hold pictorial art among the cultured ladies of ancient India. Bāṇa, among the Sanskrit poets, has said enough about this patra-racanā or Patra-vicchiti, a common hobby and a pleasant occupation among the beautiful damsels of the time. A single illustration from Bāṇa's writings (of. H. C. p. 143; Kā. p. 143)—

"बहुविधवर्णदिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च चित्रयन्तीभिश्चित्रपत्रलता लेख्यकुशलाभिः" etc., etc. 'Adepts in drawing designs of creepers and flowers they run their fingers bathed in colour dexterously over whitened pots and plates. . . . , etc.'—can convince us that patra-painting and its handmaid, the kaṇṭaka-delineations were in a very advanced state betokening a high stride that this side branch of pictorial art had taken in ancient India,

So much about the canonical presentation of the styles of painting, a few words may also be added, of historical heritage of Indian painting. We know that in India three distinct styles or schools of Painting arose and reached the culmination of their artistic craftsmanship—the Buddhist, the Hindu (the early and the medieval, the latter being the Rājapūta) and the Mohammedan or Mughal. In this connection it may be said that early Hindu painting is devoid of any historical information in our possession to classify it into different schools or styles. Similarly the classical frescoes of Buddhist painting too cannot be said to have any different and distinct schools or styles of their own. "But the historian, Taranath, throws some useful, although confusing, light on the Buddhist art of painting in India which may be considered at this stage. He refers to three styles of early Buddhist art, which may be described as the Deva, the Yaksha and the Naga styles. The Deva style was practised in the country of Magadha (an area corresponding approximately to modern Bihar) for some centuries after the advent of Buddha—from the sixth century B.C. to the third century B.C. He relates that in the former days human masters, who were endowed with miraculous power, produced astonishing works of art. It is expressly stated in the Vinaya-agaṃa and other works that the wall paintings, etc., of these masters were such as to deceive by their likeness to the actual things depicted".

"The Yaksha style flourished about the third century B.C., as Taranath associates it with King Asoka. In spite of efforts to locate a race of Yakshas; it is clear that the author treats these as a community of supernatural beings, people who were demi-gods and whose art was of a miraculous order. The Naga style was practised in the time of Nagarjuna, a writer and philosopher who lived at the beginning of the third century A.D. by 'Naga artisans.' Traces of the Nagas, an early race who lived under the protection of snakes, are to be found in India from Kashmir to Madras. The Stupa of Amravati, erected about the second century A.D. on the Krishna river (Madras State) shows many traces of the influence of Nagas, who appear to have been great architects and artists. From Taranath's criticism of the work of all these three styles we are left in no doubt as to its general character being es.entially realistic, for he proceeds to sum up his description by the statement that 'the works of the Devas, Yakshas and Nagas for many years deceived men by their reality".

"After the third century A.D., Taranath remarks on an appreciable decline 'it seemed as if the knowledge of art had vanished from among men'. A revival took place later, and the author then gives an

account of some of the Buddhist schools of painting. The three main schools were the Middle Country, the Western and the Eastern. Geographically the Middle Country school of painting corresponded substantially to the Uttar Pradesh of the present day. It was founded by a great painter and sculptor, of the name of Bimbasara, born in Magadha in the reign of king Buddhapaksha, whose date is presumed to be about the fifth or sixth century A.D. Taranath remarks that the painters of this school were very numerous, and the styles resembled the early works of the Devas. Bimbasara may be therefore regarded as having effected a renaissance of the ancient style of painting, as this existed some ten centuries previously. The Western school may be located in Rajputana, as the principal artist was Sringadhara, born in Marwar in the reign of King Sila. This monarch was probably Siladitya Guhila, of Udaipur, who lived in the seventh century A.D. The paintings of this school much resembled those of the Yakshas. The Eastern school flourished in Varenda (Bengal) under the kings Dharampala and Devapala, in the ninth century, and the style was that of the Nagas. Dhiman and his son, Bitpalo, were the most famous artists of the Eastern school, and they both appear to have been equally proficient in painting, sculpture and metal work".

"Subsidiary schools or styles of art were practised between the sixth and tenth centuries in Kashmir, Nepal, Burma and Southern India, but according to Taranath, they were mainly inspired by the productions of the three principal schools referred to above"—I. P. p. 39-41.

The medieval Indian painting, however, is an exception and it does give us some historical information about the different styles of Mughal and Rajput paintings. Percy Brown observes: 'Indian painting is classified by Indian connoisseurs, partly geographically, but mainly by the terms of its technique. Each school or local development is identified by its *Kalm*, a word translated literally as 'pen', but meaning 'brush' The different styles of painting are therefore referred to as of the *Delhi*, *Deccani* or *Kangra* kalm, etc., according to the character of the brush work. Only an expert or hereditary painter can be sure of the distinctions between pictures of different kalms, as some of these are very fine, but it is not difficult to define a broad classifications of the more important styles.

'Rajput painting is divided into two main *Kalms*, the *Jeypore* and *Kangara* ; Mughal painting has many *kalms*, as this art with local variations was practised in many centres. In this way, we have the *Delhi*, *Lucknow*, *Deccani*, *Irani*, *Kashmiri*, *Patna*, as well as a Mughal type of *Jeypore kalm*'—I. P. p. 12.

CHAPTER XI

PAINTING AND PAINTER

Painting is as high a fine art as poetry or music. The art of painting being dependent on the art of dancing, has already been expounded; and these arts, especially poetry and music, have a philosophy of their own and so the painting, their beloved sister or brother, cannot remain uninitiated in that high domain of heaven and the lofty peak of idealism. It is the most difficult art and can be finely executed only by a painter not only expert in hands—the craftsmanship, but also fully drunk in nectar of divine intuition. Painting is as much a Sādhanā as Music, both requiring an exercise of mind and body (i.e. the hands) alike.

The origin of painting as related in the texts like the V. D. and the A. P. simply symbolise the truth hinted above. The employment of Rasas and Rasa-dṛṣṭis, the symbolic representation of the different po es and the execution of the dramatic motions, etc., etc., all these elements in painting also point out the same fundamental truth. Accordingly painting can not only inspire us for nobler ways of living but also can depict the highest of morals and loftiest of ideals. It would have been worth having, if we could give here an account of some of the famous paintings of the world executed by the immortal painters, but digressive nature of the theme prevents us to do so. Every one knows the paintings of Ajanta, depicting some of the great episodes of the tife and doings as well as the renunciation and enlightenment, death and doom of that great Buddha, which were a source of moving inspiration to the multitude of men and women living in those caves as Bikkhus and Bhikkhunis—monks and nuns. Mahābhiniṣkramaṇa is a grand painting. Exploits of Māra, the plays of the celestial nymphs, the display of flowers and creepers and depiction of so many other allied motifs and motions as well as life and scenes are remarkable even today not only for our great admiration for them but also for a great inspiration from them.

Cultivation of Fine Arts has been common in all the great civilisations. It is said that all civilisations meet one another on the common plane of art. Nevertheless their artistic creations do differ in some fundamental respects. The two fundamentally different civilisations of the world are Oriental and Occidental or the Eastern and the Western

ones. Indian art, be it painting or music, architecture or sculpture, is a class by itself. India's culture being more spiritualistic than materialistic, naturally all her arts are imbedded in its philosophy. Indian artist is a philosopher first and artist afterwards. Percy Brown has attempted some distinguishing characteristics of both these eastern and western ideals of painting and they are worth reproducing here.

"As the painting of the West is an art of 'mass', so that of the East is an art of 'line'. The western artist conceives his composition in contiguous planes of light and shade and colour. He obtains his effect by 'play of surface' by the blending of one form into another, so that decision gives place to suggestion. In Occidental painting there is an absence of definite circumscribing lines, any demarcation being felt rather than seen. On the other hand, much of the beauty of Oriental painting lies in the interpretation of form by means of a clear-cut definition, regular and decided; in other words, the Eastern painter expresses form through a convention—the convention of pure line—and in the manipulation and the quality of this line the Oriental artist is supreme. Western painting, like western music, is communal, it is produced with the intention of giving pleasure to a number of people gathered together. Indian painting, with the important exception of the Buddhist frescoes, is individual—miniature painting that can only be enjoyed by one or two persons at a time. In its music, in its painting, and even in its religious ritual, India is largely individualistic."—Brown.

How to paint? What are the rules of painting? What are different elements, constituents and types of painting? All these we have taken into our account. For completeness' sake let us say a few words on the merits and demerits of painting as we get them from the Viṣṇudharamottaram (cf. Cit. Laks. p. 43). let us start with the demerits so that their absence may result in merits.

'Indistinct, uneven and inarticulate delineation, representation of the human figure with lips (too) thick, eyes and testicles (too) big, and unrestrained (in its movements and actions)—such are the defects of Chitra (pictorial art)'. "Bad seat, thirst, inattentiveness, and bad conduct are the root evils (in the painter) that destory painting".—V. D.

As regards the merits, the text lays down, "sweetness, variety, spaciousness of (back) ground (bhūlamba), proportionate to the position (sthāna) (of the figure) similarity (to what is seen in nature) (and) minute

execution are mentioned to be the (good) qualities of Citra. (Oh) best of men, in works of citra, delineation, shading, ornamentation and colouring should be known as decorative (i. e. as the elements of visualisation). The masters praise the rekhās (delineation and articulation of forms), the connoisseurs praise the display of light and shade, women like the display of ornaments, the rest of the public like richness of colours. Considering this, great care should be taken in the work of Citra, so that (oh) best of men, it may be appreciated by everyone". "In a work of painting, the ground should be well chosen, well covered, very delightful, pleasant in every direction and its surface (lit. space) should be well coated (lit. anointed). A painting should be then very beautiful when a learned (artist) paints it with golden colour, with articulate and yet very soft lines with distinct and well arranged garments, and lastly not devoid of the beauty of (proportionate) measurement".

Painter—Rājaśekhara's account (cf. Kāvyamīmāmsā) of the different types of poets are well known. Unfortunately we do not have that kind of account of the painter in ancient Indian literary texts. It might have been missed by me, nevertheless it must be very meagre indeed.

The Mānasollāsa of King Someśvaradeva, who himself was a master painter both in the technique as well in the performance, i.e. execution is accredited to have not lost sight of the painter and the very statement about the qualifications of the painter, worthy of the name, as contained in the following verse:

प्रगल्भैर्भाविकैस्तज्ज्ञैः सूक्ष्मरेखाविशारदैः ।
विधिनिर्माणकुशलैः पत्र-लेखन-कोविदैः ॥
वर्णपूरणदक्षैश्च वीरणे च कृतश्रमैः ।
चित्रकैर्लेखयेच्चित्रं नानारससमुद्भवम् ॥

emphasises not only all the basic qualities of the painter but also the basic requisites of the pictorial art as well; and it says—"Only those painters can execute painting full of rasas and rasadṛṣṭis, the sentiments and emotions to satisfy the royal pleasure, (and the royal pleasure in the present context must be superlatively high as the king has boasted himself to be Virañci of Citravidyā) who are fully initiated in the visualization of the theme and experts at the line, adept in the execution skilled at designs of patras, dexterious at colours and masters of delineations of light and shade."

A good many references to the painters of ancient India, the Citrācāryas are found in the works of poets like Bhavabhūti (vide chapter XII—Section B. ahead.), but that is too meagre to give any historical account of Indian painters. Indian painting is largely an anonymous art. It is a notable fact that the first Indian painter mentioned by name was a woman, Citralekhā as our Epics and Purāṇas tell us.

"Of the Indian painter, as an individual, little is known. The artists of other countries of the East appear as actual characters, their names and systems of working and living, their personal aspirations, their eccentricities and very failings, have been handed down to posterity. It is possible to live with them and share their joys and sorrows. As an example, the Japanese painter was above everything else a Bohemian, indifferent to the ordinary conventions of society, his existence depending entirely on the course of his art. But the story of the Indian artist, if such the meagre records can be called, presents nothing tangible. The painter, whether Buddhist, Rajput, or Mughal, walks through the pages of history a somewhat elusive being. Only his pictures remain to prove that he was a man of no little character, and absorbed in his work. In these productions a certain personality is discernible, but of an abstract nature, difficult to focus as an actual individual in relation to this art.

"There is sufficient evidence, however, to enable us to visualise the early Buddhist painter as an artist-priest, learned in his religion as he was in his art. His system of work was probably that which prevails in Buddhist Tibet at the present time. When it has been decided that a certain building is to be decorated, or a piece of sculpture executed, artists are sent for from the leading religious institution, and these are retained in the monastery as part of the sacerdotal establishment until the commission is completed. For the time being they become members of the local brotherhood, and are lodged and fed as part of the priestly staff. The sculptor belonged to the same group as the painter, often one individual being master of both crafts. When the work was finished, these artists either returned to the central monastic institution, or travelled to another religious edifice which required their artistic services. Living in this way on the spot, and forming for the time a part of the community personally concerned in the building being decorated, their interest would be a real one, and their work would accordingly represent a genuine feeling of reverence for the edifice with which they were so intimately associated,

"On the other hand, the Rajput painter was one of the people, a member of the guild of craftsmen which formed an essential portion of the Indian communal fabric since Buddhist times. With the metal worker, the stone carver, and the weaver, he was one of the village system, in ordinary life the decorator of their homes or the embellisher of the palace of the local prince. When not employed in these capacities he was preparing pictures of religious subjects, so characteristic of the later Rajput schools. A simple and unsophisticated craftsman, he is best described by applying the words of Vasari with regard to Anderea del Castagno's first instructor: 'One of those country painters who work at a small price, who was painting the tabernacle of a peasant, a matter naturally of no great moment.'

"The Mughal painter, living in a different atmosphere was another type. He formed one of the retinue of the court, and in a sense was a courtier. In the direct employ of a king or noble, he carried on his work according to the commands of his patron. He was probably not a paid servant, but on the production of a good piece of paintiug he was given a substantial present"—Brown.

Here end the Canons ; We now go to their representation in the Monuments.
—Vide Chap. XII

CHAPTER XII

AN OUTLINE HISTORY OF INDIAN PAINTING

The present writer, being a student of the canons of ancient Indian Architecture—the Vāstuśāstra—in the broad scope of which Sculpture (Iconography) and Painting besides allied subjects of Town-Planning, House Architecture and Palace Architecture (the secular architecture) as well as the Temple architecture (the religious one) along with arts like construction of mechanical contrivances, the Yantras and the construction of house-hold furniture—Śayanāsana, etc., etc. are also included--deems it therefore, necessary to treat this outline history of Indian painting not only from the archaeological standpoint but also from the point of view of innumerable references abounding in the literature, the Kāvya literature. Great and eminent poets like Kālidāsa, Bāṇabhaṭṭa, Śrīharṣa, to mention only a few of them, were great 'Painters' in their own way. Their poetic painting shows full grasp of not only different canons of pictorial art but also the technique and conventions of painting as were prevalent in their days. I, therefore, propose to take up this subject from two broad angles, namely, the monuments, i. e., the archaeological evidence and the literature, i. e., the literary references.

It may be pointed out at the very outset that but for the viewpoint of this synthetic correlation between the monuments of our pictorial heritage on the one hand and the manuals of the art and the references in the literature on the other, we do not claim any original contribution in the study of both these spheres, as a good many savants have written enough on them though not in a way we are doing. Thus the presentation is mine and the material theirs.

Now the problem is : which to begin first. From the chronological standpoint, both these streams, though may be said as flowing parallel to each other, the contention that literature comes first would not be disputed. Prehistoric, Vedic and primitive Buddhist records are a testimony to an early character of Indian painting both in the literature and the monuments. The paucity of refined and finished specimens of the artistic heritage stand in the way to pass any judgment of the early archaeological evidence. Contrary to this, painting was a highly cultivated art as is evident from an appropriate story, going back to

the Epic Age of Indian history. (Uṣā's dream and Citralekhā's skilled attempt at the portraiture of the dream).

Similarly considerable documentary evidences (cf. Vinaya-Piṭaka etc.) indicate that for some centuries before Christ, painting in India was comparatively advanced from of æsthetic expression. The age of Vātsyāyana is pre-Christian and the celebrated writer of Kāmasūtra is very well acquainted with the art-canons of pictures. Kauṭilya, the greatest diplomat and socio-political thinker of our land was also well acquainted with the art canons. Similarly, the poets like Bhāsa, Kālidāsa, Aśvaghoṣta, Bāṇa and Śrīharṣa and famous writers like Varāhamihira, etc., some of whom were pre-Christian and others, though post-Christian belonged to the early and medieval centuries, had also drunk deep in this fascinating art tradition. Side by side with this historical evidence of the earlier character of literary references, an equally early age of the archaeological specimens may also not be doubted. The paucity of archaeological remains going as far back as pre-Christian period is unfortunately standing in our way to make any bold assertion in regard to the pre-Christian early Indian paintings, but nevertheless we can have the satisfaction from the corroborations in literature that the cultivation of this art in shape of beautiful pictures was the time-honoured tradition of ancient India. It is a recognised fact that pictures were a great aid in popular education as well. 'As permanent or temporary decoration, on the floors, on the walls and ceilings of private houses, palaces and temples and on the streets paintings instructed and enlivened the mind of the public. Even religious teachers used painting as the most popular means of communication, that could be understood by the illiterate and the child.' "There is a class of Brahmanical teachers known by the name of Nakha. They make a (Portable) framework upon which they cause to be drawn a variety of pictures depicting scenes of good and evil destinies, of fortunes and misfortunes and causing the labels to be inscribed...."—Kramrisch. What are these Yamapaṭas? They too had this use of popular education. And if Dance and Drama can claim a hoary antiquity for their origin and development, Painting, their beloved and charming sister, must be also as old as their brothers. Drama is called Rūpaka which requires something Rūpya and so as we have already seen (cf. 'Painting and Æsthetics' the IX chapter) that Drama is nothing but a succession of pictures. If there were moving pictures of men and women, divines and mortals, surely there were stationary pictures on some background, it may be the board, the paṭṭa, the cloth the pata or the wall, the bhitti. Man being a rational animal, in his progress of civilisation, was sure to adopt the artistic means for the

development of culture and refinements alround both in the ways of doing and the ways of thinking. This is the essence and also a meaning of civilisation as well as a pragmatic approach to life from the times immemorial. All this gives us full liberty to begin with any of these two treatments being taken either first or afterwards. For the popular appeal, we therefore propose to take up the pictorial heritage of India from the archaeological stand point first.

SECTION A

ARCHAEOLOGICAL EVIDENCE OF EARLY RECORDS OF PAINTING IN INDIA

This evidence from the historical point of view can be divided into two broad groups—pre-Christian and post-Christian.

Pre-Christian:—The former can again be sub-divided into two groups of :

1. Pre-historic and 2. Historic.

A. PRE-CHRISTIAN

1. **Pre-historic** :—Among the pre-historic records, the followings may be mentioned that have come to our notice in the archaeological survey.

(*a*) *A group of caves in the Kaimūr range* of Central India in the caves of which there are primitive records of hunting scenes crudely drawn on their walls.

(*b*) *Excavation in the Vindhya Hills* :—These provide with the examples of the latter Stone Age. Percy Brown remarks (cf. Indian Painting p. 15) "Near the latter (i. e. Vindhya Hills—writer) were also gathered rubbed specimens of 'ruddle' (haematite), together with palettes for grinding down this pigment, in fact several indications of the existence in this locality of a neolithic art-studio".

(*c*) *Another range* of hills, east of Mand river near the village of Singhanpur, in Raigarh State, Central Provinces—illustrate a very good record of an authentic example of early Indian painting. Here a series of caves depict a number of rude drawings, in a red pigment which may be of very remote antiquity. "These drawings depict human beings and animals and are accompanied by what appear to be hieroglyphics. —Brown.

Animals characteristically drawn are: a *stag*, an *elephant* and a hare of course with a considerable spirit. A very graphically depicted hunting scene is also here, 'where a number of people are endeavouring to secure a huge bison'. 'A similar incident on the same wall evidently depicts a buffalo badly wounded with spears, and staggering in its death agony, surrounded by the exultant hunters'. All these give us a sufficient clue to conclude that the primitive artist 'had a natural gift for artistic expression, as proved by the facile manner in which he interpreted his ideas by means of these effective haematite brush forms'.

(*d*) In *caves of Mirzapur*, U. P., are discovered a group of early paintings bearing traces of haematite drawings of a highly interesting nature. Here too hunting scenes are usual features. Chase of wild animals such as rhinoceros and the sambar stagis realistically rendered.

2. **Historic.**—Among the historic records of painting before pre-Christian period of Indian history in the field of archaeological survey are : The *Jogīmara cave-walls* of the Ramgarh Hill in Sirguja in C. P. These frescoes are presumed to have been executed about the first century before Christian era. At first sight they present a somewhat incoherent collection of brush-forms in red and black paint, daubed on the roughly prepared surface of the rock by a very uncultured hand. This unattractive effect proves on closer inspection to have been brought about by a subsequent clumsy restoration of the original work, a crude but well-intentioned effort, which has almost succeeded in obliterating the old design. The scheme includes a series of concentric panels depicting a variety of subjects—architecture, animals and figures—which, although much defaced, are similar in style to the plastic art of the same period. Borders with repeating patterns of fishes, makara and other aquatic monsters enclose these panels, but the story which these paintings appear to illustrate has not as yet been identified".

'The other rock-cut halls and chambers were originally also adorned with frescoes is more than likely, but the devastating influence of the Indian climate has been responsible for the destruction of these mural painting.'—Indian Painting, p. 17.

B. Post-Christian.—As regards the post-Christian historical records of Indian painting, they simply abound in our classical heritage and may be classified as :

1. *Buddhist*)
2. *Hindu* and) These are, broadly speaking, the religious divi-
3. *Mohamaden*) sions.

The dominent characteristics of all these schools of paintings have been very brilliantly, though succinctly, expounded by an illuminating writer, Percy Brown—vide his 'Indian Painting' pp. 8-9—and these are worth reproducing here :

"The Hindu painting has come to be referred to as Rajput, on account of its association with Rajputana and the Hill Rajputs of Punjab, while the Muhammadan art is referred to as Mughal, as it owed its existence to the encouragement it received from that dynasty. Buddhist and Rajput painting was symbolic in signifying the spiritual life of India ; the dominant note of both was religion, and the chief feature was mysticism. As a contrast to this, Mughal painting was frankly secular, and in character realistic and eclectic.

The aim of the Buddhist artist was to visualise the ideals of his creed, to illustrate by pictorial parables all the beautiful sentiments of the Buddhist religion. These were designed to appeal to the higher feelings of the spectator, so that, sustained by their supreme charm, the littleness of his own personality vanishes, and he becomes exalted and absorbed. The Buddhist frescoes no doubt attained this object, and by their sheer artistery elevated the individual into the actual realms of the higher beings, thus bringing him to the feet of the Master himself.

Rajput painting, while aspiring towards the same high ideals, covered a larger field. Apart from its delineation of the great religious dramas of Hinduism, in its domestic character it reflected the beliefs and customs of the common people, thus producing an artistic folklore of unusual interest. Its chief aim, however, was to present the innumerably graphic aspects of their religion to the people in a portable and popular manner, literally, for household use. This resulted in a school of miniature painting, which is an outstanding feature of the pictorial art of India.

The painting of the Mughal school exhibits the same technical traits as the Rajput art, but is distinguished by a widely different intention. It strives after no spiritual conceptions, but embodies a genuine statement of fact. Some of the illustrative work deals with the mythical, but the Mughal miniatures are, in the main, material. Religion played no part in the artistic productions of this school. It excelled in portraiture, and in this field it subconsciously went beyond the representation of superficial facts, often recording the innermost character of the sitter in a very natural manner."

Here in this chapter, however, the universe of discourse being limited, we shall confine ourselves only to the two schools, what are termed by writers as the Buddhist and the Hindu schools. The Rajput paintings,

though cannot be regarded as specimens of early Indian painting, they do mirror some of the art-conons of Painting as elaborated in the early, medieval and later medieval treatises of Śilpa, e.g. the Viṣṇudharmottara, of early Christian centuries, Abhilaṣitārtha-Cintāmaṇi of 11th century A. D. and the Śilparatna of 16th century A. D. The subject is vast and present survey, therefore, will take notice of only prominent illustrations in regard to both the early and medieval phases of these two schools. For the sake of completeness, however, a very brief notice of Mughal Painting and the Modern Indian Paintings may also be taken. The post-Christ-ian early phases of Indian painting from archaeogical point of view, are entirely Buddhist.

The Buddhist period.—The purview of this period extends from A. D. 50 to 700 and it was the harbinger of the classical period in the history of Indian Painting. The influence of the New Gospel not only pervaded the entire indigenous country but the whole of the East. "Ceylon, Java, Siam, Burma, Nepal, Khotan, Tibet, Japan and China all testify, by the remains of their magnificent examples of sculpture, painting and architecture to the artistic impulse of the Buddhist creed."- Brown. "Wherever Buddhism prevailed, skilful religious artists were found"—Taranath. The origin and growth of this school was spontaneous and natural. "Buddhism is essentially graphic—the early history of the cult lends itself to illustration by the brush more than by the pen—and the original traditions were largely pictorial". Pictorially illuminated scrolls and the temple banners (tangka) of Nepal and Tibet were some of the popular media to spread the gospel of Gautam into distant countries. The spread of Buddhism in China in A. D. 67 and Japan in the 7th century etc., etc., was remarkable not only for the growth of Indian pictorial art there but also attracting people for travellings and pilgrimages in India from these countries, especially from China. Thus this phase is not purely Indian, it is Eastern as a whole. The present dissertation will, however, delimit its purview to the Indian examples of this School which are illustrated on the following three sites :—

1. Ajanta
2. Sigiriya in Ceylon, and
3. Bagh.

Ajanta paintings.—These paintings are a marvel on earth (one of the eight wonders of the world), the pride of India and the art of supreme perfection alluded to be executed not by ordinary mortals but by humans beings. Ajanta'ss ituation is secluded, beautiful and romantic, calm and quiet with a beautiful environment full of picturesque sites, the most suitable atmosphere for the most exuberant play of creative genius

of an artist. And when the artist, in this particular context, happens to be a priest also, the creations are simply superlatively sublime, inspired, devoted and superbly executed. The story of Ajanta paintings is the story of man's endeavour to depict the divine in terms of mundane matters and materials. It is here that we find the service of the Art most purposefully employed. In India the artistic expressions of the race found the glorious manifestation when it was exclusively dedicated at the feet of gods and goddesses. The majestic and marvellous temples, beautiful sculpture and the exquisite images are all rooted in the spiritual craving of the people of Inndia.

Situation.—The rock-out temples of Ajanta are situated about four miles south-west of the small village of Faradpur, which is 35 miles by road from the nearest railway station of Jalgaon on Central Rlys. formerly called G.I.P. in the former dominion of the Nizam of Hyderabad, which is now the Andhra .'Here in a lonely ravine, excavated in the face of an almost perpendicular scrap of rock, is a series of caves, twenty nine in number and only approached at the present time by a rough jungle path.' 'These excavations sweep round in a curve of fully a semi-circle and are some 100 feet above the small stream which runs at the bottom of the glen'. Apart from the gigantic halls, pillars, statues, sculptured facades, the chief interest lies in the painted frescoes with which the walls are adorned.

Groups and periods.—Though all the caves bear signs of having been originally decorated with paintings, the ravages of time and other vicissitudes have been responsible to obliterate a very large portion of them and now (1910) frescoes are found in only six out of the sixteen caves thus embellished. These are cave Nos. 1, 2, 9, 10, 16 and 17.

It may be pointed out, however, that these paintings cannot be regarded as the result of a single undertaking. They, therefore, may be said to resolve themselves into a number of distinct groups, representing various styles or periods, and accordingly Percy Brown (Indian Painting, page 30) classifies frescoes of Ajanta as a whole into the following periods of time:

(*a*) Cave 9 and 10	Circa A. D. 100.
(*b*) Pillars in Cave 10	,, A. D. 350 (perhaps later)
(*c*) Caves 16 and 17	,, A. D. 500
(*d*) Caves 1 and 2	,, A. D. 626-628.

N. B. These intervals of time in these periods should not be taken as intervals in painting, is it rather the devastation of the painting itself

belonging to these intervals. Hence dearth of painting, as allluded by Taranath, is not convincing to me.

Themes.—The subjects throughout are exclusively Buddhist (except one or two scenes depicting contemporary historical episodes) and are all associated with the *Jātakas*, a collection of stories recording the previous incarnations of the Buddha. "These comprise the most ancient and most complete collection of folklore now existent and are the main themes illustrated by the Buddhist artists all over the East, whether in colour or in stone".—Brown. The following table of these paintings of Ajanta as ranging in the different periods of time will furnish the themes of the art:

Cave I

1. Story of Pigeon: Śibijātaka.
2. A palace scene: a lady reclining on a couch.
3. A *Bhikṣu* at a palace door.
4. A palace scene: continuation of the previous story.
5. A place scene: not identified.
6. Story of serpent: Śaṅkhapāla jātaka.
7. A palace scene: Dancing girls: Mahājanakajātaka (?)
8. Rājā going out to attend the sermon of hermit: Mahājanka-jātaka (?)
9. A place scene: Rājā going out on horse back: Mahājanaka jātaka (?)
10. Shipwreck: Mahājanakajātaka (?)
11. Lustration and Renunciation: Mahājanakajātaka (?)
12. Four heads on a salver: Story of Amarā Devī (?)
13. Bodhi Sattva: Padma-pāṇi.
14. Temptation of Buddha.
15. A Bodhi Sattva.
16. The Buddha in various attitudes: Miracle of Śrāvasti (?)
17. Offering of lotus flowers to the Bodhi Sattva (Vajra-pāṇi).
18. Story of a serpent king: Cāmpeya jātaka.
19. Frescoe in the right aisle: not identified.
20. A palace scene: not identified.
21. A court scene: Persian embassy (?)
22. A Bacchanalian scene (Khusrau and Śīrin ?) and decorative *motifs*.
23. A Bull fight.

Cave II

1. Arhats, Kinnaras and other Mythical Beings adoring the Bodhisattva.

2. Votaries bringing offerings and Adoring the Buddha.
3. Indra and the four Yakṣas
4. Flying figures, floral designs and other artistic motifs.
5. The exile of a lady.
6. The story of the golden goose: Mahāhainsa jātaka.
7. The Yakṣas and Yakṣiṇis.
8. The birth of Buddha.
9. Votaries bringing offerings.
10. ,, ,, ,,
11. Dragons, geese and other decorative motifs.
12. The Buddha in various attitudes.
13. The Bodhi Sattva Maitreya.
14. The Buddha in various attitudes.
15. Cherubs, floral designs and other decorative motifs.
16. The Bodhisattva (Avalokiteśvara)
17. Votaries bringing offerings.
18. Votaries bringing offerings to the Bodhi Sattva (Padma-pāṇi ?)
19. Hārīti and Pāñcika (?) Sculpture.
20. *Vidhura Paṇḍita*: jātaka.
21. Story of a sea voyage: Pūrṇa Avadāna.
22. Pūrṇa bringing offerings to the Buddha: Pūrṇa Avadāna.
23. A palace scene.
24. A palace scene: A lady kneeling at the feet of a Rājā in an angry mood.
25. A Bodhi Sattva in a teaching attitude.
26. Decorative Designs.
27. Nāgas, Gaṇas and other Mythical beings.

Cave VI

1. The Buddha in the teaching attitude—Fitst sermon (?)
2. Dvārapālas and a female votary.
3. Temptation of Buddha.
4. A Bhikṣu
5. Dvārapālaṣ and pairs of male and female figures.
6. Miracle of srāvastī.

Cave VII

1. The Buddha in teaching attitude—First sermon (?)
2. The birth of Buddha.

Cave IX

1. A Nāga king with his attendants: Jātaka not identified.
2. A group of votaries approaching a stūpa: not identified.

3. A monastery.
4. Two scenes from the life of the Buddha.
5. The animal Frieza: Mythical herdsman: not identified.
6. The Buddha in various attitudes.

Cave X

1. Arrival of a Rājā with his retinue to worship Bodhi Tree: not identified.
2. The royal party worshipping a stūpa: not identified.
3. The royal party passing through a gateway: not identified.
4. The Shyāma: (Sāma) jātaka.
5. The Ṣad-Danta (Chhadanta) jātaka or the story of six tusked elephant.
6. Figures of the Buddha.

Cave XI

1. Bodhi Sattva: Padma-pāṇi.
2. Figures of the Buddha and Bodhi-sattva (Avalokiteśvara).

Cave XVI

1. Scenes from the life of Buddha: The Tuśīta heaven (?)
2. The Suta-soma jātaka or the story of the lioness who fell in love with Sudāsa the king of Benaras.
3. The Demons in front of a monastery: not indentified.
4. The Mahā-ummagga jātaka: The murder of a child and other episodes.
5. The dying princess: The deserted wife of Nanda (?)
6. The conversion of Nanda.
7. Mānuṣī Buddhas.
8. Flying figures (Apsarasas?) and the Buddha in the teaching attitude.
9. The Buddha in the teaching attitude.
10. The elephant procession.
11. The Buddha preaching to the congregation.
12. Scenes from the life of Buddha: offerings to Buddha, visit of king of Magadha and Buddha in the streets of Rāja Gṛha.
13. Scene from the life of Buddha: The first meditation and the four signs.
14. Palace scene.
15. Conception.
16. Scene from the early life of Buddha.

Cave XVII

1. Rājā distributing alms: not identified.
2. Palace scene; not identified.

3. Indra and Apsarasas.
4. The Mānuṣī Buddha and pairs of Yakṣa and Yakṣiṇī.
5. Apsarasas and Gandharvas adoring Buddha.
6. Story of furious elephant Nīlagiri.
7. The Bodhisattva Avalokiteśvara and the Buddhist litany.
8. A yakṣa with a female attendant.
9. The royal hunt scene: not identified.
10. The wheel of Samsāra (?)
11. The mother and child before Buddha and other Buddhist deities.
12. Buddha preaching to the congregation: First sermon or the Great Miracle (?)
13. Floral designs and other decorative motifs.
14. The Mahākapi jātaka.
15. The Hasti jātaka or the story of benevolent elephant.
16. The bestowal of the royal sword.
17. A court scene: not indentified.
18. The Hamsa jātaka or the story of Golden Goose.
19. Śardūlas, Apsarasas, and the Buddha in teaching attitude.
20. The Viśvantara or the story of prince devoted to alms-giving.
21. Figures of Yakṣa and Yakṣiṇī and Apsarasas.
22. The Mahākapi jātaka II or the story of the benevolent monkey.
23. The Suta-Soma jātaka or the story of the pious king of Indraprastha prevailing on Sudāsa to give up cannibalism.
24. Buddha preaching in the Tuśita heaven, with two other scenes.
25. The mother and child before Buddha.
26. The Great miracle of Śrāvastī.
27. The Śarabha jātaka or the story of merciful stag.
28. The Mātṛpoṣaka jātaka (?) or the story of elephant with blind parents.
29. The Matsya jātaka or the story of fish who saved its kinsfolk from certain death.
30. The Shyāma (Sāma) jātaka or the story of young hermit who had blind parents.
31. The Mahiṣa jātaka or the story of benevelont buffalo and mischievious monkey.
32. A Yakṣa or Royal Guard.
33. The Siṁhala Avadāna.
34. A Toilet Scene.
35. The Śibi jātaka or the story of the Rājā who gave his eyes in alms.

36. The Mṛga jātaka or the story of golden deer.
37. The story of benevolent bear: not identified.
38. The Nyagrodha-mṛga jātaka or the story of a sacred deer who offered himself as a substitute to save the life of a doe.
39. Two dwarfs with musical instruments.
40. Floral designs and other decorative motifs.

Cave XXI

1. Lotus creeper and other decorative designs.

Cave XXII

1. Buddha preaching to a congregation.

Patronage.—A word on the political patronage and hierichical superintendence of the execution of these paintings may also be said here.

Taranatha, a Tibetan historian in the seventeenth century, ascribes a great antiquity to these artistic creations. 'He especially alludes to the superlative excellence of the earliest wall paintings, which he attributes to the gods. This work was subsequently carried on by the Yakṣas (Puṇya-yanas) lilerally 'the good people' divinely inspired artists employed by Asoka (250 B. C.) and then by the semi-human Nāgas, under the control of Nāgārjuna (circa A. D. 200). After Nāgārjuna's reign, no regular succession of artists could be traced and hence interval of a long course of years. Later, in time of King Buddhapakṣa (presumably of 5th or 6th century A. D.), the sculpture and painting of the artist Bimbasāra, the founder of the school of Madhyadeśa, 'were specially wonderful and equal in merit to those of gods'.

The first group of paintings, (*i.e.* cave temples no. 9 and 10) appear to have been executed while the surrounding country was under the rule of a dynasty of Dravadian kings—the Andhras (27 B.C.—A.D. 236) who although professing Brahmanism, put no obstacle in the way of Buddhism. As all these sites were monasteries, it seems probable that there was some co-operation between the ruling dyansties and the monastic orders. A co-operation between the priesthood and the reigning dynasty with regard to the dedication of these monuments, though not ruled out, nevertheless as Percy Brown puts it, "this community of artist-priests produced their paintings oblivious of the tide of political conditions which ebbed and flowed in the country around them. An exclusive and self-contained body of priests, they might have lived and moved in an atmosphere of their own, just as at the present time on the isolated heights of the Himalayas, ancient Buddhist

monasteries exist where the priests regard the outer world in the light of another planet, as remote and unknown as the stars."

The second group of painting (*i.e.* No. 16-17) coincides with the rise of the Gupta Dynasty (A.D. 320) and the paintings probably mark the stimulus given in all forms of art by the establishment of Samudra Gupta's vigorous administration. Very little is known of the Vākāṭaka dynasty under whose sway the country around was; it is however surmised there was some alliance between the Guptas and the Vākāṭakas.

One of the scenes of the third group of paintings is believed to illustrate the Indian King Pulakeṣin II, receiving an embassy from the Persian monarch, Khursu Parviz, which event is presumed to have taken place between A.D. 626 and 628.

Materials and Technique :—

(i) The preparation of the background.—'Over the surface of the rough excavated wall of rock a mixture of clay, cowdung, and pulverised trap rock was applied, to the thickness of one-eighth to three-quarters of an inch. Sometimes this first dressing also contained fine-chopped straw or rice husks. This ground was then coated with an exceedingly thin layer of white plaster, about the thickness of, and in some senses resembling, an eggshell. On this polished shell-like surface the frescoes were painted in water-colour.'—Brown

(ii) The character of the paintings—whether true frescoes (fresco-buono) or a combination of this method and tempera painting (fresco a secco).—'Efforts have also been made to prove that the process was, almost entirely that of tempera. *Fresco buono*, as an art, was practised in Europe before the Christian era, Vitruvius and Pliny, both making fairly detailed references to it. It consists of preparing a plaster ground, and while this is still damp, applying the colour in broad effects. The process is necessarily a rapid one, as the painting must be completed before the plaster has time to dry. Only a certain portion of the work in hand can be undertaken at a time, and only that amount of plaster-surface as can be covered by the artist in the time at his disposal, need be prepared. That which is unpainted at the end of the day is cut away up to the painted part, and relaid the following day or the next occasion on which the artist is ready to continue his painting. It is often possible in the historic frescoes of Europe to distinguish where the joining-up process took place, although it is true that the older plasterers were sufficiently expert to make the joints in the surface so well as to be invisible after hundreds of years.

It may be remarked that no system of joining or 'piece-surface' is observable in the old Buddhist paintings of India. Further, to hold the moisture properly for the purpose of applying the pigments, the layer of plaster should be at least a quarter of an inch thick. This *intonaco*, or final coat, in the Sigirya paintings is a quarter to half an inch thick; at Ajanta it is as thick as an eggshell. One of the earliest paintings, in Cave 9, was executed on a plaster ground one thirty-second of an inch thick, applied directly on the rock and polished like porcelain. In hot climates, this *intonaco* should ordinarily be thicker in order to allow for evaporation due to abnormal drying character of the atmosphere. In the case of the quasi-frescoes of the Etrurians, which date before the Christian era, the dampness of the rock was enough to keep the stucco skin moist, and so allow the necessary infittration of colour from the surface. The coating of plaster on which the Egyptian and Mesopotamian paintings were executed was too thin to have itself to true fresco treatment. The method employed by the artists of these two countries was that of tempera, the same process which, it is suggested, was utilised by the Buddhist painters of India. Tempera, or *fresco secco*, is a method of lime painting on a plaster surface that has been allowed to dry. This dry surface of plaster is thoroughly drenched the night before with water, to which a little lime or baryta water has been added, and the wetting is renewed the next morning. On the dampened surface thus obtained the artist makes his painting with the same pigments as used in *fresco-buono*, but mixed with lime or baryta-water, or with a little slacked lime. Compared with true fresco. tempera is heavy and opaque in its results, while, although of great durability, as is exemplified by the ancient Egyption wall paintings, it has not the chemical permanence of the *fresco buono*. The pigment of the *buono* sinks into, and becomes incorporated with, the plaster, and thus forms actually part of the ground composition, while the *secco* can never be anything but a layer of pigment lying on the top of the prepared surface of the wall. There is certainly considerable evidence to show that the early Buddhist mural paintings were not, as a whole, true freso, as this process is ordinarily understood, but it is quite possible that it was a modification of this method, devised and put into practice by artists of the period. On the other hand, the opacity of the colours in some respects as well as their impermanence in others, besides the composition of the prepared ground, tends to support the theory that the so-called frescoes are, after all, mural paintings executed in tempera."—Brown

(iii) Process—the colours and the Brushes.—"The ground of these ancient paintings having been prepared, the artist then proceeded

to sketch out his composition in a bold red line-drawing on the white plaster. Although this first sketch was evidently drawn in by an experienced hand, it was subsequently corrected in many places with a strong black or brown line when the final drawing was added. The system is so similar in this particular respect to the process employed by the early Egyptians that it may be considered identical; in this case also the first red outlines were drawn or traced by the painter, and afterwards checked by the master-artist with a vigorous black line. After the Buddhist painter had drawn out his scheme in red, he proceeded to apply over this a thinnish semi-transparent terraverte monochrome, through which his original outline could be seen. This system of underglazing is very similar to that practised by the Italians in their early fresco work. Over this preliminary glaze, the Indian artist worked in his local colours—reds, yellows, browns and blacks—'suggestively laid in with solid brush strokes—the flesh not unlike some examples of modern French paintings'. Afterwards came a 'strengthening of the outlines with blacks and browns, giving great decision, but also a certain flatness; last, a little shading if necessary. There is not very much definite light and shade modelling, but there is great definition, given by the use of contrasting local colour and of emphatic blacks and white's (Herringham).

We have no knowledge of the kind of brush that the Buddhist painter used, but the composition of some of his pigments has been ascertained. The true fresco painter is limited in his palette, as the pigments have to be capable of resisting the decomposing action of lime, and must consequently be extracted from natural earths. But it is possible that the Indian artist, like the Egyptian, was allowed a a wider range of colours on account of his particular process appertaining more to the temperate method that of fresco. He was, therefore, able to use purples, pinks, greens, which would have been destroyed by fresh lime. The various shades of red at Ajanta and Bagh are ferruginous in origin, while the green pigment seems to be entirely composed of a finely powdered silicate containing iron. The white is largely sulphate of lime, no zinc, baryta, or lead being detectable. The blue has all the appearance of ultramarine and the yellow is believed to be orpiment, a natural arsenic sulphide."—Brown

Adherence to the art-canons and a general estimation.—The chief characteristic of the art of Ajanta, lies in its adaptation of line, the Rekhā which the masters, the Āchāryas, praise—Viṣṇudharmottaram. Percy Brown observes: "The art of many countries owes much

of its effect to the masterly employment of simple outline. What could be finer than the linear draftsmanship on Greek vases, or the expressive drawing of Holbien; but no art relies more on this quality than the Buddhist frescoes. The painter knew how to qualify and gradate his outline so as to give it every degree of expression. Not only do these frescoes represent his visualisation of a rounded object translated into line, but his actual treatment of this line is so subtle and experienced that by its varying quality and sympathetic utterance it embodies modelling, values, relief, foreshortening and all the essential elements of art. It is doubtful whether any artist has equalled the Buddhist painter in his capacity for analysing the complexities of the human form and then rendering in his picture what is essential by means of a simple line. Strong, confident and emphatic in its meaning, this method of artistic interpretation was utilised with consummate skill, by the painters of this classic age. An excellent example (Mahāhamsa-jataka) illustrating this characteristic may be studied in Cave I considered to be one of the latest of the excavations. On the left of the shrine is a figure, presumably Bodhisattva Avalokiteśvara or possibly illustrating 'The Great Renunciation', where the Prince Siddhārtha departs from his palace previous to seeking Buddhahood. This figure is large—over life lize—stooping slightly and holding in the right hand a blue lotus flower. It is in its expression of sorrow, in its feeling of of profound pity that the great work of art excels; and in studying it the observer realises that he is face to face with a noble being bending under the weight of a tragic decision; the bitterness of renouncing for ever a life of bliss is blended with a yearning sense of hope in the happiness of future."

This is one of the most representative of all the frescoes of the Buddhist period. Here the line (Rekhā) and modelling of form, as well as the principles of Kṣaya and Vṛddhi, are all profoundly followed and deeply worked out.

Not only the form has been well executed; the scheme of colour employed in Ajanta painting is also remarkable, not only from its technique but also from its superb perfection as Brown remarks: 'Time and other causes have destroyed much of the delicacy of tone and tint once displayed in these paintings, but enough remains to enable a reconstruction to be made of the colour motif, as this may have appeared fifteen hundred years ago. Then the depth and volume of the colour would have been a joy indeed, as the brilliant blues (cf. the V. D.—'Rājavanta' blue par excellence—writer) and greens against the dark rich purples appeared in their full strength, and the flesh tints

and brightly-hued costumes glowed in the picture. Low-toned and blackened surfaces alone are all that remain of this once gorgeous effect, and from these indistinct monochromes it is necessary to recreate the original colour scheme.'

The Vartanā, the delineation of light and shade of the canonical treatises like the V.D. was the rule of these paintings at Ajanta. Representation of group of figures as a light mass against a darker background was the usual practice.

To illustrate the colour scheme of Ajanta, a typical example may be illustrated from one of the frescoes in Cave No. 17, the subject of which is the *Mahā Hamsa Jātaka*. Brown remarks, "the colour scheme of this fresco is a very charming one, and typical of the Buddhist school at its best". 'In this picture the lightly toned figures are grouped against a dark-green atmospheric background, shading almost to black down below. Over this, small objects in broken colour are painted so that the effect though strong is not exaggerated. The lower part of the picture is mainly a scheme of harmonious green, relieved by passages of white and soft red. In its details this fresco is executed in the firm but delicate method of the style, the draperies, jewellery, flowers, and other accessories being most daintly rendered. Apart, however, from its colouring, this picture is a typical example of the Buddhist school in its most dramatic mood'

Regarding the other canons, enough is the corroboration in the representation of these paintings at Ajanta. This is the treatment of gesture, one of the great achievements of Buddhist artists especially in the expression of action of the hand—what we term as mudrās in Nāṭya and Citra. With this symbolism of hands, the figures are not only full of animation but are made to express a 'finer language' of their own. 'A scene in Cave 1, representing an incident of court-life is remarkable on account of the suggestive actions of the hands. The gift of bestowing actual speech was denied to the painter, but all that goes to form a spoken language is seen in the gestures he gave to his figures. The subtle turn of the wrist, the flexing of a finger, the two hands firmly brought together, the opening of the palm, and innumerable other graceful combinations, all have their meaning, deprecating, affirming or supplicating according to the needs of the story illustrated. Where no actual expression was required the same pleasing treatment is discernible, such as the hand waving a fly whisk, holding a flower, or carrying a vessel, each depicting a refinement of drawing which has rarely been excelled. The hands of the musicians presented an excep-

tional opportunity for the artist in this connection, a maiden beating time with the karatāl, or cymbal, suggesting a regulative chiming by a play of the fingers that can be clearly felt.'

Now as regards the other remaining sites only a few words may be added here for want of space and the nature of the treatment of this chapter.

Sigiriya in Ceylon.—The frescoes at Sigiriya are regarded earlier than those at Bagh. The date of these can be determined as subjects denote that they were executed during the reign of Kaśyapa, which lasted from A.D. 479 to 497. 'They are, therefore, contemporary with Caves 16 and 17 at Ajanta, some of the scenes of which bear a resemblance to the Ceylon example. They are contained in two irregular rock-cut chambers, and comprise a series of representations of some twenty females, three-quarter-length figures, arranged singly and in couples, in the latter case apparently a royal mistress and her maid. They are not presumed to have any religious significance, and the Buddhist opinion is that they are portraits of King Kasyapaś queens. The pose of these figures is singularly graceful, while the actual brush-work indicates a considerable knowledge of modelling and technique. On the whole, while these examples do not exhibit quite the skill of the best work at Ajanta, they are nevertheless very charming works of art.'—Brown

'In draftsmanship generally the Sigiriya fresco is freer and loser than the Ajanta work, but denotes the same masterly knowledge. The line is an equally impressive and confident sweep of brush, but has been applied with an *abandon* that is startling in its impulsiveness. The entire scheme proclaims the work of an artist of strong individuality, especially in the boldness of the handling. In the modelling of the figures, this is particularly noticeable, the brushwork being as spontaneous as the chisel marks on sculpture'.—ibid.

Bagh—'With regard to the paintings at Bagh, no inscriptions or similar data are available to indicate their age, nor is there any information as to the history of this territory during the period these are supposed to have been executed. In a straight line these caves are but a hundred and fifty miles from Ajanta, but as the great Narbada river runs between, it is more than probable they came under the sway of a different ruler, who, however, is unknown. But the frescoes in these excavations bear no little resemblance to the work in the later caves at Ajanta so that they may be referred to the sixth or seventh century. It is possible,

however, that the painting is not all of one period, but so much of it is destroyed that this is difficult to determine. Originally this group of caves contained a very extensive and important collection of paintings, one of the largest of the excavations, a hall of over 90 feet square, having the roof, walls and columns covered with frescoes; but now only crumbling fragments remain. The subjects are not entirely of a religious order, the majority of them being of secular nature but nevertheless they are associated with some aspect of the Buddhist ritual. For instance, one scene clearly identifiable, illustrates a performance of the *hallisaka*, a musical drama which is being enacted with considerable freedom. The licence generally displayed in the paintings of this group suggests a popular phase of Buddhism, which that religion apparently tolerated in India during the period of its decline'.

Hindu period.—The survey of this period from the point of view of the present dissertation will mainly confine itself to literary sources--the subject matter of the II section. Here only a very brief notice may be taken of the pictorial heritage as handed down in the medieval period A. D. 700 to 1600. These consist of the several paintings on palm leaves of probably the twelveth century from Bengal; some Jain book illustrations from the fifteenth century; remains of Brahmanical frescoes at Ellora which may also be of the 12th century or earlier and few other miscellaneous fragments of the earlier medieval and medieval period on the one hand and the Rajaputa paintings of the later medieva period on the other.

The earliest example of the Jain style is to be found in the palm leaf MS. of the Nisītha Curṇi in the Jain Bhaṇḍār at Pātan, written in the A. D. 1100 in the reign of Siddharāja Jaysimha. The first period of palm-leaf MSS. lasted from A. D. 1100 to 1400, and from this period have come to us the illustrated MSS. of the Aṅgasūtra, Triṣaṣṭi śalākā-puruṣa-carita, Srī-Nemināṭha-carita, Śrāvaka-pratikramaṇa-curṇi, etc. In the school period lasting from 1400 to 1500 the illustrated MSS. of Kalpasūtra and Kālakāchārya-kathā and Siddha-Haima were painted.

With the introduction of paper for writing and painting the new era of illustrated Jain MSS. came into being. Innumerable copies of the Kalpasūtra and kālakācārya kathā were produced in the 15th and 16th centuries besides these Jain MSS. illustrated, MSS. on Hindu erotic as Vasanta-vilāśa and Rati-rahasya, also a few copies of Bālagopālastuti and Durgā-saptaśati were produced.

In these manuscripts drawings are in oblong panels. The outline is picked in red, and the colours employed are gold, yellow, black, white, red, blue, green and pink. In draftsmanship no attempt is made at round the line, angularity prevails everywhere, and the connection of representing an eye protruding in empty space is followed.

Paucity of historical remains may be explained in over-exuberance of this art in Ajanta and sister arts like sculpture and architecture had to be attended now. 'The sculptural triumphs of this age, when reformed religion of Hinduism was the motive power, are to be seen in the great monuments of Elephanta, Ellora and Borobunder in Java. But of painting contemporary with these splendid examples records are extremely rare'.—Brown

The art, however, did not die out. It simply moved to the border countries the two adjacent countries of Eastern Turkistan and Tibet. Khotan in Eastern Turkistan and Tibet bear a testimony of the cultivation of this art which is decidedly on the pattern of Ajanta. The explorations of Stein and Le Cog have simply marvelled the world with their findings, having a direct bearing on the progress of Asian art during this period. The frescoes and the painted banners (the prototype of the temple banners of Tibet) of Khotan as well as the pictorial evidences in Tibet where the walls of the monasteries and temples are largely decorated with frescoes illustrating various aspects of Buddhist religion and their temple banners what are termed as taṅgakas which 'are also fresco paintings in a sense, being tempera paintings on canvas, the ground being prepared on the same principle as that employed in mural art'.—Brown

'In Khotan, therefore, at an early date, and in Tibet at a later period, it may be possible to discern in the wall frescos and pictorial scrolls the course that Indian painting pursued during this medieval period. The process of time, in the case of Tibet, has transformed and conventionalised the art, but nevertheless there are evidences that it owed much of its character to the influence of the original Indian Buddhist school of painting'.—ibid

Rajaputa paintings.—Rajaputa school and Mugal school of Indian painting run parallel to each other. They rose in the same period 1550, while the former continued till 1900, the latter died out a century before with the downfall of the Mughal power and prestige.

Rajputa Painting, is essentially Hindu in expression, and in many aspects demonstrates that it is the indigenous art of India, a direct

descendant of the classic frescoes of Ajanta with a different urge and a new order of things consequent upon the disappearance of Buddhism and revival of Hinduism. This was the change in faith and practiceand naturally therefore increased interest in mythological literature, the dramatic nature of temple processions, feasts and festivals —all served to stimulate the aesthetic sense of people as is evident from the emergence of new trends and developments in the realm of sculpture and architecture. Percy Brown puts it very lucidly: "But the trend of this artistic feeling found its chief expression in the field of industrial arts, sculpture and architecture, rather than in that of painting. The manufacture and embellishment of the many varieties of ceremonial implements and utensils, the innumerable attributes and accessories of the gods, the temple fittings and furniture, all provided steady and constant employment to the hosts of artisans who flourished during this period. Architecture also received a substantial impetus, as in course of time the two great sets of Vishnu and Shiva gradually evolved, and temples to these religious systems were being raised in all parts of the country. These buildings were lavishly adorned with the most elaborate sculptures, representing human and superhuman forms. The new theology brought with it the worship of a personal god, and a development of anthropomorphism which is reflected in every aspect of the life of the people. Painted pictures, which largely sufficed for the simpler ritual of the Buddhists, did not satisfy the craving of the Hindus for an actual 'graven image'—a realistic embodiment of their chosen deity. As a consequence, the plastic arts predominted, while painting proportionately declined. Nevertheless that natural conservatism, which is one of the characteristics of the Indian people, was a means of protecting the pictorial art in certain localities, and there are proofs that the traditions of painting were maintained, although somewhat indistinctly during these long years of religious reconstruction. Transforming influences were at work, but the original handicraft still lived, and was carried on in spite of the spiritual and political changes to which the whole country was subjected. And this is the art which eventually emerges out of the darkness of the Middle Age."

Thus in the extensive tract of country corresponding to Rajaputana, painting was a handicraft and Jayapura, one of the leading States of Rajaputa confideracy became a centre of Rajaputa Art. 'What has been designated the Rajasthani style of Rajaputa painting known to Indian painters as the *Jeypore Kalm*, and this work has a special character of its own'. From Jayapur and other cities of Rajaputana, the painter-artists eventually gravitated to the vicinty of Mughal court and the

No light and shade or cast shadows, as ordinarily understood, are observable, only a delicate toning and modelling are introduced to bring out the relief. The picture relies on its rich colouring, sympathetic outline drawing, and decorative treatment for its artistic effect.'—Ibid

The majority of the portraits of the Mughal school represent the figure in almost complete profile. 'The larger portion of the miniatures of the Mughal period, which have been handed down to us, have as their subject a representation of some individual who had an actual existence before or during this great dynasty. Kings and jesters, queens and dancing girls, princes and ascetics, saints and soldiers, courtiers and grooms, authentically named likenesses of all sorts and conditions of people are depicted and collectively form a national portrait gallery of which few countries can boast.'

Modern schools.—After the decline of the Mughal dynasty in A.D. 1760, a number of centres of painting continued through decandence to pave the path for Abanindra Nath Tagore to work for an aesthetic revival in the modern times for uplift of this fascinating pictorial heritage of India. These were, Delhi, Lucknow, some of the retreats of Punjab hill States, Punjab, Lahore, Amritsar, Patna, Bengal, all belonging to the North and in the Daccan where the painting progressed on lines somewhat different from the North, were the strongholds of Aurangabad and Daulatabad, Hyderabad and Nekonda. "Further south there are records of the art, which, on the one hand may indicate that it had a separate existence, while on the other, tradition associates it with the painting of Northern India. Taranath makes a brief reference to painting 'in the south' and mentions by name three artists, Jaya, Parojay, and Vijaya, who had many followers. The date of these is unknown. At a comparatively late period we find the art resolved into the two separate schools of Tanjore and Mysore."

'Nevertheless the art was approaching the final stage of its downward course and that its degeneration was almost complete. This state was not 'an unfavourable one for an aesthetic revival. The advent of a new spirit may quicken it again into artistic life. And in the last decade of the century, signs of this spirit are observable—for a small but earnest group of Bengali painters, grasping the situation, have joined themselves together with the intention of endeavouring to resuscitate Indian painting and of rescuing it from the degradation into which it had drifted. The leader of this art movement is Abanindra Nath Tagore, a member of a talented family, which has distinguished itself in other fields of learning. Around him he has gathered, by virtue of his keen artistic instincts and magnetic personality, a small

school of young painters, whose work is already producing considerable effect. The first step taken by these reformers has necessarily been retrogressive one. They contend that the recent art of the country, in assimilating, as it had been doing, the elements of the Occident, is pursuing a doubtful course, and that a return journey must be made, back to the point where it began to lose its traditional character. Its members, therefore, have sought out the old historic painting of the past, the frescoes of Ajanta and Sigiriya, the religious banners of Tibet, and the miniatures of the best artists of the Mughal and Rajput schools, and on the results acquired from a study of these and other masterpieces of Oriental art, the new movement has been founded.'

The subjects they have selected are largely illustrative of divine philosophy as this is presented in the classical literature of country. 'Scenes are taken from the writings of Kālidāsa, the Rāmāyaṇa and Mahābharata, the Gītā and the Purāṇas, and incidents of ancient Indian history. The pictures are almost invariably small, as were the folio paintings of the Mughals to which they bear some similarity; it will be realised, therefore, that in the formation of this school, a practical effort has been made to bring about a revival of Indian painting, in the style in which this art was practised during its best periods.'

There are certain notable names and famous personalities of modern Indian painters whose work must be valued only after the time has tested it.

SECTION—B

LITERARY EVIDENCES OF EARLY INDIAN PAINTING

The very fact that there was literature, there must have been painting also. Muses of Fine Arts (Literature and Painting included) did not arrive one after another. They descended on Earth together and so the origin of painting must be syncronous with the origin of poetry, music, drama, sculpture, architecture; etc., etc. Moreover, the cultivation of fine arts started with the rise of civilisation, the rise of cities and citizenship. One of the most material form of a civilisation is its ways of living as well as those of doing (bodily and mentally both, and hence thinking also comes here). If the savages could work sculpture and build branch houses, prepare implements, paint the cave-walls (their refuge) and do many other things, painting and allied art must have been the time-honoured companions in the progress of civilisation throughout the ages.

Vedic Literature.—The earlist literary documents the Vedas also offer a clear clue to the conceptions of pictorial art in a good many hymns. In the Upanisads— "Let a man with firmness separate the spirit, the inner soul, from his own body, as from a painte's brush a fibre"—this expression which is curiously technical one, may indicate that the early painters did not employ hair for the manufacture of their brushes but might have made them of fine vegetable fibre.

Similar references may be found abounding in so many other scriptural texts. In the Chāndogya (VI. 4) "Red, white and dark neither designate nor describe, brilliance, wateriness and solidity. They are one with these qualities. They are spoken of as 'Rūpa' intrinsic form. This intrinsic quality invests with substance the colours in paintings."

Pali Buddhist canonical literature.—An instance of early illusions to the art of painting, the Vinaya Piṭaka, a Pālī Buddhist work has already been referred to (cf. Pleasure House of King Pasenada i.e. Prasenajit containing picture-halls cittāgāras adorned with painted figures and decorative patterns.) Its date is pre-Christian (3rd or 4th century B.C.). In Samyuttanikāya P. III p, 132 V. II, paintings of male and female figures on wooden boards, walls and cloth are discussed. This is the earliest known reference to all the three time-honoured backgrounds of painting. Similar instances can be multiplied from several other early works on Buddhism among which the Jātaka literature is very very informative on this score.

Epics.—In the Rāmāyaṇa, no description of a palace or lofty superstructure of vimāna, saudha or prāsāda is complete without reference to the pictorial decoration. Pictorial halls are a familiar paraphernalia of a palace establishment. In the Mahābhārata also these references abound (cf. one hundred, etc. Coomaraswamy). A Tibetan historian in the seventeenth century of the name of Tārānāth, in a summary account of Indian Buddhist art from the earliest times to the author's day, ascribes a great antiquity to all the crafts of India, 'dating even from the remote age prior to the disappearance of the Teacher (480 B.C.). He specially alludes to the superlative excellence of the earliest wall paintings, which he attributes to the gods. This work was subsequently carried on by the 'Yakṣas' (puṇya-Yanas), literally 'the good people', divinely inspired artists employed by Asoka (250 BC) and next by the semi-human Nāgas, under the control of Nāgarjuna (circa A. D. 200).

Purāṇas-—Reference to paintings in Purāṇas simply abound and theCitra-sūtra of Viṣṇudharmottara, forming supplement or Appendix

to the Viṣṇupurāṇa, is Paurāṇic par excellence compendium on this art—a detailed notice of which has already been taken.

Śilpa-Śāstra.—Śilpa-Śāstra is of hoary antiquity. It is one of the auxilliary sciences of the Vedas themselves. Sthāpatya is an Upaveda as Gandharva Veda is one. Some of the Āchāryas of the science are Vedic Ṛṣis and a reference to them has already been given in the first chapter, vide Dr. Raghvan's quotation—some Sanskrit texts on Painting. Among the other notable treatises important mention has also been made in the writer's 'Hindu Science of Architecture' treating this subject.

Kāvyas.—Here the interesting reference forming the bulk of the section will be coming forth from the classical Sanskrit literature—the Kavyas of Kālidāsa, of Bāṇabhatta and Śrīharṣa, etc.—and without going into details of comments on them, they are being arranged here with short tabulations of the topics to facilitate a general understanding of the reader not acquainted with Sanskrit. It may, however, be further pointed out as this class of literature itself is simply very very vast and there is no dearth of pictorial references in practically each and every class of work Mahākāvyas, Khaṇḍakāvyas, Dramas, Campūs, Kathās, Ākhyāyikās, Prose-romances, Historical Kāvyas, etc., etc, therefore, a very judicious selection has to be made and only representative writers are to be selected to bring home to the reader only subject-in-hand namely wide appeal of the art and its culture as well as its training among not only the refined citizens of the day but also among the eminent writers, poets, and story-tellers. Accordingly Kālidāsa, Bāṇabhatta and Śrīharṣa may be selected, as they represent three broad periods of Indian history, early, early medieval and medieval and these were also the three broad periods of the development of Sanskrit Kāvya literature—adolescence, youth and maturity. For completeness' sake, however, a brief reference will also be made to the other classes of classical literature unattended in this general purview.

KALIDASA.—Let us begin with Kālidāsa, the sweetest bard of India's mellifluous tongue, a typical cultured citizen, Nāgarika (as Vātsyāyana would have him) and an expert in the three well known arts—dancing, painting and music—as evident from his three dramas (where equal prominence is given to each of them). 'The Mālavikāgnimitra opens us a leaf of the chapter on Dancing. Painting is given sufficient importance in the Śākuntalam. The music of today is preserved for us in the Vikramorvaśīyam'. As the universe of our discourse being delimited to the Fine Art of Painting, let us, therefore, see what Kālidāsa says on Painting.

capitals like Delhi, Agra, Lahore became the centre of their creative activities.'

'But the most virile offshoot of Rajputa school manifested itself in a group of small States in the Punjab Himalayas, where a distinct style of painting is observable. This work is alluded by experts as one of the '*Kangra Kalm*', as the leading State was that of Kangra'. "The Kangra *Kalm*, or Pahari school, is one of the most interesting facts in connection with the history of painting in India. In a remote and isolated group of valleys, far removed from any of the great cities of the plains, there lived and flourished for some centuries a community of artists, whose work became known only after the art had almost died out, and when the construction of roads and railways had opened it up to the communication. Pahari painting does not denote great inspiration or display any decided expression of thought or feeling. It is an art of patient labour and naive devotion. Its chief features are delicacy of the line, brilliancy of colour and minuteness of decorative detail."—Brown

'The work of the Pahari painter was almost entirely executed for a local demand and was produced under the patronge of the reigning princes. At the order of these chiefs the artists painted portraits of the neighbouring aristocracy in large numbers and also long series of pictures illustrating the mythological and religious writings of the Hindus. Portraiture was, however, the special features of the Hill Rajputs, and it is noticeable that most of the features are drawn in exact profile. In Chamba, one of the most artistic of these States, the Raja was often depicted in company with his Rani and heir apparent, a domestic scene not noticed elsewhere'.—Ibid

At the close of the 19th century, the Pahari art showed signs of decline and its real end coincided with the great 'Dharmsala' earthquake which came with a tragic suddenness in the early morning of April 4, 1905, and struck most of the district out of existence leaving nothing of the prosperous town of Kangra, but maunds of ruins.

Character and characteristics of Rajaputa Painting :—With this much of introductory remarks to the Rajaputa school of Painting let us now briefly survey the paintings themselves. These paintings reveal all the religious fervour of the Ajanta frescoes, "but in place of the passiveness of the Buddhist religion, it is founded on the restless energy of the Hindu pantheon. This is its fundamental idea, but it also embraces every aspect of Indian National life, and delves deeply into the fascinating folk lore of the country. From this it will be seen

that Rajaputa painting is largely a folk art, produced naturally by the people for their own pleasure and edification. It is a reflection of the simple life of the Indian villager, his work and play, his religious ceremonies, his home life and above all it mirrors, the picturesque atmosphere of his creed. His art therefore resolves itself into two broad divisions, on the one hand representations of the everyday life of the ordinary Indian and on the other pictures of that mythological and religious world which was the delight of his fancy and at the same time the bedrock of his existence."—Brown

The former division comprises what may be called the familiar scenes of bazar. The carpet weaver, the cotton printer, the embroiderer, the goldsmith etc., etc. The representation of the ordinary scenes of the road—the mid-day rest, the camp fire by night or the lengthy sojourn in the Serai-are another from of genre in which the Rajaputa painter further excelled.

In the latter course, come the Purāṇic and Epical themes, Pārvatī and śiva, Rādhā and Kṛṣṇa, along with their accessories and so much of the Rajaput painting is epical taking its themes from Rāmāyaṇa and Mahābhārata. A large proportion of the pictures were mainly Vaiṣṇavite in purport. "Krishna, therefore, in all his varied characters, in every act and deed, is the central figure in much of the Rajput art, and some of the best works of the School gather around the story of this versatile deity."

Another field in this division, are the realms of Śaivism and there are many pictures dedicated to this aspect of Hindusim—a typical example is 'Sandhyā Gāyatrī' dance of śiva.

We have already hinted at the two distinct styles of Rajaputa School of Painting—Jayapura *kalm* and Kangra *kalm*. In the latter, apart from the representation of local Rajas and Ranis, etc., miniature paintings illustrating the group of Indian musical composition, known as Rāgamālā are the most conspicuous where season, hour, emotion and music fused as painting. "In other directions too, the Rajput painters worked in conjunction with the sister arts, such as poetry and the drama and many of the pictures of this school depict subjects taken from the Indian classical writings. Figures of ideal types, as for instance, the *Nayakas* or hero-lovers, were designed by the Pahari artist of the seventeenth and eighteenth centuries, and denote that this art had its romantic aspect. In the majority of the examples, however, the "Lover and the beloved"

take the form of Krishna and Radha, respectively, romance, passion and religion being symbolised in the person of these popular divinities."

—Brown.

Mughal Paintings :—Rajaputa paintings, as already noticed, are democratic and in the main, mystic, the Mughal art may be defined as aristocratic and genuinely realistic. Mughal paintings begin with Akbar. 'Abul Fazl, whose observations in the Ain-i-Akbari on the state of painting at this period are exceedingly valuable, refers in the most emphatic manner, to Akbar's personal interest in the painter and his art. This sympathetic attitute of the great monarch eventually led to a number of artists from other countries making their way to the Mughal court to carry on their art under the partronage of the emperor. Trained mainly in the Persian or allied schools, these painters appear to have been welcomed by the royal connoisseur, and speedly entrusted with commissions. In Abul Fazl's list of artists of this period may be noticed Farrukh the Kalmak, Abd-al-Samad the Sherazi, and Mir Sayyad Ali of Tabriz, a selection which indicates the geographical source of inspiration of early Mughal painting. Later a few artists from Samarkand figure at the court of Jehangir, showing that this intimate connection with the art of Iran was continuous.

From this it will be understood that fundamentally the Mughal school of painting was an exotic, just as the Mughals themselves were aliens in India; but in the same way as that race has gradually become absorbed into the people of Hindustan, so Mughal painting has come to be regarded as an integral part of the art of India. For, side by side with these foreign artists, worked the indigenous painters of the country, the excellence of whose native skill was speedily utilised by the observant emperor. Such Hindu names as Basawan, Daswanth and Kesudasa, famous painters at the court of Akbar, prove the liberal view that was taken of art at this time."—Brown.

A record of the names of some 40 artists, known to have lived during the reign of Akbar, will serve to indicate the flourishing condition of the art. But it was left to the Emperor Jehangir to develop Mughal painting to its fullest extent. Under the succeeding rule of Shah Jehan Mughal school showed the first signs of deterioration. Under Shahjehan, architecture reached its zenith, but painting began to decline. With the advent of Aurangzeb, the bigoted ruler, the decadence was complete until it died a natural death in the last years of 1800 A. D.

Mughal Miniatures :—Miniatures and portraitures both formed the bulk of Mughal paintings. Scences from actual life, hunting and fighting, battles and seiges, historical episodes, durbars,

mythological stories, zoology and botany are some of the main themes of these creations

Being Persian in origin, there were so many undercurrents of development such as Irani *kalm*. But when integrated into the indigenous genius, so many indigenous *kalms*, like Delhi, Lucknow, Patana, Kashmir, also were the off shoots of its progress.

Portraiture under the Mughals.—Origin of portrait painting goes back to the Epic age when Citralekhā painted the Youth of Uṣa's dream. 'It is related that during the lifetime of the Buddha, when Ajatsatru desired a portrait of the Master, he allowed his shadow to fall on a piece of cloth, and then this shape was filled in with colour. This suggests an early employment of the silhouette which as a progress may have some connection with the portraiture of the Mughal artists, who almost invariably depicted the features in exact profile. The favourite incident in the ancient legends of the country of the almost miraculous gift of certain people in 'seizing a likeness' has already been referred to. There is also some evidence that portraiture is to be found in the Buddhist frescoes, an example being the paintings at Sigiriya, in Ceylon which are presumed to represent the features of King Kasyapa's queens. If the scenes in Cave I at Ajanta really depict Khusru Parviz and King Pulakesin, these may also be regarded as within the sphere of portraiture."—Brown

The commonest examples of portraiture, although not necessarily the best, are those of the rulers of Mughal dynasty. Members of the royal line are almost always distinguished by a golden halo, besides other insignia of their high degree. 'As a rule the artist confined himself to a representation of a single figure standing on a green sward carpeted with flowers, with a background of blended colours in which a pleasing shade of terra-verte often predominates. The rich brocades and cloths of gold which formed the usual costume of the Mughal aristocracy, presented the artist with excellent opportunities for brilliant schemes of mosaic colouring, and he further heightened his glowing effects by picking out the accessories with burnished gold. Occasionally the diaphanous draperies of the hot weather were introduced, through the transparent folds of which the form of the limbs is seen. The figure is frequently represented as a dark scheme against a light neutral-tinted or almost colourless background. A few portraits, however, are painted against a flat background of very dark green and occasionally black, evidently the work of an artist of some originality.

Sivarāmamūrty's significant remark in this connection is noteworthy—(cf. his paper 'Kalidās and Painting' .J O. R. Madras Vol. VII 1933): "From the Citraśālās, decorations of houses with picture, portraits and imaginary pictures drawn on board and painting of creepers on the human body, the colour decoration of the elephant, down to the comparatively insignificant border decoration of garments, there was nothing so trivial as not to give scope for the expression of the enthnsiasm of the time for this noble art. It was not the professional artist that was the only store-house of this knowledge. Painting was a part of the polite education of the day and was freely practised by both sexes. Portrait-painting appears to have been very popular; memory and imagination were also given stimulus by paintings being executed even in the absence of models. The latter Kālidasa styles Bhāvagamya citra."

Now a very brief tabulation of the references of painting from Kalidasa's works is sumarised here. The numericals indicate the quotations to be arranged accordingly in the appendix.

Citraśālās.—All the three kinds of Citraśālās—the Royal Art gallery (1), the Public art gallery and Private Picturehouses (2) are mentioned in Mālavikāgnimitra, Raghuvamsa and Meghdūta.

Citrācāryas.—They are referred to in Mālavikā (3). The references to Citrācāryas abound in so many other dramas and Kāvyas like Uttara-Ramacarita of Bhavabhūti, Tilakamañjarī of Dhanapāla, etc. 'Like the Naṭyācāryas, they appear to have held some important place in the royal courts of the old'—Sivarāmamūrty.

Pictures.—Portaits (4) were more prominent. 'The portraits of Agnimitra—not one, many perhaps—in different postures, hung everywhere on all sides in the big hall of the Samudragṛha' (5). References to Bhāvagamya Citra (6) are many, viz. the painting of Yakṣa and and Yakṣiṇī in Meghdūta and that of Śakuntalā and her companions by Duṣyanta in Sākuntalam. 'The high relism achieved in the field of painting is best exhibited in the words of Sānumatī:

'अहो राजर्षेर्वर्तिकानिपुणता ! जाने मे सखी अग्रतो वर्तत इति; अभि० चतु०

As regards perspective and landscape a very beautiful illustration will be found in Abhi S. Act VI, (7), where Duṣyanṭā describing a grand scenery introduces the landscape as background in the portrait, hh visualises of Sakuntatā. "Natural scenes were favourite themes with the artists of India. Animal painting was also quite common. The realistic pictures of elephants painted on the walls of mansions in Ayodhyā are an example of it. In the Vikramorvaśīya we have a reference to a

monkey in a picture. This animal was a favourite subject of study at the time and the monkeys of Ajantā given such a prominence by Dr. Vincent Smith in his History of India are sufficient evidence for it. Of conventional pictures the Saṅkha and Padma painted near the doorway of the Yakṣa's mansion are examples".

Backgrounds.—The slab of त्वामालिख्य (8) may stand well for a board where we have a rough sketch in mineral chalks—something like a pastel drawing—on a stone slab. Similarly Raghu. (9) gives us some idea of the fresco or wall-paintings of the day. "Portrait painting on board and canvas was very common and we have types of it in the pictures of Indumatī, Daśaratha, Śakuntalā, Mālavikā, Agnimitra, Irāvatī, Urvaśī, the drawings of dancing girls executed by Agnivarṇa's and the like. Patrālekhana, *i. e.* painting of creeper designs on the body of both man and beast generally the elephant in the latter case—is very often stated. In the lines....

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णाम् ।
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ।। [मेघ दूतम्]

we have a description of Sindūra-painting on the elephant's body".

Drawing designs on the arms and cheeks of both the sexes was a common practice as is evident from Raghuvamśa (10).

Process.—One of the most popular pictorial ornamentation in those prosperous days was Patrālekhana—drawing lines with a dark colour on a light background and the background was generally white sandal paste smeared lightly over the body—and our poet fully mirrors this process in the Raghu. (11). Again the background process as well as the paste in this process varied also, *i. e.* Śuklāguru for the background and Gorocana and Dhāturāga for drawing the lines. Further again from the Sākuntalam (12), we get an evidence that the most important factor in drawing a picture is the conception of it what is called here 'Manasākṛtā'. The use of Vartikā in drawing the picture is also there—vide Agnivarṇa's sketches of his amorous dancing girls. Kumārasambhava (13), further provides a very valuable information of the final touches in picture-drawing what is technically called 'Citra-unmīlan' like 'nayanonmīlana of an image (vide Mānasāra) and it was done with a very delicate brush known as Tūlikā.

Delineation of light and shade in colours known technically as chiaroscuro is also illustrated in Śākuntalam (14) and in this connection Sivarāmamurty's significant observation is worth quoting: 'The general notion of some art-experts of today that artists of ancient India were ignorant of chiaroscuro can easily be dismissed by the volume of evidence

from Sanskrit literature. We have, for instance, Dhanapāla, the author of Tilakamañjarī, talking of light and shade in colours—cf. description of

चक्रवर्तिकन्यका राजनीतिरिव यथोचितमवस्थापितवर्णःमुदाया दिनकरप्रभेव प्रकाशितव्यक्त निम्नो न्नत विभागा—ति०मं०१३५.

For light and shade we have such an ancient authority as a statement of the Mahābhārata :

अतथ्यान्यपि तथ्यानि दर्शयन्ति विचक्षणा : । समनिम्नोन्नतानीव चित्रकर्मविचक्षणाः ॥

Śākuntalam further informs us some of the most important fundamental and advanced rules of the technique of pictorial art like Rekha:—

'तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम्'

'Vartikānipuṇatā; (15) a powerful dexterous weilding of the pencil or brush; 'Vartikocchvāsa' (16), a loose sweep of the brush, etc. were simply on his finger-tips.

Materials.—All the artists' materials were known to Kālidāsa. Colour-brushes are already referred to in Sākuntalam; there is also a reference to Varṇikākaraṇḍa (17), a colour box to preserve colours in it.

Colours.—The latter half of the Kumārasambhava (18) bears an evidence that four mountain-born colours, red, yellow, black (blue) and white were taken by the poet as the primary the colours, compound colours or diversity of tints by mixtures were also known. "The favourite colours of Kālidāsa's time appear to have been water-colour of the type of tempera. The Meghdūta (19) has a verse in which the clouds are described as slyly sneaking away in the form (guise) of smoke through the window apertures of the lofty mansions of Alakā being ashamed of their conduct in having caused damage to the beautiful pictures printed there by allowing water particles to settle on them. In the Sākuntalam we have another reference. The verse

'स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।
अश्रु च कपोलपतितं लक्ष्यमिदं वर्तिकोच्छ्वासात्' ॥

shows that the colour is easily spoilt by water; and this accounts for the lines in colour being blurred by the perspiration of the fingers, It is this same idea that Bāṇa echoes in his Kādambari when he writes—

'अङ्गुलीगलितस्वेदपरामर्शभीतेव चिन्तया लिलेख, न चित्रतूलिकया'

thus pointing out the continuance of the same colour (tempera) even in his day. Further the 'Vartikocchvāsa' caused by tears settling on the picture is possible only when the colour is a kind of tempera. A better elucidation of the nature of colours is to be had from Daṇḍin's Daśakumāracarita wherein he tells us that they are a kind of 'Niryāsa Kalka'.

Niryasa is a kind of exudation or gum of some tree and 'Kalka' is a viscous preparation obtained from substances or drugs ground or powdered. Colours are mixed with glue or Vajralepa for additional strength and the process of such a preparation is given in almost all the works of Śilpa. The Vajralepa is a medium of animal origin. The Niryāsa stated by Daṇḍin is of vegetable origin. Media of both kinds appear to have been used for watei-colour and tempera." "By the use of the phrase—

प्रत्यग्रवर्णरागाम् in चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति —Kalidasa tells us that colours are fresh and beautiful when new, and to maintain this freshness for a longer duration has been the endeavour to every great artist. This is sought to be achieved by a proper use of durable colours as opposed to fugitive ones that fade or disappear after a time".

"It is this question of proper choice of pigments that induces the artist to study that particular branch of knowlede in art-chemistry of colours—a result of great experience. Any way the fading of pictures by sheer age is inevitable and it is all the more hastened by dust, smoke and such other spoiling agencies. It is of this that Rājaśekhara speaks in his verse in the Bālabhārata when he refers to pictures being dimmed by time and smoke :

निर्यद्वासरजीवपिण्डकरिणं कुर्वन् कवोष्णैः करै-
र्माञ्जिष्ठं रविबिम्बमम्बरतलादस्ताचलं चुम्बति ।
किं च स्तोकतमःकलापकलनश्यामायमानं मना-
ग्धूमश्यामपुराणचित्ररचनारूपं जगज्जायते ॥

Bodily poses and postures of legs, etc.—One of the fundamental canons of art-painting and sculpture (iconography) is the depictation of various hand-poses, the poses of the body and the postures of the legs what are called the mudrās and sthānas. They simply bring life and animation in the picture. Besides the conventional poses (20) referred in his works Kālidāsa has the knack of creating some very charming yet complex poses like Kaṇṭhasūtra, Kaṇṭhaśleṣa, etc. (21), found depicted in the paintings of Ajantā.

A painter must be fully conversant with anatomy of human body and Kālidāsa was a master anatomist—vide the descriptions of physical features of Dilīpa, Pārvatī, Mālavikā (22).

A word on propriety in painting, that is, how to paint a particular subject, may also be said. This technique is also fully borne out his

works, *e. g.*, the ornamentations and dresses in case of hermit girl Śakuntalā (23) and other types of women like Abhisārikā (24) and Virahiṇī (25) as well as swan designs in the garments of a bride and a young king Atithi, (26) etc., etc. Kālidāsa was also fully conversant with the conventions of representations of superhuman beings. Airāvata, the divine elephant with four tusks (27) Yakṣas as youths (28) Siddhas always in pairs, with Vīṇās in their hands (29), kinnaras with the face of a horse (30).

The place of painting in the cultural life of ancient Indians, i. e., the manifold purposes which this fine art used to cater to the service of men and women are also recounted by this greatest of great genii of India. Mālavikāgnimitra (31) gives out the picture as coming the to rescue of a lady in love to see the protrait of her lover in portrait maintaining her bashfulness. Pictures were also very useful in giving the wider knowledge of the world. Śakuntalā could be depicted in polished ornaments by her hermit girl companions sheerly because of having observed them in pictures (32). Pictures of beautiful princesses were sent round to princes to win their hearts (33). The most universal element of the utility of the pictorial art is the pleasure 'Vinodasthāna' what is acclaimed by Duṣyant in the Śākuntalam (Act. vi.).

In the end a word may also be added on the philosophy of fine arts, which perhaps nowhere better hinted at than in the Śākuntalam in the following verses :

'यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा। तथापि तस्या लावण्यंरेखया किञ्चिद-न्वितम, really meaning यद्यत्साधु न; चित्रे तत्तदन्यथा स्यात् क्रियते (स्यात् क्रियते in the sense of क्रियेत meaning that whatever is not beautiful can be made different in picture—Mahāmahopādhyāya Kuppuswāmi Śāstri's interpretation—cf. Śivaramamurty's paper 'Kālidasa and painting' J. O. R. Madras Vol 7. 1933.

"Kalidasa holds the view that a good deal of Samādhi (34) or concentration is the first requisite for producing a good picture. Fūlly aware of the nobility and greatness of the fine arts, he, in a general way, gives out that they shine properly only when imparted to the proper person (35)"—Śwarāmaivmūrti.

Bāṇabatta: The celebrated prose-writer, the author of the celestial Kādambarī and magnificient Harṣacarita, Bāṇnbhatta, for whom it is an eloquent tribute to have exhausted everything worth describing in three words—वर्णोच्छिष्टं जगत्सर्वम्—has equally excelled all in his mastery

of the pictorial art, the scope of which, as we have already seen, is the depiction of all the three world (cf. Śilparatna जङ्गमाःस्थावरा etc.) It was, therefore, not in vain that as a youth he moved in the company of friends and companions of various professions including an artist and a sculptor अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च—चित्रकृद्वीरवर्मा...पुस्तककृत्कुमारदत्त : H. C.

Every palace and mansion described by Bāṇa is full of citraśālā or art gallery. Every city abounds in picture galleries. The big citraśālās were built in the style of Vimāna and this characteristic of a Citraṣālā has a tradition in the Śilpa-texts. Narada śilpa (cf. first chapter and Dr. Raghavan's observations on 'Sanskrit Texts on Painting'), describes a citraśālā building as ornamented by a small gopura in the front and having Śikhara-kalaśas, etc., thus satisfying the description of 'Vimāna' given by Bāṇa (1). As regards the decorations of the palaces, reference is made in H. C. (2) to great Śilpis being invited from various countries to do the job before the marriage of Rajyaśri, and they also received the usual honours and rewards as per the time honoured tradition of the texts like Samarāṅgaṇa-Sūtradhāra (cf. H. S. A. Vol. I—Preliminaries before the building operations).

With this general introduction to the status of pictorial are in the times of Bāṇa, let us proceed with the canonical knowledge of the poet in relation practically to all the canons, the types of pictures, the backgrounds, the materials and the process (including sketch, colour, anatomy and pose, etc.).

Types of pictures.—We are familiar with the universal scope of painting, as echoed in Śilparatna perhaps got from Bāṇa—vide Kā (3), the town illustrating the picture of the universe, the Royal household displaying the manifold and wonderful features of the inmates of the three worlds through pictorial lines (pictures in art galleries) and picture houses are adorned with paintings of leaves (foliage decorations) and birds of various hues.

On the special occasions like delivery of a prince child (queen of Tārāpīḍa) and marriage of a princess (Rājyaśrī) expert painters from far and wide used to be called to work on the walls (4).

This was the mural painting. Now come the portraits. Departed souls (5) (Prabhākarvardhana) were painted on a suitable surface. Yamapaṭas are another set of pictures and were in vogue in ancient India. This is borne out by numerous references in Sanskrit literature.

It was held an ominous picture and Bāṇa echoed it when Prince Harṣa is hurrying to meet his father and he sees it as one of the various omens that perturbed his mind—vide H. C. (6). Kāmadevapaṭa was still another variety of pictures, a populer picture of the bed-room—vide Kā (7). Cupid's picture had almost an exclusive privilege in the Vāsabhavana—vide H. C. (8). Palace walls had paintings of Cāmaragrāhiṇis, H. C. (9). Chowries being an important insignia of royalty, Cāmaragrāhins were common in royal house-holds. Other pictures adorning the royal mansions were the portraits of princes (10) both defeated princes and renowned ones of other royal houses. 'Another picture of the aristocratic household is the Cakravāka painted usually to amuse women in the harem,' H. C. (11).

Backgrounds.—Bāṇa was conversant with all the three pictorial backgrounds Paṭṭa, Paṭa and Bhitti—the wooden board, the canvas and the walls of buildings. "It was not an uncommon practice in India to draw and paint creepers, dragons and such things on the body to heighten the beauty of the particular spots which on that account fromed the ground. This practicc was not restricted to the human body alone. Majestic elephants of royal courts were profusely decorated with designs of creepers. Drawing and painting on vessels is an age-long custom in our land. Another and a more natural ground is the floor or the bare ground, giving ample scope for clever women to draw fine free-hand-drawings in colour powders. All these are too well known to Bāṇa and what is more, he is very well aware that any ground is alright for a good drawing provided one has cleverness of excution; and the stone salb that served the purpose of a canvas or board when neither was procurable to gladden the heart of a lover by a picture of the beloved one is not overlooked." (12).

Meterials.—Bāṇa refers to separate brushes for separate colours and the most popular brushes of the poet's day seem to be Vartikā, Kālāñjana-vartikā and Kūrcaka (13) (cf. also the Ś.S's prescriptions Chap. 77) (exclusive brush for applying black), Varṇaśuddha Kūrcaka (for the use of white). The third variety of the brush, tūlikā (in the sense of Lekhani of the Śilpa texts) used for final touches was also known to him, H. C. (14). The alābu or gourd in the present context (used by Bāṇa) might have been used in those days for stocking colours and other essential artist's requisites.

Method of painting on various surfaces:—The H. C. (15) gives us somewhat elaborate accounts of how walls were made fit for pictorial decorations perfectly tallying with those prescribed in the Śilpa manuals like Ab. C. and Śilparatna (vide 'Vartikā and background', Chap. IV).

Bāṇa also more often than not talks of highly polished walls mirror--like in their splendour. The walls of the palace of Vilāsvati are perfectly white and are resplendent with fresh pictures painted on them.

The surface prepared, the artist has to visualise the picture he was going to paint. What Bāṇa calls it Samkalpalekha, which is what Kālidaṣa has called Bhāvagamyacitra. Then come the general proportions—the Sūtrapātalekh—called by Bāṇa (Āambhasūtrapātalekha) (16). 'These sūtras or lines 'like Brahmsūtra, Pakṣasūtra and Bahissutra vary and fall at particular points on the canvas cutting particular parts of the from according as the sthāna or pose is front, profile or three-quarter-view and so forth'-Śivarāmamurti. Thus we are convinced how Bāṇā was perfectly conversont with the technical language of the artists. The word Citronmilana (17) (cf. Kalidāsa's. उन्मीलितं etc. used by Bāṇa convinces us of the unbroken tradition of the high skill of our artists in the ptctorial art. When the artist simply infuses life in to the picture, what is called 'unmilan' it becoms our object of highest admiration.

Process of the types of pictures like those painted on cloth or on board slightly differs as per the dictum of Śilparatna :
and so the portraits generally were drawn on what Bāṇa calls citra-
'सुधालेपो न कर्तव्यश्चित्रार्थं फलकादिषु'
phalakas (18) Kadambari (19) refers to so many other types of pictorial decorations, the elaborate drawing of the floor, drawing designs of creepers and flowers (vide also H C 20), etc., etc. as mainly accomplished by housewives. Clever artistic work on pots and plates, picture decorations drawn by women muslins and silks, flowery drawings of human figures on the canopy and curtains reflected on the glossy cheeks of Queen Yaśovat asleep on her Royal couch are also borne out by the abundant refrences in Bāna's works. Miniature drawings on human frame was a favourite pastime in India. Women used to adorn their faces and breasts with lovely drawings of undulating creepers and quaint dragons in which the curvavature of the line and the colour of the form were marvellously exquisite-Śivarāmamūrti. Accordingly this is brone out in many of the references in Kā. (21)'In his sports, King Tārāptḍa's white upper garment gets a print of the dark foliage painted on the breasts of the ladies of his harem with Kṛ ṇāguru paste. The King questions his queen, on another occasion, why she did not adorn her breasts with drawings of creepers. The wonderous person that comes from the moon to take away the lifeless body of Puṇḍarīka has his shoulders marked with crimson of the creepers painted on his beloved's breasts. Thus there are two materials for painting on the body Kuṅkuma and Kṛṣṇāguru to which a third Kastūri which is to be mentioned presently is to be added. Generally sandal

paste served as the ground paint in such cases. Not content with painting themselves the women went to the extent of even decorating dolls with such drawings. Thus we have one of the maidens in the palace of Kādambarī exhorting one of her companions to paint the breasts of a doll. That even youths delighted in this, of decorating the body with paintings, is proved by the reference in Harṣacarita of young Dadhīca smelling sweet with creepers marked on his body with Kastūrī. The artistic figures of swans painted with Kastūrī on the border of the fine fabric covering the shoulders of King Śūdraka show the highly developed aesthetic taste of the time.—Śivarāmamūrti.

Colours : Bāṇa is fully conversant with the five primary colours of the Śilpa texts like the V. D. and as regards secondary ones, they have an inexhaustible store in our poet's works. On every page you will find mention of some colour or other. The following tabulation will give a vivid, interesting and informative colour-scheme of Bāṇa :

Primary colours and their varieties : In these varieties the subtle differences are noteworthy :—

Varieties of white (21) ;

1. Haritālaśaila white.
2. Swan ,,
3. Lotus ,,
4. Sinduvāra a different pattern of white.
5. Karṇikāra ,,
6. Campaka ,,
7. Ivory white.
8. Foam. ,,) Identical.
9. Milk ,,) Identical.
10. Conch. ,,) Identical.
11. Petals of full blown Ketakī white-yellowish.

Varieties of red (22) ;

1. Bandhūka flower,
2. Kuṅkumpiñjara,
3. Kusumbharāgapaṭala,
4. A bunch of Ghātakī flowers(Blood red),
5. Sindūra,
6. Mandāra flowers,
7. Māñjiṣṭha,
8. Piñjara,
9. Rosy colour of dove's leg.

Varieties of green (23)

1. Parrot green,
2. Plantain leaf,
3. Emerald green,
4. Dark green (Tamāla type).

Varities of Gray (24) ;

1. Smoke colour,

2. Ass skin colour,
3. of the doves,
4. of pigeon's neck,
5. Ṡaphara's belly.

Varities of brown (25) ;

1. Gorocana,
2. Yellowish.
3. of the red palm fruit,
4. of the Camel's hair,
5. of Godhūma (wheat).

Black.—Its various degrees and grades (26) ;

1. Light black of buffalo,
2. The darker shade on the face of the Golāṅgūla monkey and
3. The pitch dark night resembling the wing of the bird cāsa.

Varieties of Śāra of Śabala—The versi-coloured hue :—Our tradition recognised a separate variegated hue. A number of colours variegate the rainbow and the bean seed (of mottled colour) also. Two tints yellow and black account for the variegation in the tiger's skin and white and blue for that in the eyes (27).

Varieties of Mixed colours (28):

1. Grey of smoke from blue and white. 2. Green from yellow and blue, 3. Purple from red and blue.

'Bāna's knowledge of the infinite variety of colour in nature and his singling out the beautiful natural tints of flowers and fruits so often chosen with great delicacy by expert artists for the execution of excellent still-life compositions is remarkable. Some of the descriptions in Bāṇa's works simply represent the commentaries on Citra-śāstra especially those noteworthy paragraphs wherein colours, all from nature, play the part. The following descriptions illustrate the truth of the statement :

(1) Jambu fruit
(2) Amalaki fruit
(3) Forest fires
(4) Colorific nature of the forest
(5) Colour picture of a country (janapada)
(6) Multi-coloured nature of the ground
(7) Colour imagery in the description of Elephant Gandhamādana

Thus these descriptions of Flaura and Fanna illustrate Bāna's artistic insight. Anatomical knowledge (29) of Bāṇa was also remarkable. He

however excells equally in the beauty of the limbs and its opposite ugliness—vide his descriptions of Drāvida Dhārmika, the Śabaras, Bhairavācārya and his disciple. Bāṇa also gives us lakṣaṇas of some demigods (30). Technical descriptions of the animals like the horse and the elephant are of popular knowledge. Bāṇa is quite aware of the tremendous potentialities of pose. 'As an expert in pose Bāṇa knows enough of Aṅgabhaṅga. There is a variety of Aṅgabhaṅga in the limbs of the Vāravilāsinis surrounding Harṣa. With a definite knowledge of Aṅgas and Pratyaṅgas he gives the names of separate bhangas like the Grīvābhaṅga mentioned by Kālidāsa – one such is the Madhyabhāgabhaṅga (31). A great aesthete conversant with the principles of Nāṭya (dance) Bāna informs us of a charming pose—Karaveṇikā (32), in which two women stand with their hands inter-locked.—Sivarāmamūrti.

SRĪHARṢA.—A profile writer, an erudite scholar and a great poet as Śrīharṣa was, it is but natural that his Naiṣadhīyacarita, a Mahākāvya teeming with encyclopaedic learning, must present a suffi. ient evidence to his knowledge of pictorial art, fully advanced by his time, the medieval Period of Indian history (11th or 12th century A. D.). Paintings on various mediums on diverse grounds is the traditional depiction, but mosaic decoration of the floor and a host of similar innovations are our additional information on the subject.

Letter painting.—The art of examining the form and shape, the peculiar characteristics of the letters of the alphabet from a decorative point, may be seen in his descriptions --N. C. (X) 85-86—where 'the letter 'OM' is taken up and its various parts, i. e. the two dalas, the bindu and ardhacandra are compare l to the eyebrows, the tilaka, and vīnākona (lute-bow) of Damayantī, respectively. Verses (X) 85-86 (1) give us the shape of ॐ and the visarga which are compared to eyebrows, the tilaka, vīṇākoṇa and to the rounded breasts of Damayantiī (who was still a Bālikā.) cf.

श्रृङ्गवद्बालवत्सस्य वालिकाकुचयुग्ममवत् । नेत्रवत्कृष्णसर्पस्य स विसर्गं इति स्मृतः ॥'

Types of pictures.—There are double portraits on the same canvas—the miniature portraits on board or canvas as well as bigger ones on the wall. The princes who come to Damayantī's Svayamvara amuse themselves by gazing at the pictures of the beautiful princess executed on the walls of the various mansions in the city (2). The themes thereof are the important incidents from the life of Damayantiī. Pictures describing life incidents appear to have been common in ancient India. Kālidāsa, Bhavabhūti and Rājaśekhara also give out their representations.

There were also picture stories from contemporary life. Group pictures were also not wanting. As regards the pictures of general character like the paintings of women near the doorway, etc., are amply illustrated in N. C. (3). We are familiar with the dictum of the V. D. forbiding painting of pictures for one's own use and accordingly Bhaimī got a typical pair of lovers, painted by Kāruvara (4).

Śrīharṣa, a gifted genius of a very bold nature and freedom loving scholar is credited to have violated the rules of painting, gone astray from the conventions as set out in the standard Śilpa-texts like Śilpa-ratna (though later than Srīharsa nevertheless echoing the tradition) which forbids naked tapasvilīlā in the human dwellings vide N. C. XVIII (5).

Process.—In drawing of the outline of a picture the first thing, to go through, is fixing up the general proportions by preliminary indicative lines what are called the sūtrapāta-lekhā and Śrīharṣa makes mention of the artistic device of determining sketch in VII and XV (6).

Even preliminary to Sūtrapāta-rekhā is the Hastalekha, or the experimental sketch and this is mentioned by Śrīharṣa thrice—twice in VII and once in XXI (7).

Colours.—After the sketch is laid out, colours take their turn. Śrīharṣa gives only four primary colours (8). As regards the variegated hue 'citra-varṇa', the mosaic floor that Srīharṣa mentions in VIII (9) satisfies it. According to Śrīharṣa propriety of colouring—colour to be laid in its proper place in a picture—is the first pre-requisite (10). That is, for the effect of one colour over the other, the contrast, the balance, the tone and such other details, it is an essential prescription. Touching and blending may be attended also in due course.

Anatomy.—'Of the so many factors that constitute a picture the one thing that is dealt with at great lenth by Srīharṣa is anatomy and that too feminine, i. e. of the woman. It is the description of Damayantī's beauty that lends itself as a proper medium for the artist poet's detailed delineation of anatomical rules. There is nothing of the brawn and the bone in it. The graceful portrayal in verse of the delicate curvatures and subtle beauty spots that make up the lovely form of the princess is all that we get from the pen of Srīharṣa. This in fact is the true and correct anatomy of the Indian artists"—Sivaramamurti.

Let us now refer to Śrīharṣa's anatomical details (11) in a tabular form, of the important limbs and sub-limbs, the facial description showing the very minute observation and artistic insight of the poet:

Face.—(*i*) *Lips* with lines is compared to the Bandhūkapuṣpa VII. 37, 41.

(*ii*) *Nose.*—like Tilapuṣpa VI. 36. wherein, front and threequarters view are both fully comprehended.

(*iii*) *Chin* with a dimple VII. 51. is a beautifying factor.

(*iv*) *Ear.*—its curvature proceeding and vanishing in the cavity—VII. 62.

(*v*) *Eyes.*—Compared with deer—VII. 53. Sivarāmamūrti observes: "The width and beauty of the eye of the fawn is proverbial. But the one thing to be noted in this comparison is that Śrīharṣa closely observes and dismisses the long streak proceeding from the root of the eye nearest the nose of the deer as unworthy of the beauty of King Nala and tells by means of a clever pun that this streak distinguishes the eyes of the fawn from his."

(*vi*) *Neck.*—Its rotundity and extreme grace being enhancd by the three lines, the creases—III. 66.

(*vii*) *Hair.*—'Damyanti's long tresses are given as black and curly, while Nala's locks are extremely fine and of a thick growth'—VII 21 and 67.

OTHER PARTS:

(i) **Nitamba.** – Resembling as a wheel (VII. 89) and nails resembling moons are conventional but—

(ii) **Gulpha.**—Ankle should not be prominent in the artistic insight of Śrīharṣa VII 98.

(iii) **Heel.**—Fully developed is a mark of beauty—VII. 102.

(iv) **Fingers.**—Lovely only when they are long and wiry—VII-105.

With these bits of references and illustrations thereof, the pictorial depth in the Naiṣadhīyacaritam, let us close this in the words of that gifted and talented art-critic in our Indological Researches, Sri Śivarāmamūrti, who is really the pioneer to have taken up these studies from quite a new angle in the contemporary studies in Indian culture and literature:

"Sri Harṣa has some artist's notes in his diary, so to say, and this is best brought home to the reader's mind by a peep into the XVIII canto of Naiṣadha. Here the palace of Nala is penned in all its glory. The mosaic floor is noteworthy feature (cf. न्यस्य मन्त्रिषु,etc). We have the usual Citraśālā of the royal household. (12). Here we have perhaps the

lengthiest description of the Citraśālā in Sanskrit literature. The subjects of frescoes and the pictures in the gallery are all given out in detail.

"Inventive skill accounts for originality and variety of design (13). The designs like Makara (a figure something like a quaint dragon) are given a prominent place in Patrabhaṅga (14). Designs of letters, that form a feature of the two interesting branches of artistic science, Illumination and Calligraphy, is indicated sufficiently as has been noted before. This art of lettering is today an important force and the greatest forte of the artist designer and poster worker and serves best for advertisements. Old scripts are explored and hunted and new fantastic types created; books are every day coming into field on the subject and we have such books as 'Alphabets', 'How to letter', 'The art of Lettering', etc. We have the Black letter and the alphabet of the twelfth century serving very well the purpose of decorative artists. No wonder the Nāgarī script ॐ is specially chosen by Śrīharṣa as a typically artistic letter lending itself to design.

"Little need be said of pose. It is an all-accepted important factor in a picture. Śriharṣa knows technicalities of various poses as is evident from his references to such minor details like the Vṛkṣādhirūḍha and Latāveṣṭitaka (15) types of embraces described in the Kāmasūtra. The commentary explains these two as two different varieties of graceful embrace. For the fine pose described in the verse.-इति स्फुटं तद्वचसस्तयादरात् सुरस्पृहारोपविडम्बनादपि कराङ्कसुप्तैककपोलकर्गया श्रुतं च तद्भासितमश्रुतं च we have the nearest approach in the figure of Madālasā in Ravi Varm's charming picture of Madālasā Ṛtudhvaja." In the end let us close this account with his personal experience of a genuine artist (16).

Other poets.—Like Kālidāsa, Bāṇa and Śrīharṣa, other poets can also be worked out from this angle. The pioneering lead has already come from an eminent scholar and so to tackle up the subject, there no dearth of guidance. Paucity of space forbids me to dwell at length on this topic, nevertheless a few words may be added on the stray references to pictures by other writers like Bhavabhūti, Srī Harṣa, Māgha, Someśvarasūri, Rājaśekhara and Dhanapāla. These names are only barely touched here and it does not mean they exhaust the list.

Bhavabhuti's Uttara-Rāma Carita gives us a very vivid knowledge of the principles of perspective which for the landcape artists was an essential pre-requisite. The picture of Iṅgudīpādapa near Sṛnga-

berpura ; of the Gangā; of the Vaṭavṛkṣa called Syāma on the way to Citrakūṭa ; of the Praśravaṇa mountain in all its glory ; the picture of parleying of Śūrpaṇakhā with Pañcavaṭī as background ; of Pampā lake and its surroundings—all show that painting natural scenery was a common feature implying knowledge of perspective.

Śri Harsadeva—is accredited with three very popular stageable dramas—Ratnāvalī, Priyadarśikā and Nāgānanda. We have seen Bāṇa's alābu for holding colours and Kālidāsa's varṇikākarṇdaka, a box for holding brushes ; Śrī Harṣadeva speaks of 'Samudgaka' cf. गृहीत-समुद्गकचित्रफलकवर्तिका in the Ratnāvalī hinting practically at all the accessories of painting, colour box (Samudgaka), picture board (phalaka) and brush (vartikā).

Daṇḍī.—In his Daśakumāracarita corroborates this meaning of Samudgaka as colour box—vide ucc. II. p. 99—मणिसमुद्गकात् वर्णवर्तिकामुद्धृत्य etc. where also are given some very important clues of the technique of painting like 'Niryāsa' and 'Kalka' (already explained in the body of this book) (cf. also 'Vartikā and Background' chap. IV). These are related to the elucidation of the nature of colours also—cf. under Kālidāsa.

Māgha.—Is a versatile genius and his knowledge of the different branches of learning is a jealous tribute. In the 3rd canto of Siśupālavadha, there is a reference to the Ālekhya-karma though not elucidating directly any pictorial technique or convention, nevertheless, he simply voices forth the opinion that too shining and too smooth a surface is not always quite convenient for drawing a picture :

यस्यामतिश्लक्ष्णतया गृहेषु विधातुमालेख्यमशक्नुवन्तः ।
चक्रुर्युवानः प्रतिबिम्बताङ्गा सजीवचित्रा इव रत्नभित्तीः ॥ शिशु० ३-३६

Rājaśekhara—also evinces his great interest in this art. He seems to be fully conversant with the chemistry of colours. In his Bālabhārta, there is a reference to a particular aspect of this side-branch namely the causes for dimming the colours cf. निर्यद्रासर, etc.

Dhanapāla.—The author of Tilakmañjarī shows his mastery of light and shade, the dexterity of only expert painters :

राजनीतिरिव, etc.................................

He also refers in some of the passages of his Tilakmañjarī, to Citropādhyāyas and townsfolk well-versed in the theory of painting as critics of art and pictures.

Someśvarasūri's Yaśastilaka Campū also abounds with pictorical references giving an evidence not only of his depth of knowledge

of the art but also that of the flourishing condition of this fascinating art. A very advanced, popular and interesting side-development of the pictorial art has been Patrālekhana, i. e. painting of creeper designs on the body of both man and beast. In Kālidāsa's Meghduta, we have already seen a description of Sindūra painting on the elephant's body. In Somadevasūri's Yaśastilaka is a passage describing the bhūti of the elephant consisting of Bahkticcheda—Drawings of festoons (flags), conch, discus, swastikā, Nandyāvarta and the like make up the elephant's artistic decoration. This information is rare.

In painting of the bodily limbs (so popular in ancient India among the ladies), fingers and nails must have been more popular in the Aṅgaprasādhana served as Sṛngārāṅga and Śri Sūri does refer to it, simply echoing the practice :

ऊर्ध्वनखरेखालिखितनिखिलदेहप्रसादम् । Y. T. p. 463

Needless to multiply the further references to other poets and their works. Coomaraswamy (as already referred to, cf. Chap. I) has also gathered many allied references in his monograph 'One hundred references to Indian Painting and further reference to Painting in India'—Artibus Asiac IV. pp. 41 and 126—and there is still a very fine scope for further researches in this hitherto unattended branch of profitable learning.

Book Illustration :—

In the end a third current of pictorial tradition may also be touched just to point out universal cultivation of this art and its appeal thereof 'चित्रं हि सर्वशिल्पानां मुखं लोकस्य च प्रियम्'. It is the Indian pictorial art as developed in *Book-Illustrations.* Its vogue though quiet common in other parts of India, Western India, however, may be credited to have taken higher strides in this direction as per the finds in our collections, a reference to one of these (cf. Illustrated Jain Manuscripts) has already been made. 'Gujarat possesses a large numer of illustrated manuscripts mostly Jain which are preserved in the bhandāras at Ahmedabad, Patan and other places. The pictures found in these works appear to be the outcome of a special technique which obtained in Gujarat long before the advent of Mughals. The examples reproduced in the works of Dr. Coomarswamy and in the copiously illustrated volume of the *Jainachitrakalpadruma* furnish ample evidence of the existence of such a school'. Hirānanda Sāstri's monograph 'Indian Pictorial Art as Developed in Book-Illustrations' has brought out all these evidences to prove this exuberance in the development of India Painting and the reader is referred to glance at this work for necessary and interesting information.

APPENDIX A

(**Quotations from Kavyas**)

WORKS OF KĀLIDĀSA :

1. 'चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति' Malavika, I.

2. 'विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः······प्रासादास्त्वां तुलयितुमलम्' Megha.

3. 'चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति' Mal. I.

4. (i) तेनाष्टौ परिगमिताः समाः कथञ्चिद्बालत्वादवितथसूनृतेन सूनोः।
साद‍ृश्यप्रतिकृतिदर्शनैः प्रियाया स्वप्नेषु क्षणिकसमागमोत्सवैश्च ॥
Raghu. VIII. 92.

(ii) 'वाष्पायमाणो बलिमान्निकेतमालेख्यशेषस्य पितुर्विवेश' Raghu. XIV. 15.

5. 'सखि ! प्रणम भर्तारं, यः पार्श्वतः पृष्ठतः द‍ृश्यते। Mal. IV.

6. 'मत्साद‍ृश्यं विरहतनु वा भावगम्यं लिखन्ती' Megh.

7. कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ Abh. VI

8. त्वामालिख्य प्रणयकुपितां धातुरागैश्शिलायाम्
आत्मानं ते चरणपतितं यावदिच्छामि कर्तुम्।
अस्त्रैस्तावन्मुहुरुपचितैर्द‍ृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ Megha.

9. चित्रद्विपाः पद्मवनावतीर्णाः केरणुभिर्दत्तमृणालभङ्गाः।
नखाङ्कुशाघातविभिन्नकुम्भाः संरब्धसिंहप्रहृतं बहन्ति ॥ Raghu. XIV. 16.

10. हरेः कुमारोऽपि कुमारविक्रमः सुरद्विपास्फालनकर्कशाङ्गुलौ।
भुजे शचीपत्रविशेषकाङ्किते स्वनामचिह्नं निचखान सायकम् ॥ R. III. 55.
महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः।
चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥ R. VI. 72.

11. ततः प्रकोष्ठे हरिचन्दनाङ्किते प्रमथ्यमानार्णवधीरनादिनीम्।
रघुः शशाङ्कार्धमुखेन पत्रिणा शरासनज्यामलुनाद्बिडौजसः ॥ R. III. 59.

12. चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ।।S. II. 9.

13. उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् ।
बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ।। K. I. 32.

14. 'स्खलतीव में दृष्टिर्निम्नोनतप्रदेशेषु' Abh. VI

N. B. As regards 15, 16 and 17 cf. Abh. S. Act. VI

18. पीतासितारक्तसितैः सुराचलप्रान्तस्थितैर्धातुरजोभिरम्बरम् ।
अयत्नगन्धर्वपुरोदयभ्रमं वभार भूम्नोत्पतितैरितस्ततः ।। Kum.XIV. 31

19. नेत्रा नीतः सततगतिना यद्विमानाग्रभूमी रालेख्यानां स्वजलकणिकादोषमुत्पाद्य सद्यः ।
शङ्कास्पृष्टा इव जल लवमुचस्त्वादृशोजालमार्गै-
र्धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ।। Megh.

20. (i) व्यूह्य स्थितः किञ्चिदिवोत्तरार्धमुन्नद्ध चूडोऽञ्चितसव्यजानुः ।
आकर्णमाकृष्टसबाणधन्वा व्यरोचतास्त्रे स विनीयमानः ।Raghu, XIII.51

(ii) 'स दक्षिणापाङ्गनिविष्ट मुष्टिं नतांसमाकुञ्चितसव्यपादम् Ku. III.

21. तस्य निर्दयरतिश्रमालसाः कण्ठसूत्रमपदिश्य योषितः ।
अध्यशेरत बृहद्भुजान्तरं पीवरस्तनविलुप्तचन्दनम् ।। Raghu. XIX.32,

22 (ii) व्यूढोरस्को वृषस्कन्धः सालप्रांशुर्महाभुजः ।
आत्मकर्मक्षमं देहं क्षात्रो धर्म इवाश्रितः ।। Raghu. I-13.

युवा युगव्यायतबाहुरंसलः कपाटवक्षाः परिणद्ध कन्धरः ।
वपुः प्रकर्षादजयद् गुरुं रघुस्तथापि नीचै र्विनयाददृश्यत ।। Raghu.III. 34

(ii) वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये ।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्यमुत्पाद्य इवास यत्नः ।। Kumara.1.35

(iii) दीर्घाक्षं शरदिन्दुकान्तिवदनं बाहू नतावंसयोः
संक्षिप्तं निविडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव ।
मध्यः पाणिमितो नितम्बि जघनं पादावरालाङ्गुली,
छन्दो नर्तयितुर्यथैव मनसः श्लिष्टं तथास्या वपुः ।। M. II. 3.

23. राजा— वयस्य ! अन्यच्च, शकुन्तलायाः प्रसाधनमभिप्रेतमत्र विस्मृत-
मस्माभिः ।

विदूषकः—किमिव ?

सानुमती—वनवासस्य सौकुमार्यस्य च यत् सदृशं भविष्यति ।

राजा—कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं रचितं स्तनान्तरे ॥ Abh.VI

cf. also

'इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम्' Adh. I.

24. 'सखि, रोचते ते मेऽयं मुक्ताभरणभूषितो नीलांशुकपरिग्रहोऽभिसारिकावेशः, Vik. VII.

25. वेणीभूतप्रतनुसलिलासावतीतस्य, सिन्धुः
पाण्डुच्छाया तटरुहतरुभ्रंशिभिर्जीर्णपर्णैः,
सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती ।
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ Megha.

26. (i) त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः ।
वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितबिन्दुवर्षि च ॥ Kum. V. 67.

(ii) आमुक्ताभरणः स्रग्वी हंसचिह्नदुकूलवान् ।
आसीदतिशयप्रेक्ष्यः स राज्य-श्रीवधूवरः ॥ Raghu XVII.25.

27. सुरगज इव दन्तैर्भग्नदैत्यासिधारैर्नय इव पणबन्धव्यक्तयोगैरुपायैः ।
हरिरिव युगदीर्घैर्दोर्भिरंशैस्तदीयैः पतिरवनिपतीनां तैश्चकाशे चतुर्भिः ॥
Ragh. X. 86.

28. 'वित्तेशानां न च खलु वयो यौवनादन्यदस्ति, Megh.

29. 'सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्तमार्गः, ,,

30. 'न दुर्वहश्रोणिपयोधरार्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः । Kum. I

31. सखि ! तदा ससंभ्रममुत्कण्ठिताहं भर्तृरूपदर्शनेन तथा न वितृष्णास्मि यथाद्य विभावितश्चित्रगतदर्शनो भर्ता, Malavika. IV

32. अये ! अनुपयुक्तभूषणोऽयं जनश्चित्रकर्मपरिचयेनाङ्गेषु ते आभरणविनियोगं करोति । Abh. IV.

33. प्रतिकृतिरचनाभ्यो दूतिसंदर्शिताभ्यः समधिकतररूपाः शुद्धसंतानकामैः ।
अधिविविदुरमात्यैराहृतास्तस्य यूनः प्रथमपरिगृहीते श्रीभुवौ राजकन्याः ॥
R. XVIII. 53.

34. चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।
संप्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥ Mala. II.

35. पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ Mal. I

WORKS OF BANABHATTA

1. 'सुरासुरसिद्धगन्धर्वविद्याधरोरगाध्यासिताभिश्चित्रशालाभिः······दिव्यविमानपङ्क्तिभिरिवालङ्कृता' Ka.99.

2. (i) 'सकलदेशादिश्यमानशिल्पिसार्थागमनम्' H. C. 142.
(ii) 'सित कुसुमविलेपनवसनसत्कृतैः सूत्रधारैः' ,,

3. (i) 'चित्रलेखादर्शितविचित्रसकलत्रिभुवनाकाराम् Ka. 176.
(ii) 'आलेख्यगृहैरिव बहुवर्णचित्रपत्रशकुनिशतसंशोभितैः' Ka 241.

4. (i) 'प्रत्यग्रलिखितमङ्गल्यालेख्योज्ज्वलितभित्तिभागमनोहराणि' Ka. 136.
(ii) 'चतुरचित्रकरचक्रवाललिख्यमानमङ्गल्यालेख्यम् H. C. 142.

5. 'चित्रावशेषाकृतौ काव्यशेषनाम्नि नरनाथे' H C. 175.

6. (i) 'प्रविशन्नेव··· ···चित्रवति पटे ·····कथयन्तं यमपट्टिकं ददर्श' H. C. 153.
(ii) 'यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्‌गीतकाः' H. C. 138.

7. 'वासभवने मे शिरोभागनिहितः कामदेवपटः पाटनीयः' Ka. 536.

8. 'प्रविवेश च द्वारपक्षलिखितरतिप्रीतिदैवतम्' H. C. 148.

9. सुप्तया वासभवने चित्रभित्तिचामरग्राहिण्योऽपि चामराणि चालयाञ्चक्रुः H. C. 127.

10. आलेख्यक्षितिपतिभिरप्यप्रमणद्भिः संतप्यमानचरणौ' H. C. 136.

11. 'दिवसान्तसानेषु··· ···चित्रभित्तिविलिखितानि चक्रवाकमिथुनानि' Ka. 446.

12. 'अत्र च स्नानार्थमागतया··· ···विलिखितानि··· ···त्र्यम्बकप्रतिविम्बकानि वन्दमाना' Ka. 262.

13. (i) 'रूपालेख्योन्मीलनकालाञ्जनवर्तिका' Ka. 455.
(ii) वर्णसुधाकूर्चकैरिव करैर्धवलितदशाशामुखे चन्द्रमसि' Ka. 527.
(iii) 'इन्दुकरकूर्चकैरिवाक्षालिताम्' Ka. 246.

14. 'अवलम्बमानतूलिकालाबुकांश्च ......' H. C. 217.

15. (i) उत्थापिताभिनवभित्ति पात्यमानबहलवालुकाककण्ठकालेपाकुलालेपकलोकम् । H. C. 142.

(ii) 'उत्कूर्चकैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धवैर्धवलीक्रियमाणप्रासाद-प्रतोलीप्राकारशिखरम्' ibid.

16. 'वत्सस्य यौवनारम्भसूत्रपातरेखा' Ka. 466.

17. (i) 'रूपालेख्योन्मीलनकालाञ्जनवर्तिका' Ka. 455.

(ii) 'प्रातश्च तदुन्मीलितं चित्रमिव चन्द्रापीडशरीरमवलोक्य' Ka. 548.

18. आलिखिता चित्रफलके भूमिपालप्रतिबिम्बम् । Ka. 172.

19. उभयतश्च .... पुरन्ध्रिवर्गेण समधिष्ठितम्' Ka. 143.

20. 'बहुविधवर्णकादिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च·· समन्तात्सामन्तसीमन्तिनीभिर्व्याप्तम्' H. C. 143.

21. (i) हरितालशैलावदातदेहः H. C. 188.

(ii) (a) हंसधवला धरण्यामपतज्ज्योत्स्ना Ka. 96.

(b) हिमकरसरसि विकचपुण्डरीकसिते ibid

(iii) अभिनवसितसिन्दुवारकुसुमपाण्डरैः ibid

(iv) कर्णिकारगौरेण वीध्रकञ्चुकच्छन्नवपुषा ibid

(v) वकुलसुरभिनिःश्वसितया चम्पकावदातया H. C. 33

(iv) दन्तपाण्डरपादे शशिमय इव H.C. 70

(vii) (a) पीयूषफेनपटलपाण्रम् H. C.10.

(b) शङ्खक्षीरफेनपटलपाण्डरेण H. C.21.

(iii) विकचकेतकीगर्भपत्रपाण्डरं रजःसङ्घातम् H. C.20

22. (i) तस्य चाधरदीधतयो विकसितबन्धूकवनराजयः—H. C. 29

(ii) कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य—H. C. 31

(iii) कुसुम्भरागपाटलं पुलकबन्धचित्रम्—H. C. 32

(iy) रुधिरकुतूहलिकेसरिकिशोरकलिह्यमानकठोरघातकीस्तबके—H. C. 47

(v) लोहितायमानमन्दारसिन्दूरसीम्नि—ibid.

(vi) माञ्जिष्ठरागलोहिते किरणजाले Ka. 53

(yii) बालातपपिञ्जरा इव रजन्यः Ka. 105.

(viii) पारावतपादपाटलरागः Ka. 94.

23. (i)(a) शुकहरितैः कदलीवनैः Ka. 42; (b) हारीहरिता-H. C. 22.

(ii) मरकतहरितानां कदलीवनानाम्—Ka. 379.

(iii) तरुणतरतमालश्यामले—H. C. 28.

24 (i) कृष्णाजिनेन नीलपाण्डुभासा ... ... धूमपटलेनेव—Ka. 72.

(ii) रासभरोमधूसरासु Ka. 52.

(iii) वनदेवताप्रासादानां तरुणां ......तपोवनाग्निहोत्रधूमलेखासु—Ka. 52.

(iv) कपोतकण्ठकर्बुरे... ...तिमिरे—H. C. 145.

(v) शफरोदरधूसरे रजसि H. C. 21.

25. (i) गोरोचनाकपिलद्युतिः—Ka. 126.

(ii) हरितालकपिलपक्ववेणुविटपरचितवृतिभिः—Ka. 393.

(iii) सन्ध्यानुबन्धताम्रे परिणततालफलत्विषि कालमेघमेदुरे—H. C. 15.

(iv) धूसरीचक्रुः क्रमेलककचकपिलाः पांसुवृष्टयः H. C. 162.

(v) गोधूमधामाभिः स्थलीपृष्ठैरविष्ठिता—H. C. 94.

26. (i) जरन्महिषमषीमलीमसि तमसि—H. C. 81.

(iii) गोलाङ्गूलकपोलकालकायलोम्नि नीलसिन्धुवारवर्णे वाजिनि—H. C. 23.

(iii) चाषपक्षत्विषि तमस्युदिते—H. C. 16.

27. (i) 'आचमनशुचिशचीतिमुच्यमानार्चनकुसुमनिकरशारम्'—H.C. 19.

(ii) 'आभरणप्रभाजालजायमानानीन्द्रधनुःसहस्राणि'—H.C.71

(iii) 'पाकविशरारुराजमाषनिकरकिर्मीरितैश्च—H.C. 94.

(iv) 'शबलशार्दूलचर्मपटपीडितेन' H.C. 232.

(v) 'तिर्यङ्नीलधवलांशुकशाराम्' H.C. 79.

28. (i)(a) 'स्कन्धदेशावलम्बिना कृष्णाजिनेन नीलपाण्डुभासा तपस्तृष्णानिपीतेनान्तर्निपतता धूमपटलेनेव परीतमूर्तिः' KA. 72.

(b) 'सरस्वत्यपि शप्ता किञ्चिदधोमुखी धवलकृष्णशारां दृष्टिमुरसि पातयन्ती' H.C. 13.

(ii) आकुलाकुलकाकपक्षधारिणा कनकशलाकानिर्मितमप्यन्तरगतशुकप्रभाश्यामायमानं मरकतमयमिव पञ्जरमुद्वहता चाण्डालदारकेणानुगम्यमानम्' Ka. 21

(iii) 'आमत्तकोकिललोचनच्छविर्नीलपाटलः कषायमधुरः प्रकाममापीतो जम्बूफलरसः' Ka. 36.

29. 'चक्षुः कुरङ्कैर्घोणावंशं वराहैः स्कन्धपीठं महिषैः प्रकोष्ठबन्धं व्याघ्रैः पराक्रमं कैसरिभिर्नमनं ... ... माधवगुप्तम्' H.C. 140.

30. 'सद्य एव कुन्तली किरीटी कुण्डली हारी केयूरी मेखली मुद्गरी खड्गी च भूत्वावाप विद्याधरत्वम्' H.C. 115.

31. 'देवताप्रणामेषु मध्यभागभङ्गो नातिविस्मयकरः' Ka. 335.

32. 'अङ्गभङ्गवलनान्योन्यघटितोत्तानकरवेणिकाभिः' Ka. 75.

NAISADHIYA-CARITA OF SRIHARSA

1. (i) भ्रुवौ दलाभ्यां प्रणवस्य यस्यास्तनि भालतमालपत्रम् ।
तदर्धचन्द्रेण विधिर्विपञ्चीनिक्वाणनाकोणधनुः प्रणिन्ये ॥ X. 85.

(ii) द्विकुण्डली वृत्तसमाप्तलिप्या कराङ्गुली काञ्चनलेखनीनाम् ।
कैश्यं मषीणां स्मितभा कठिन्याः काये तदीये निरमायि सारैः ॥ X. 86

2. ते तत्र भैम्याश्चरितानि चित्रे चित्राणि पौरैः पुरि लेखितानि ।
निरीक्ष्य निन्युर्दिवसं निशां च तत्स्वप्नसंभोगकलाविलासैः ॥ X. 35.

3, पुरि पथि द्वारगृहाणि तत्र चित्रीकृतान्युत्सववाञ्छयेव ।
नभोऽपि किर्मीरमकारि तेषां महीभुजामाभरणप्रभाभिः ॥ X. 31.

4. प्रियं प्रियां च त्रिजगज्जयिश्रियौ लिखाधिलीलागृहभित्ति कावपि ।
इति स्म सा कारुवरेण लेखितं नलस्य च स्वस्य च सख्यमीक्षते ॥
I. 38.

5. (i) भित्तिचित्रलिखिताखिलक्रमा यत्र तस्थुरितिहाससंकथाः ।
पद्मनन्दनसुतारिरंसुतामन्दसाहसहसन्मनोभुवः ॥
XVIII. 20.

(ii) पुष्पकाण्डजयडिण्डिमायितं यत्र गौतमकलत्रकामिनः ।
पारदारिकविलाससाहसं देवभर्तुरुदटङ्कि भित्तिषु ॥ XVIII. 21.

(iii) नीतमेव करलभ्यपारतामप्रतीर्य मुनयस्तपोर्णवम् । "
अप्सरःकुचघटावलम्बनात्स्थायिना क्वचन यत्र चित्रिताः ॥ 26.

6. (i) गौरीव पत्या सुभगा कदाचित्कर्तेयमप्यर्धतनूसमस्याम् ।
इतीव मध्ये विदधे विधाता रोमावलीमेचकसूत्रमस्याः ॥ VII. 83.

(ii) अपाङ्गमालिङ्गच तदीयमुच्चकैरदीपि रेखाजनिताञ्जनेन या ।
अपाति सूत्रं तदिव द्वितीयया वयःश्रिया वर्धयितुं विलोचने ॥ XV. 34.

7. (i) पुराकृतिः स्त्रैणमिमां विधातुमभूद्विधातुः खलु हस्तलेखः ।
येयं भवद्भावि पुरन्ध्रिसृष्टि : सास्यै यशस्तज्जयजं प्रदातुम् ॥ VII. 15.

(ii) अस्यैव सर्गय भवत्करस्य सरोजसृष्टिर्मम हस्तलेखः ।
इत्याह धाता हरिणेक्षणायां किं हस्तलेखीकृतया तयास्याम् ।। VII. 72.

(iii) हस्तलेखमसृजत् खलु जन्मस्थानरेणुकमसौ भवदर्थम् ।
राम राममधरीकृततत्तल्लेखकः प्रथममेव विधाता ।। XXI. 69.

8. (i) विरहपाण्डिम, राग, तमोमषीशितिम, तन्निजपीतिम वर्णकैः ।
दश दिशः खलु तद्दृगकल्पयल्लिपिकरी नलरूपकचित्रिताः ।। IV. 15.

(ii) पीतावदातारुणनीलभासां देहोपदेहात्किरणैर्मणीनाम् ।
गोरोचनाचन्दनकुङ्कुमैणनाभीविलेपान्पुनरुक्तयन्तीम् ।। X. 97.

9. न्यस्य मन्त्रिषु स राज्यमादरादाररराध मदनं प्रियासखः ।
नैकवर्णमणिकोटिकुट्टिमे हेमभूमिभृति सौधभूधरे ।। VIII. 3.

10. स्थितिशालिसमस्तवर्णतां न कथं चित्रमयी विभर्तु या ।
स्वरभेदमुपैतु या कथं कलितानल्पमुखारवा न वा ।। II. 98.

11. cf. N. C. VII. 21, 33, 36, 37, 51, 62, 66, 67, 70, 89 98, 102, 105 and 106.

12. कुत्रचित् कनकनिर्मिताखिलः क्वापि यो विमलरत्नजः किल ।
कुत्रचिद्रचितचित्रशालिकः क्वापि चास्थिरविधैन्द्रजालिकः ।।
XVIII. 11.

13. स्तनद्वये तन्वि परं तथैव पृथौ यदि प्राप्स्यति नैषधस्य ।
अनल्पवैदग्ध्यविवर्धिनीनां पत्रावलीनां वलना समाप्तिम् ।। III. 118.

14. दलोदरे काञ्चनकेतकस्य क्षणान्मसीभावुकवर्णलेखम् ।
तस्यैव यत्र स्वमनङ्गलेखं लिलेख भैमीनखलेखिनीभिः ।। VI. 63.

15. क्रमोद्गता पीवरताधिजङ्घं वृक्षाधिरूढं विदुषी किमस्याः ।
अपि भ्रमीभङ्गिभिरावृताङ्गं वासो लतावेष्टितकप्रवीणम् ।। VII. 97.

16. चित्रतत्तदनुकार्यविभ्रमाध्याय्यनेकविधरूपरूपकम् ।
वीक्ष्य यं बहु धुवञ्शिरो जरावातकी विधिरकल्पि शिल्पिराट् ।।
XVIII. 12.

Appendix B—Illustrations—Could not be given due to the paucity of funds in this edition.

Appendix C—vide चित्र-लक्षणम्—ahead.

PT. IV

वास्तु - शास्त्रम्

शिल्प-शास्त्रं चित्र-शास्त्रञ्च

१. प्रतिमा - विज्ञानं

२. प्रतिमा - लक्षणं

३. चित्र - लक्षणञ्च

प्राक्कथनम्

विदितमेव तत्र भवतां यदहं किञ्चित्कालाद् भारतीय-विज्ञानस्य नवीनामेवैकामद्भुतामेवातिजटिलां कठिनाञ्चापि शाखां वास्तु-शास्त्रमित्यभिधामधिकृत्यानुसन्धानकर्मणि प्रवृत्तः; तत्रापि प्रथितकीर्तेस्तत्रभवतः धाराधिपस्य भोजराजस्य समराङ्गण-सूत्रधारमधिकृत्य यः पी-एच० डी०-उपाधि-विषयकः प्रबन्धः प्रस्तुतस्तस्य च यः परमोत्तमः परीक्षकाणां स्तवः (१६५६ जनवरी) प्राप्तः वर्षद्वयमात्रे व्यतीते (१६५८ मई) डी० लिट-उपाधि-विषयकं प्रतिमा-विज्ञानाभिधमनुत्तमं प्रवन्धं प्रस्तूय यः तादृश एव परिणामः ततोऽपि वरिष्ठो वा भगवत्याःकृपातः समधिगतः अथ च उत्तर-प्रदेश-राज्येन केन्द्रस्थ-यूनीवर्सिटी-ग्रान्टस्-कमीशनेति नाम्नायोगेनापि भृशं सम्मानितश्च (प्रकाशन-साहाय्य-दानेन पारितोषिकेण च) तेन सर्वेणोत्साहितोऽहं भारतीय-वास्तु-शास्त्रेति सामान्यविषयमुपजीव्य चतुर्दशग्रन्थानामेकां प्रकाशन-योजनां कल्पितवानस्मि। तस्यां प्रतिमाविज्ञानाभिधस्य हिन्दी-ग्रन्थस्यायं द्वितीयो भागः प्रतिमा-लक्षणम्, इंगलिश-ग्रन्थस्यापि स एव शिल्प-शास्त्र-चित्र-शास्त्र-विषयकोऽयं ग्रन्थः विदुषां समक्षमुपस्थाप्यते।

प्रतिमा-विज्ञान-विज्ञा जानन्त्येव विषयममुमधिकृत्य सर्वप्रथमः प्रयासः श्रीमतां टी० गोपीनाथरावमहोदयानामासीत् यैः एतद्विषयकं ग्रन्थचतुष्टयं विरच्य शास्त्रस्यास्य महानुपकारः कृतः पथप्रदर्शनमपि। रावमहोदयानां ग्रन्थानां प्रकाशनात् प्रायेण चत्वारिंशद्वर्षाणि व्यतीतानि। ततः प्रभृति बहवः प्रतिमा-शास्त्र-विषयकाः नवीनाः ग्रन्थाः उपलब्धाः तान् सर्वानुपजीव्य प्रतिमा-शास्त्रस्येदमेकं सुसम्बद्धं संकलनं सम्पादितम्, चित्र-शास्त्र-सम्बन्धि यच्च संकलनमुपस्थाप्यते तत्तु निर्विचिकित्समेकः अभिनवः प्रयत्नः आकलयितव्यः। अद्यावधि विष्णु-धर्मोत्तरं विहाय न कस्यापि चित्र-शास्त्र-सम्बन्धि-ग्रन्थस्याध्ययनं सम्यक् केनापि कृतं मया तु चित्र-शास्त्रस्य प्रायः सर्वेषामेव प्राप्तग्रन्थानामालोडनं कृत्वा चित्र-लक्षणमिदं विरचितम्।

मामकीनः प्रयास एष कां साफल्यकोटिमधिगच्छति तत्र तु विद्वांस एव प्रमाणम्। अहं त्वेदं मन्ये :—

'अप्रज्ञेयं दुरालोकं गूढार्थं बहुविस्तरम् प्रज्ञापोतं समारुह्य प्राज्ञो वास्तुनिधिं तरेत्"
इति समराङ्गणवचनानुसारेण प्रज्ञापोतं विनैव भगवत्याः सर्वमङ्गलायाः कृपाकणेनैव किमपि कर्तुं पारये।

प्रतिमा-लक्षण-चित्र-लक्षण-विषयकमिदमेकं स्वतन्त्रमेव कला-शास्त्र-पुस्तकं सम्पन्नम्। अस्य संकलनायां ये नवोन्मेषाः निर्दिष्टाः यः नवीन एव एकः प्रबन्धः उद्भावितः या चाभिनवैका सरणिरासादिता तेन सर्वेणेदं कथयितुं शक्नोमि ग्रन्थोऽयं शास्त्रस्यास्य विज्ञानां जिज्ञासूनाञ्च छात्राणां समेषामेव प्रमोदं वितरिष्यते उपकारञ्चापि करिष्यते। तेन धन्यो मे परिश्रमो भविष्यति।

शुक्लोपाह्व-द्विजेन्द्रनाथस्य

विषयानुक्रमणिका

तृतीयो पटलः

सप्तमो पटलः

अष्टमो पटलः

तृतीयो खण्डः

चित्रलक्षणम्

टि० चित्रलक्षणस्य विषयानुक्रमणी (चित्रप्रशंसा-चित्रोत्पत्ति-चित्रनृत्यगीत-षडङ्ग-चित्र-चित्रप्रकार-चित्रोद्देश-चित्राङ्ग-भूमि-बन्धन-लेप्यकर्म-अण्डकबर्तन-मानादि-अवस्थादि-देवनृर्षिगन्धर्वेत्यादि-सरित्सागर-वाहन-शैल-शिखर-द्वीप-भूमण्डल-शङ्ख-पद्मादि-चन्द्र-नक्षत्ररात्रिसन्ध्यादिनिर्माण - विलेखालक्षण-वर्तना-लक्षण-वर्तनाविधा-चित्रलेखनविधि-चित्र-पत्रोत्पत्ति-कण्टक-लक्षण-चित्रकर्मवर्णविन्यास-शुद्धवर्ण-मिश्रवर्ण-स्वर्णप्रयोग-चित्र-गुण-दोषा-दीनां) तत्र २९४ पृष्ठे द्रष्टव्या।

प्रकाशक

वास्तु-वाङ्मय-प्रकाशन-शाला

शुक्ल कुटी

मुद्रकः—

प्रेम-प्रिंटिंग-प्रेस

गोलागंज, लखनऊ

प्रतिमा-विज्ञाने

१. प्रतिमा-निर्माणोपक्रमविधिः

(i) म० पु०

विविक्ते संवृते स्थाने स्थपतिः संयतेन्द्रियः ।
पूर्ववत् कालदेशज्ञः शास्त्रज्ञः शुक्लभूषणः ॥
प्रयतो नियताहारो देवताध्यानतत्परः ।
यजमानानुकूलेन विद्वान् कर्म समाचरेत् ॥

(ii) स० सू० ७६. ४-५

प्रारभेद् विधिना प्राज्ञो ब्रह्मचारी जितेन्द्रियः ।
हविष्यनियताहारो जपहोमपरायणः ॥
शयानो धरणीपृष्ठे (कुशास्तरणे तदन्तर ?) ।

(iii) अ० पृ० २२६. २१-३७

सूत्रधारस्ततः प्राज्ञः शुक्लाम्बरधरः शुचिः ।
हविष्यनियताहारो जपहोमपरायणः ॥
सुसमीक्ष्य प्रदेशं तु कुङ्कुमार्द्रं सुसञ्चितम् ।
इमं मे गङ्गे यमुनेऽभिषिच्यसलिलैः शुभैः ॥
कारयेन्मण्डपं पूर्वमार्द्रशाखाविनिर्गतम् ।
उत्तराभिमुखो विश्व कर्मरेखाकरो धृतिः ॥
अग्न आयाहि मन्त्रेण **रेखास्तत्र प्रयोजयेत्** ।
योगायोगेति मन्त्रेण **कर्मसूत्रं** समारभेत् ॥
अग्निर्ज्योतिर्हि मन्त्रेण ठङ्किकाग्रं च संस्पृशेत् ।
प्रज्वलद्विन्यसेदस्त्रं टङ्काग्रे सर्वतोमुखम ॥
अमृतीशं हृदये न्यस्य अस्त्रेणोज्ज्वलति तदा ।
आदेव इति मन्त्रेण पुनः पठति टङ्किकाम् ॥
शिल्पिनो भोजयेत्तत्र वस्त्रालङ्कारसंयुतान् ।
ब्राह्मणान् भोजयेत्तत्र शुद्धसैन्यं तपस्विनाम् ॥
भूरि दानं ततः कुर्याद् भूत्वा चाऽकृपणस्तथा ।
समाचरेत् कर्म तत्र कृत्वा पञ्चमहोत्सवान् ॥
यस्य देवस्य या मूर्तिश्चिन्तयेत्तां हृदम्बुजे ।
उमान्माहं देहिनां जन्त्रवाहक ॥
व्यहारेत्रिषु लोकेषु यस्य कस्यचिदामयम् ।
तस्मात् सर्वेषु मन्त्रेषु हंसो बीजः स उच्यते ॥
हंसः सदाशिवो देवो हंसश्चैवेश्वरो हरिः ।
ब्रह्मा हंसो यमः सूर्योऽग्निर्हंसः सर्वदैवतम् ॥

आपो वायुश्च खं हंसो धर्मेन्द्रो धनदः क्षितिः ।
ध्रुवं ते हंसमित्येव गतोहं मिगतानि च ? ।।
एवं स गता हंसः सर्वात्मा परंपरा ? ।
हंसे लीना परा शक्तिरित्यर्थं व्याहरन्ति च ।।
वर्णा एकोनपञ्चाशन्निधनं यान्ति तत्र वै ।
निधनान्ते तु विज्ञेया वर्णास्ते तु महेश्वरः (रात्) ।।
निधनं तु गताशक्तिर्यदा मूर्ध्नि प्रलीयते ।
शून्यस्थानमिदं प्रोक्तं सेव्यते योगिभिः सदा ।।
मूर्ध्ना हृदयमायात्यमनस्कं परमं पदम् ।
स्थित्वासने सूत्रधारो जपेन्मन्त्रं सबीजकम् ।
या मूर्तिर्यस्य देवस्य शक्तिं तस्यैव तां न्यसेत् ।।

२. प्रतिमा-प्रकराणि–बिम्बभेदाः

(i) मय० ३३. १-३

निष्कलं सकलं मिश्रं लिङ्गं चेति त्रिधा मतम् ।।
निष्कलं लिङ्गमित्युक्तं सकलं वेरमुच्यते ।
मुखलिङ्गं तयोर्मिश्रं लिङ्गार्चाकृतिसन्निभैः ।।
बिम्बमूर्तिः शरीराभा विश्वमूर्तिस्वरूपकैः ।
छन्नदेहप्रतिच्छन्दप्रतिमाङ्कैस्तु नामभिः ।।
दृश्यो देवसमाख्यातो निष्कलं वक्ष्यतेऽधुना ।

(ii) शिल्प० २. ६-१३

अथ बिम्बं तु त्रिविधं निष्कलं सकलं तथा ।
मिश्रं चेति च तद् बिम्बमचलं च चलं तथा ।।
चलाचलमिति त्रेधा तत्प्रपञ्चः प्रदर्श्यते ।
निष्कलं केवलं लिङ्गमन्यत्त्ववयवान्वितम् ।।
तदेव चित्रमर्धाङ्गदर्शनं त्वर्धचित्रकम् ।
चित्राभासं तथा लेख्यमुत्तमादिक्रमेण तु ।।
सकलं त्रिविधं ज्ञेयं मिश्रलक्षणलक्षितम् ।
मिश्राख्यं मुखलिङ्गं स्यादचलादिकमुच्यते ।।
निधिकुम्भप्रतिष्ठादि सर्वमुक्तानुसारतः ।
कृत्वा प्रतिष्ठितं बिम्बमचलं परिकीर्तितम् ।।
पीठकोपरि संस्थाप्य पूजितं चलमेव हि ।
सौधं च पार्थिवं शैलं सङ्करं त्वचलं शुभम् ।।
रत्नजं दारुजं लौहं त्रयं चैतच्चलं शुभम् ।
धातुवर्णादिभिर्लेख्यं पटादौ तच्चलाचलम् ।।
लिङ्गं गर्भगृहद्वारस्तम्भाधिष्ठानकिष्कुभिः ।
तालमानाङ्गुलैश्चापि तथा मात्राङ्गुलैरपि ।।
यजमानोच्चमानेन चैवं नवविधं स्मृतम् ।

३. द्रव्यभेदेन बिम्बभेदाः—प्रतिमाद्रव्याणि तत्फलभेदाश्च

(i) शिल्प० १. २०-२१ शिलामयं मणिमयं लौहं दारुमयं तथा ।
मृन्मयं मिश्रकं लेख्यं बिम्बं सप्तविधं स्मृतम् ॥

१ शिलामयम् बिम्बार्थं पुंशिला ग्राह्या पीठार्थं स्त्रीशिला तथा ।
१.२५-२६ नपुंसकशिला पादशिलार्थमखिले मता ॥

२ रत्नमयम् स्फटिकं पद्मरागं च वज्रं नीलं हिरण्मयम् ।
१.३१-३८ वैडूर्यं विद्रुमं पुष्यं रत्नबिम्बं तथाष्टधा ॥
स्फटिकं सूर्यकान्तं च चन्द्रकान्तमिति त्रिधा ।
स्फटिकस्यैव भेदाः स्युः काममोक्षार्थदाः क्रमात् ॥
फलम्—श्रियं कामं तथारोग्यमृद्धिं पुत्रं जयं सुखम् ।
लभते पद्मरागादिबिम्बानां क्रमशोऽर्चनात् ॥
ग्रहरत्नानि—माणिक्यं च दिवाकरस्य शशिनो मुक्ताफलं विद्रुमं
भौमस्येन्दुसुतस्य वै मरकतं तत् पुष्यरागं गुरोः ॥
वज्रं दैत्यगुरोर्दिवाकरभुवो नीलं च गोमेदकं
राहोर्यद् ग्रहरत्नकं श्रृणु सखे! केतोश्च वैडूर्यकम् ॥
रत्न-नव-दोषाः—रत्नानामिह सर्वेषां दोषाः सामान्यतो नव ।
रेखाविन्दुः कलङ्कश्च काकाङ्घ्रिक्षतवूलयः ॥
तुषारत्रासरन्ध्राणि यत्नाद् रत्नेषु वर्जयेत् ।
रेखा विन्दुः कलङ्कं च त्रासः, काकपदं क्षतम् ॥
खद्योतो मक्षिका छायाभेदाः सन्धितुषारके ।
निम्नमस्तकता चेति दोषा रत्नभवास्तथा ।
स्त्रीपुंनपुसकभिदा न स्याद् रत्नेषु सर्वतः ।

३ लोहमयम् सौवर्णं राजतं ताम्रं पैत्तलं कांस्यमायसम् ।
१. ३८-४२ सैसकं त्रापुषं चेति लौहं बिम्बं तथाष्टधा ॥
भुक्तिमुक्तिप्रदं हैमं लिङ्गं रौप्यं तु पुष्टिदम् ।
ताम्रजं पुत्रदं विद्यात् तथैव स्यात् तु पैत्तलम् ॥
आयुरारोग्यदं कांस्यमायसं मारणं स्मृतम् ।
सैसकं त्रापुषं चापि विद्वेषोच्चाटनादिषु ॥
मुख्यलोहानि चत्वारि हेमादीनि शुभानि हि ।
पिशाचलोहान्यन्यानि कांस्यादीनीति केचन ॥

४ दारुमयम् चन्दनं देवदारुश्च शमीपिप्पलशिंशपाः ।
१. ४२-४४ खदिरासनमालूरमधूका बकुलस्तथा ॥
पद्मकं कर्णिकारं च विप्रादीनां त्रयं त्रयम् ।
क्रमाद् दारवलिङ्गानां विज्ञेयास्तरवः शुभाः ॥

५. मृन्मयम् तीर्थक्षेत्राचलारामपुण्यदेशोद्भवां मृदम् ।
१. ४४-५० शुक्लां रक्तां तथा पीतां कृष्णामादाय चूर्णयेत् ॥
(अ) आममार्तिकमपक्वमित्यर्थः यवगोधूममाषाणां चूर्णानां गुग्गुलोरपि ।
लाक्षाश्रीवेष्टकश्यामासर्जानां च समांशकैः ॥
कुन्दुरिक्षस्य चांशेन मृच्चूर्णं सर्वसम्मतम् ।
कपिलापञ्चगव्येन सतैलेन तु मर्दयेत् ॥
तां मृदं मर्दितां पक्षं मासमात्रोषितां पुनः
गृहीत्वा कारयेल्लिङ्गं सपीठं लक्षणान्वितम् ॥
मासं तु शोषयेद् घर्मे बिम्बमामं तु मार्तिकम् ।

(ब) **पक्वलिङ्गम्** अथवा केवलां मृत्स्नां कर्मयोग्यां विचूर्णिताम् ॥
मर्दितां पञ्चगव्याद्भिर्मासमात्रं तथोषिताम् ।
गृहीत्वा कारयेल्लिङ्गं सपीठं त्विष्टमानतः ॥
विपचेत् कुशलैरग्नौ पक्वलिङ्गं तु तद् भवेत् ।

फलम्— "मृन्मयं वार्क्षिकं बिम्बं सर्वसिद्धप्रदं सदा"

६ **मिश्रमयम्** कृत्वा दारुमयं शूलं लोहपट्टविभूषितम् ।
१.५१ मृदा विधिवदालिप्य शोषयेन्मिश्रलिङ्गकम् ॥

७ **आलेख्य-मयम्** १. ५२ भित्त्यादावालिखेद् वर्णैर्लेख्यबिम्बं यथोदितम्

सैकतगौमयादिलिङ्गानि सैकतं गौमयं पैष्टमान्नं गौलं फलात्मकम् ।
नावनीतं च लिङ्गानि त्यज्यतां प्रतिवासरम् ॥
नैतेषां पीठिका कार्य्या कुर्याल्लिङ्गं तदासने ।
नैषां त्रिखण्डमानं वा न शिरोवर्तनादिकम् ॥
नैषां कालमुहूर्ताद्यं नाधिवासादिकाः क्रियाः ।
निर्माय सद्यस्तल्लिङ्गे शिवमावाह्य पूजयेत् ॥
विसृज्य निरपेक्षं तल्लिङ्गमप्सु विनिक्षिपेत् ।

(ii) भ० पु० प्र० १३१, २-३ अर्चा सप्तविधा प्रोक्ता भक्तानां शुभवृद्धये ।
काञ्चनी राजती ताम्री पार्थिवी शैलजा स्मृताः ॥
वार्क्षी चालेख्यका चेति मूर्तिस्थानानि सप्त वै ।

(iii) शु० सा० चतु० ४.७२ प्रतिमा सैकती पैष्टी लेख्या लेप्या च मृन्मयी ।
वार्क्षी पाषाणधातूत्था स्थिरा ज्ञेया यथोत्तरा ॥

(iv) स० सू० सुवर्णरूप्यताम्राश्मदारूलेप्यानि शक्तितः ।
७६. १-३ चित्रं चेति विनिर्दिष्टं द्रव्यमर्चासु सप्तधा ॥
सुवर्णं पुष्टिकृद् विद्याद् रजतं कीर्तिवर्धनम् ।
प्रजाविवृद्धि (जं?दं) ताम्रं शैलेयं भूजयावहम् ।
आयुष्यं दारवं द्रव्यं लेप्यचित्रे धनावहे ॥

(४) अ० पृ० सू० १३७ पुरा चाराधितं लिङ्गं धर्मभक्तिरतैस्तथा ।
लिङ्गं भद्र स्वरूपे च सम्प्राप्तः परमां गतिम् ॥
शक्रेणाराधितो देवो लिङ्गं वज्रमयं स्मृतम् ।
सुरराजपदं प्राप्तं रम्भाशक्तियुतात्मभिः ? ॥
धनदाराधितो देवो लिङ्गं स्वर्णमयं तथा ।
सम्प्राप्तो धनदत्वं च स्वयोनौ नाऽत्र संशयः ॥
विश्वेदेवाराधितो वै लिङ्ग रूप्यमयं स्मृतम् ।
प्राप्तः स विश्वेदेवत्वं स्वयोनौ नात्रसंशयः ॥
मारूताराधितो देवो लिङ्ग वै पित्तलात्मकम ।
पवनत्वं स्म प्राप्नोति स्वयोनो नात्र संशयः ॥
आराधितोऽष्टवसुभिर्लिङ्गं कांस्यमयं स्मृतम् ।
वसुत्वाद्यपदं प्राप्तं स्वयोनौ नात्र संशयः ॥
मरीच्यादिगणैर्देवैः स्वल्प ? लिङ्गं पुरार्चितम् ।
शतार्धं विना त्वैकैश्च ? प्राप्ता देवपदं तथा ॥
तथा व्यन्तरजैर्देवो लिङ्गं वै पित्तालात्मकम् ।
आराधितं ततस्ते वै मुक्तिं प्राप्ता स्वयोनितः; ॥
शीशकोद्भवलिङ्गं तु पैशाचैरर्चितं पुरा ।
मुक्तिं प्राप्तास्तेन ते च स्वयोनेर्नाऽत्र संशयः ॥
वासुक्याद्यैश्च नागैश्च लिङ्गं तद्वयमनोर्चितिम् ? ।
ततः पाताल ाज्यं तु सम्प्राप्ताः कुलपन्नगाः ॥
दीप्तं वह्न्यर्चितं लिङ्गं ज्योतिर्मण्डलमध्यगम् ।
हुताशनः पदं प्राप्तः सर्वदेवमुखं तथा ॥
सूर्यकान्तमयं लिङ्गमादित्येन पुरार्चितम् ।
सूर्यत्वं च पदं प्राप्तं स्वयोनौ नात्र संशयः ॥
चन्द्रकान्तमयं लिङ्गं सोमेन च पुरार्चितम् ।
प्राप्तं नक्षत्राधिपत्यं स्वयोनौ नात्र संशयः ॥
प्रबालकमयं लिङ्गं पुरा मङ्गलपूजितम् ।
बुधेनाराधितं लिङ्गमिन्द्रनीलमयं पुरा ॥
पुष्परागयं लिङ्गं वाचस्पतिसुपूजितम् ।
शुक्रेण वै शङ्खमयं शशिना कृष्णनीलजम् ॥
केतुना वैडूर्यमयं गोमेधीयं च राहुणा ।
आर्हतैः पूजितं लिङ्गं शुद्धस्फटिकजं तथा ॥
महालिङ्गं हैमवतं ब्रह्मणा स्वयमर्चितम् ।
हेमकूटे विरूपाक्षं तज्जनार्दनपूजितम् ॥
देवीभिश्च समस्ताभिरष्टलोहमयं तथा ।
भैरवैः क्षेत्रपालैश्च त्रिजग्रात्मकमर्चितम् ॥

योगिनीभिर्दिव्यलिङ्गं ब्रह्मरन्ध्रे च ध्यानजम् ।
शैलजं पार्थिवं लिङ्गं धातुजं रत्नज तथा ।।
धर्मार्थकाममोक्षं च प्राप्नोति मनसि स्थितम् ।
लिङ्गं देवो रत्नजं च मुक्तिकामैर्नरेश्वरैः ।।
धातुदं शान्तिदं पूज्यं राजभिर्मुक्तिकीर्तिदम् ।
शैलजं च प्रवक्ष्यामि ह्यष्टवर्णमुदाहृतम् ।।
श्वेतं च पद्मवर्ण च कुमुदाभं च मुद्गभम् ।
पाण्डुरं माक्षिकनिभं कपोताभं च भृङ्गभम् ।।
श्वेतैर्विप्रा प्रवर्धन्ते राजानः पद्मवर्णकैः ।
वैश्याः कुमुदवर्णैश्च मुद्गाभैः शूद्रजातयः ।।
शेषवर्णैस्तथा चैव सामान्याननुलक्षयेत् ।
आरोग्यं पाण्डुवर्णे स्यात् माक्षिके विजयः स्मृतः।।
कपोते चार्थवृद्धिश्च भृङ्गाभे सुप्रजाः स्त्रियः ।
पृथ्वीमयं पार्थिवं स्याद्द्विधा तच्चैव भेदतः ।।
पक्वापक्वरेणुकामिः सुखलिङ्गं प्रकीर्तितम् ।
सौभाग्यदं कुङ्कुमाढ्यैर्कर्पूरैः कामदं तथा ।।
कस्तूरिकाभवं लिङ्गं भुक्तिकामादिभोगदम् ।
मातुलिङ्गभवं पूज्यं भुक्तिकामैश्च राज्यदम् ।।
मध्यगं करवीराणां पूजितं श्रीपदं भवेत् ।
सन्तानवृद्धिदं पूज्यं लिङ्गं सर्वफलोद्भवम् ।।
यद्यत्फलोद्भवं लिङ्गं तैं फलैर्नोपजीवयेत् ।
चित्रेऽथवागमे वापि नियमार्थं सुपूजितम् ।।
तथाक्षतमयं पूज्यं मन्त्रलिङ्गं च पूजयेत् ।
उक्त्वा षडक्षरं मन्त्रं पुण्यं लिङ्गस्य दर्शनम् ।
पञ्चवारं समुच्चार्य लिङ्गवक्त्रादिदर्शनम् ।।

४. प्रतिमा-मान-लक्षणम्

मानगणनम्

(i) मरीचि प्रोक्त वै० आ० पट० २२

अथ विमानादिमानविभागार्थमङ्गुलीनां विधिं वक्ष्ये । **मानाङ्गुलं मात्राङ्गुलं देहलब्धाङ्गुल मितित्रिविधं भवति** । दिवादित्यरश्मौ जालकान्तः प्रविष्टे तद्-गोचरा अत्यन्तं क्षुणा लवाः परमाणवः प्रोक्ताः । परमाणुभिरष्टाभी-रथरेणुः । रथरेणुनाष्टगुणितं रोमाग्रम् । रोमाग्रादष्टगुणितं लिख्या(लिक्षा) । लिख्यादष्टगुणितं यूकम् । यूकादष्टगुणितं यवम् । यवादष्टगुणितं मानाङ्गुलमुत्तमम् । तदष्टांशोनं मध्यमम् । तत्तुरीयांशोनमधमम् । पुरुषस्य दक्षिणहस्तमध्यमाङ्गुलेर्मध्यमपर्वणि विस्तारं(आयतं वा) मात्राङ्गुलम् । बेरोत्सेधं तत्तालवशेन विभज्यैकांशं देहलब्धाङ्गुलं तदष्टांशं **यवमिति** ।

त्रयाणामङ्गुलानां संज्ञा । मात्रं च मूर्तीन्दुविश्वम्भरामोक्षोक्तमित्येकाङ्गुलस्य । कलागोलकाश्विनीयुग्मब्राह्मणविहगाक्षिपक्षाश्चेति द्वयङ्गुलस्य । अग्निरुद्राक्षगुणार्णकालशूलरामवर्गमध्या इति त्र्यङ्गुलस्य । वेदप्रतिष्ठाजातिकराब्जजाननयुगतुर्यतुरीयाणीति चतुरङ्गुलस्य । विषयेन्द्रियभूतेषु सुप्रतिष्ठापृथिव्यश्चेति पञ्चाङ्गुलस्य । कर्माङ्गरससमयगायत्रीकृत्तिकाकुमाराननकौशिकर्तवः षडङ्गुलस्य । पातालमुनिधातवो लोकोष्णिग्रोहिणीद्वीपाङ्गाम्भोनिधयश्चेति सप्ताङ्गुलस्य । लोकपालनागोरगवस्वनुष्टुब् गणाश्चेत्यष्टाङ्गुलस्य । बृहतीग्रहरन्ध्रनन्दसूत्राणि नवाङ्गुलस्य । दिक्प्रादुर्भावनाडीपङ्क्तय इति दशाङ्गुलस्य । त्रिष्टुब्रुद्राश्चेत्येकादशाङ्गुलस्य । वितस्तिर्मुखं तालं यमं चार्कोराशिर्जगती चेति द्वादशङ्गुलस्य । अतिजगती त्रयोदशाङ्गुलस्य । शक्वरी मनुश्चतुर्दशाङ्गुलस्य । अतिशक्वरी तिथिश्चेति पञ्चदशाङ्गुलस्य । क्रियाष्टीन्दुकलाश्चेति षोडशाङ्गुलस्य । अत्यष्टिस्सप्तदशाङ्गुलस्य स्मृतिर्धृतिश्चेत्यष्टादशाङ्गुलस्य । अतिधृतिरेकोनविंशस्य । कृतिर्विंशदङ्गुलस्य प्रकृतिरेकविंशदङ्गुलस्य । आकृतिर्द्वाविंशतेः । विकृतिस्त्रयोविंशतेः । सत्कृतिश्चतुर्विंशतेः । अतिकृतिः पञ्चविंशतेः । उत्कृतिष्षड्विंशतेः । नक्षत्रं सप्तविंशते इति ।

एवं **मानानि** भवन्ति । मान प्रमाणमुन्मान् परिमाणमुपमानं लम्बमानमिति षण्मानानि ।

आयाममायतं दीर्घम्मानमित्येकार्थवाचकाः । विस्तारं विस्तृतं तारं विसृतिर्विसृतं व्यासं विशारितं विपुलं ततं विष्कम्भं विशालमिति **प्रमाणस्य** । बहलं नीव्रं घनमिति च । उच्छ्राय तुङ्गमुन्नतमुदयमुत्सेधमुच्चमित्युन्**मानस्य** । निष्क्रमं निष्कृतिर्निर्गमं निर्गतिरुद्गममिति च । मार्ग प्रवेशनं नत परिणाहं नाहं वृतिरावृतमिति **परिणामस्य** । निवृत विवरमन्तरमित्यु**पमानस्य** । सूत्रालम्बनान्वितं (सूत्रं लम्बनमुन्मितं) यत्तत्ल**लम्बमानमिति** । एतैष्षण्मानैमायुतं वेरं कारयेत् ।

(ii) स० सू० ७५. १-३

ब्रूमोऽथ मानगणनम् परमाण्वादि तद् भवेत् ॥
परमाणू रजो रोम लिक्षा यूका यवोऽङ्गुलम् ।
क्रमशोऽष्टगुणा वृद्धिरे(व?वं)मानाङ्गुलं भवेत् ॥
द्वयङ्गुलो गोलको ज्ञेयः कलां वा तां प्रचक्षते ।
द्वे कले गोलकौ वा द्वौ भागो मानेन तेन तु ॥

(iii) अ०पृ० २२५.६-१३

भास्करोदयनादिष्ट-दीप्ति-रश्मिप्रकाशतः ।
जालान्तरगतो रेणुर्दर्शने च पृथक् पृथक् ॥
उद्दिष्टं परमाण्वादि - प्रमाणं च समन्ततः ।
परमाण्वष्टकं रेणुः केशाग्रं च तदष्टतः ॥
अष्टाष्टगुणनादेवं केशाग्रं च प्रसिद्ध्यति ।
अष्टकेशाग्रतो लिक्षा यूका चैव तदष्टतः ॥

अष्टाभिश्चैव यूकाभिर्यवश्चैवं प्रसिध्यति ।
तथाङ्गुलं चाष्टयवः प्रतीतं तत् प्रागुवधः ।।
रूपमानमिति प्रोक्तं परमाण्वादिपरिकल्पितम् ।
मूलनातं प्रोक्तमथो तनुभानंविनिर्णयम् ।।
अङ्गुलोद्भवमानं तु स्यान्मात्राङ्गुलसंज्ञकम् ।
कलाद्विमात्रा कथिता सैव गोलकउच्यते ।।
द्विमात्रं गोलकं विद्याद् भागं चैव द्विगोलतः ।
भागं त्रिगुणितं तालस्तन्मानात् प्रतिमा त्रिधा ।।
मानं तालात्मकं यत्तन् मूर्त्यार्जवसमुच्छ्रयः ।
पृष्ठाद्यङ्गुलतः कार्यं तालसूत्रे प्रसिध्यति ।।

५. प्रतिमा-निर्माणे मानाधाराणां पञ्चपुरुष-स्त्री-लक्षणम्

स० सू० ८१, १-३

पञ्चानां हंसमुख्यानां देहबन्धाधिकं नृणाम् ।
दण्डिनी प्रमुखानां च स्त्रीणां तद् ब्रूमहे प्रथक् ।।
हंसः शशोऽथ रूचको भद्रो मालव्य एव च ।
(पञ्चैते) पुरुषास्तेषु मानं हंसस्य कथ्यते ।।
अष्टाशीत्यङ्गुलो हंसस्यायामः परिकीर्तितः ।
विज्ञेया बृद्धिरन्येषां चतुर्णां द्वयङ्गुलक्रमात् ।।

बृ० स० ६९.१,२,७.

ताराग्रहैर्बलयुतैः स्वक्षेत्रस्वोच्चगैश्चतुष्टयगैः ।
पञ्चपुरुषाः प्रशस्ताः जायन्ते तानहं वक्ष्ये ।
जीवेन भवति हंसः सौरेण शशः कुजेन रुचकश्च ।
भद्रो बुधेन बलिना मालव्यो दैत्यपूज्येन ।।
षण्णवतितरङ्गुलानां व्यायामो दीर्घता च हंसस्य ।
शशरुचकभद्रमालव्यसंज्ञितास्त्र्यंगुलविवृद्धया ।।

६. तालमानं ताल-नियमश्च

(i) मरीचि-प्रोक्त वै० आ० पट० २२

अथ देवानां तालविधानम् । देवस्योत्तमं दशतालम् । तथैव ब्रह्मशङ्करयोः । श्रीभूम्योरुमासरस्वत्योश्च मध्यमं दशतालम् । इन्द्रादिलोकपालानामादित्यचन्द्रयोर्द्वादशादित्यानामेकादशरुद्राणामष्टवसूनाम-विश्वन्योर्भृगुमार्कण्डेयथोर्वीशशेषकयोर्दुर्गागुहसप्तर्षीणामध्यधमं दशतालम् । यक्षेशनवग्रहाद्यन्यदेवानां नवार्धतालमानेन । दैत्ययक्षोरगेशसिद्धगन्धर्वचारणानामुत्तमनवतालेन । देवकल्पमनुजानां सत्र्यङ्गुलं नवतालम् । निशाचरेन्द्राणामसुराणां च नवतालम् । मर्त्यानामष्टतालेन । वेतालानां सप्ततालेन । प्रेतानां षट्तालेन । कुब्जानां पञ्चतालेन । वामनानां चतुस्तालेन । भूतानां किन्नराणां च त्रितालेन कूष्माण्डानां द्वितालेन । कबन्धानामेकतालेन । तेषां प्रत्येकमुत्तममध्यमाधमभेदानि भवन्ति । चतुर्विंशच्छताङ्गुलमुत्तमं दशतालम् ।

सविंशतिशताङ्गुलं मध्यमं दशतालम् । षोडशाधिकशताङ्गुलमधमं दशतालम् ।

अङ्गुष्ठप्रदेशिनीभ्यां मितं प्रादेशम्, अङ्गुष्ठमध्यमाभ्यां मितं तालमङ्गुष्ठानामिकाभ्यां मितं वितस्तिरङ्गुष्ठकनिष्ठिकाभ्यां मितं गोकर्णम् । मानाङ्गुलेन चतुर्विंशत्यङ्गुलं किष्कुः पञ्चविंशत्यङ्गुलं प्राजापत्यं, षड्विंशत्यङ्गुल धनुर्ग्रहं, सप्तविंशत्यङ्गुलं धनुर्मुष्टिस्तच्चतुर्गुणो दण्डस्तेन दण्डेन ग्रामादीनां विन्यासं कारयेत् ।

(ii) शिल्प० ४.३७-५१

उत्तम दशतालाख्यं चतुर्विंशच्छताङ्गुलम् ।
मध्यमं दशतालं स्याद् विंशाधिकशताङ्गुलम् ॥
अधमं दशतालं तु कलाधिकशताङ्गुलम् ।
तालं प्रत्ययमेवं तु क्रमाद् वेदांशहानितः ॥
उत्तमं नवतालादि बिम्बमानमुदाहृतम् ।
उत्तमं दशतालेन ब्रह्मविष्णुमहेश्वराः ॥
मध्यमं दशतालेन तथैवोमासरस्वती ।
उषा भूमिश्च दुर्गा च लक्ष्मीर्ज्येष्ठा च मातरः ॥
मध्यमं दशतालेन वा त्रिमूर्तीन् प्रकल्पयेत् ।
कन्यसं दशतालेन चन्द्रादित्यावथाश्विनौ ॥
आर्यं शतमखं चैव चण्डेशं क्षेत्रपालकम् ।
महर्षीणां गणांश्चैव तेषां देवीश्च कारयेत् ॥
उत्तमं नवतालेन विघ्नेशान् लोकपालकान् ।
वसूंश्च दिक्पतींश्चैव अस्त्रमूर्तींश्च गुह्यकान् ॥
देवानन्यांश्च देवीस्ताः कारयेल्लक्षणान्वितम् ।
मध्यमं नवतालेनाप्यष्टमूर्तिमरुद्गणान् ॥
यक्षासुरगणांश्चैव करोतु शुभलक्षणम् ।
कन्यसं नवतालेन विद्याधरगणांस्तथा ॥
असुरान् सिद्धगन्धर्वान् पितरश्च तथैव च ।
अष्टतालेन मर्त्यास्तु पिशाचाः सप्ततालतः ॥
षष्ठतालेन कुब्जाश्च तत्तच्छ्रेष्ठान्तराधमाः ।
तत्तादुत्तममध्यादिभेदेनैव भवन्त्यतः ॥
पञ्चतालोत्तमेनैव विघ्नेशं स्कन्दमेव च ।
वामनं च करोत्वस्य भूतान् मध्येन वाधमात् ॥
बालांस्तु वेदतालेन कुर्याद् भूतगणांस्तु वा ।
त्रितालेन तु कर्त्तव्या यक्षकिन्नरजातयः ॥
द्वितालेनैव कूश्माण्डांस्तालात् कूर्माकृतिर्हरिः ।
यथोक्तप्रतिमायामं मूर्तिभेदवशादिह ॥
विभज्यार्काङ्गुलं तालं गोलकं वा कलां तथा ।
विदिताद्यङ्गुलं मानमङ्गुलाष्टांशकं यवम् ॥

(iii) अ० पृ०२२५.१४-२५ ज्ञेयं तालं कीर्तिवक्त्रं तथा जलचराः मताः।
विहङ्गाश्च द्वितालाः स्युः कुञ्जराश्च त्रितालकाः ॥
चतुस्तालाश्च तुरगाः किन्नराः पञ्चतालकाः।
गणनाथश्च षट्तालो यक्षाश्चैवं प्रकीर्तिताः ॥
सप्तताला मानवाश्च अष्टांशा दिव्ययोषितः।
नवांशा सर्वदेवाश्च सम्प्रोक्ता वै तथैव च ॥
दशतालो भवेद्रामो विष्णुर्वैरोचनस्तथा।
सिद्धास्तथा जिनवरास्तथा कार्या दशांशतः ॥
एकादशांशा रूद्रश्च भूतानि च तथैव च।
द्वादशांसा मधुमुरौ वैताला रूपतो मताः ॥
त्रयोदश राक्षसानां दानवानां चतुर्दश।
तालाः पञ्चदश प्रोक्ता श्वामुण्डा भृगुरूपकः ॥
जटामुकुटचन्द्रालङ्कृताः षोडशतालतः।
कार्याः षोडशतालान्ताः शास्त्रतो नाधिकास्ततः ॥

७. मानभेदपूर्वकं प्रतिमा-विधानम्

(i) मरीच-प्रो० वै० आ० प० २२ अ—अथातः प्रतिमालक्षणं वक्ष्ये। बेरस्य लम्बमानं पूर्वमेव परीक्ष्य कारयेत्। अष्टषष्ट्यङ्गुलायतां चतुर्विंशत्यङ्गुलविस्तारां द्वयङ्गुलघनां लघ्वीं श्लक्ष्णां फलकां गृहीत्वा परितस्त्र्यङ्गुलं नीत्वा मानसूत्रं विन्यस्य प्राक्पश्चिमभागस्थानि सूत्रणि प्रसारयेत्। मध्ये सूत्रं विन्यस्य मध्यसूत्रादेकाङ्गुलं पुटपर्यन्तसूत्रं तदेव दृगन्तरी स्यात्। तस्मात् त्र्यर्धाङ्गुलं नेत्रपर्यन्तं तस्माद् द्वयर्धाङ्गुलं मुखपर्यन्तं तस्माद् द्वयङ्गुलं कर्णपर्यन्तं तस्मात् त्र्यङ्गुलं कक्षपर्यन्तं तस्माद्दशाङ्गुलं बाहुपर्यन्तमेवं त्रयोदश सूत्राणि विन्यस्य परभुजस्य मणिबन्धावसानं मानसूत्रद्वयमेव तत्तारं नीत्वाभ्यन्तरं भवेत्। पुरतो मध्यसूत्रयोगं मध्यसूत्रं, तस्माद् द्वयङ्गुलं पुटसूत्रं, तस्माद्द्वियवाधिकं द्वयङ्गुलं नेत्रसूत्रं तदेव वक्त्रबाह्यं, तस्मात् त्र्यङ्गुलमन्तर्भुजावधिकं तदेव कक्षपर्यन्तं, तद्वदेव चतुरङ्गुलं बाहुपर्यन्तं तदेव मध्येमध्यं कक्षाभ्यन्तरगतमङ्गपार्श्वमध्यं स्यात्। तस्माद् द्वयङ्गुलं कर्णपर्यन्तं तस्मात्त्र्यङ्गुलं शिरःपृष्ठावसानकं तदेव परभुजावधि भवतीति। एवं दक्षिणोत्तरगतानि सूत्राणि षट् च विन्यस्य तत्तत्सूत्रसङ्गे सुषिरं कृत्वा तन्तुना यवान्तरमात्राणि सूत्राणि सुषिरे संयोज्याग्रे प्रोतकुण्डलं लोहमयं मृन्मयं वा संबध्य सूत्राणि प्रलम्बयेत्।

स्थानकस्य मध्यसूत्रं मौलिशिखामणेर्मध्ये मूर्ध्नो भ्रूसङ्गस्य नासाग्रस्यं च मध्ये कण्ठस्य हृदयस्य कुक्षेर्नाभेर्योनेः पादयोश्च मध्ये प्रलम्बयेत्। तत्सूत्र संस्पर्श नासाग्रं कुक्षिमध्यं च। सूत्रान्मौल्यग्रान्तं

षडङ्गुलम्, हनुमध्यं यवाधिकचतुरङ्गुलं, हिक्कान्तं चतुरङ्गुलं, हृन्मध्यं द्वयर्धाङ्गुलं, नाभिष्षड्यवमेकाङ्गुलं, योनिमूलं द्वयङ्गुलम्, ऊरूमध्यं त्र्यङ्गुलं, जान्वन्तरं षडङ्गुलं, जङ्घान्तरमष्टाङ्गुलं, नलकान्तरं षोडशाङ्गुलम्, (अष्टाङ्गुलं वा?) सूत्रात्पूर्वं सार्धाङ्गुलमङ्गुष्ठाग्र सूत्रात्परतो द्वयर्धाङ्गुलमेवं मध्यसूत्रवशान्मानयेत्। बाहुपर्यन्तमेव पार्श्वसूत्रं स्यात्। चूडामणौ मूर्ध्नि कर्णपाल्यन्तरे बाहुकूर्परयोः पार्श्वे जानुजङ्घागुल्फानां मध्ये प्रलम्बयेत्। मौलौ मूर्धनि कृकाटिकाककुद्वंशस्फिक्पार्ष्णीनां मध्ये पृष्ठमध्यसूत्रं प्रलम्बयेत्। शिरःपार्श्वे वक्त्राबाह्ये गण्डपार्श्वे चूचुकाग्रमध्ये श्रोणि-पार्श्वे चोरुजङ्घयोर्मध्ये वक्त्रबाह्यसूत्रं प्रलम्बयेत्। एतानि षट् च पीठावलम्बान्यन्यानि तत्तदङ्गसंस्पर्शान्येव लम्बयेत्। आसनस्योर्ध्वकायस्य पूर्ववन्मध्यसूत्रादीनि षट् सूत्राणि आसनस्योपरि लम्बयेत्। मध्यसूत्रं जानूपरिष्टात्केशांन्तं तन्मध्यगं (बाहोरूपरिष्टात्केशान्तं तन्मध्यगं जान्वोः पार्श्वाभ्यां बाहुभ्यां च मध्यगं सूत्रं ?) प्रलम्बयेत्। सूत्राद्वामजान्वन्तरमूर्ध्वकायसमं दक्षिणजान्वन्तरं तदेव चतुरङ्गुलं त्र्यङ्गुलं यवोनं वान्यत्सर्वं पूर्ववत्कारयेत्।

अथात उपमानं वक्ष्ये। परभुजस्य मणिबन्धान्तरमष्टाङ्गुलमुष्णीषाच्छङ्खचक्रान्तरं मुखं, मध्योदरात्कूर्परान्तरं षडङ्गुल, अभयहस्तस्य मध्यमाङ्गुलाग्राच्चूचुकान्तरं त्रयोदशाङ्गुलं स्वागतस्य मध्यान्नाभ्यन्तरं दशाङ्गुलं, वरदस्य मध्याच्छ्रोण्यन्तरं नवाङ्गुलं, वामहस्तस्य मध्याङ्गुलान्मेढ्रान्तरं षडङ्गुलं, ऊरूमूलान्तरमेकाङ्गुलमूरुमध्यान्तरं द्वयर्धाङ्गुलं, जान्वन्तरं चतुरङ्गुलं, जङ्घायोर्मध्यं पञ्चाङ्गुलं, नलकान्तरं षडङ्गुलम्, अक्षयोरन्तरं पञ्चाङ्गुलं, पार्ष्ण्यन्तरं चतुरङ्गुलं, तन्मध्यान्तरं षडङ्गुलम्, अङ्गुष्ठान्तरमष्टाङ्गुलं, शयनस्य तिर्यग्गतब्रह्मसूत्रस्य दक्षिणतो मुखं त्र्यङ्गुलं पादाङ्गुष्ठयोर्मध्यं विंशत्यङ्गुलं, पार्ण्यन्तरं भागं, जान्वोरन्तरं चतुर्दशाङ्गुलं स्यात्। एवमुपमानं लक्षयेत्।

२३ प० ब—अथ देवेशस्योत्तमदशतालवशान्मानं वक्ष्ये। त्रियवाधिकमेकाङ्गुलमुष्णीषं, केशान्तं त्र्यङ्गुलं, दृक्सूत्रं त्रियवाधिकचतुरङ्गुलं तत्समं पुटान्तं, तत्समं हन्वन्तं, गलमर्धाङ्गुलं, हिक्का यवोनचतुरङ्गुलं, हिक्काया हृदयान्तं हृदयान्नाभ्यन्तं नाभेर्मेढ्रान्तं क्रमात्त्रियवाधिकत्रयोदशाङ्गुलं, मेढ्रादूर्वायामं त्रियवोनसप्तविंशत्यङ्गुलं, जानु त्रियवाधिकं चतुरङ्गुलं, जङ्घा चोरूसमायामा; पादं सत्रियवचतुरङ्गुलं, पादायामं सप्तदशाङ्गुलं, हिक्कासूत्रादधस्ताद्बाहुदीर्घसप्तविंशत्यङ्गुलं, कूर्परं द्वयङ्गुलं, प्रकोष्ठमेकविंशत्यङ्गुलं, तलं सप्ताङ्गुलं, तन्मध्यमाङ्गुलायामं षडर्धाङ्गुलं, तर्जनी यवाधिक-

पञ्चाङ्गुला, अनामिकातद्यवाधिका, अङ्गुष्ठं यवाधिकभागं, कनिष्ठाङ्गुलं तद्यवाधिकं स्यात् ।

अथ प्रमाणं वक्ष्ये । उस्णीषात्पूर्वकेशान्तं नवाङ्गुलं, द्विपार्श्वयोस्तत्समं, पृष्ठकेशान्तं द्वयङ्गुलं, (मुखस्य विस्तारं) चतुर्दशाङ्गुलं मुखं, द्विचत्वारिंशदङ्गुलं नाह शिरसः, पृष्ठतः कर्णयोरन्तरं त्रयोदशाङ्गुलं, पूर्वतष्षड्विंशात्यङ्गुलं, शेषं कर्णयोस्स्थानं, भ्रुवोर्मध्यमेकाङ्गुलं केशान्ताद् भ्रुवोर्मध्य त्र्यङ्गुलं (अष्टाङ्गुलार्धं तिर्यगुपक्षेपमक्षयामं ?) मध्यमष्टार्धाङ्गुलं, ग्रीवाग्रविस्तारं नवर्धाङ्गुलं, ग्रीवामूलविस्तारं बाह्वोर्पर्यन्तं चतुश्चत्वारिंशदङ्गुलं, वक्षोविशालं चतुर्विंशत्यङ्गुलं, हृदयविस्तारं विंशत्यङ्गुलं स्तनयोरन्तरं चतुर्दशाङ्गुलं, (दशाङ्गुलं?) मध्योदरं षोडशांगुलं, श्रोणिविस्तारमष्टादशाङ्गुलं, कटिविस्तारं विंशत्यङ्गुलम् ऊरूमूलविशालं त्रियवाधिकं त्रयोदशाङ्गुलम् । ऊरूमध्यविस्तारमेकादशाङ्गुलं, जानुविस्तारं नबार्धाङ्गुलं, जङ्घामूलमष्टाङ्गुलं जङ्घामध्यविस्तारं सप्ताङ्गुलं, नलकाविस्तारं सार्धचतुरङ्गुलम्, अक्षगुल्फान्तं पञ्चाङ्गुलं, पादविस्तारं सार्धपञ्चाङ्गुलं सार्धवेदाङ्गुलोत्सेधं, पार्ष्णिविस्तारं सार्धत्रिमात्रं, (पादाङ्गुलिविस्तारम्) अङ्गुष्ठायामं चतुरङ्गुलं, तर्जनी तद्यवाधिका, तद्यवोनं मध्यमाङ्गुलं, त्रिमात्रार्धानामिका, कनिष्ठकाङ्गुलायामं त्रिमात्रं, कनिष्ठाद्यङ्गुष्ठान्तं क्रमात्सप्ताष्टाष्टार्धनवषोडशभिर्यवैरङ्गुलानां विस्तारं, (शेषं विवरं) बाहुमूलविस्तारं दशाङ्गुलं, बाहुमध्यं नवाङ्गुलं, कूर्परं सार्धसप्ताङ्गुलं, प्रकोष्ठमध्यर्धसप्ताङ्गुलं, मणिबन्धं चतुर्मात्रं, तलं सार्धषण्मात्रं, रुद्राष्टनवसप्तषडचवविपुलान्यङ्गुष्ठादिकनिष्ठान्तमङ्गुल्यग्राणि, तद्यवार्धहीनसप्तवेदेषुतुर्याग्नियववमङ्गुष्ठादिनखानां विशालं, द्वियवाधिकमायामं, द्विपर्वाङ्गुष्ठमन्यानि त्रिपर्वाणि, अङ्गुष्ठमूलपर्वार्धाधिकाङ्गुलं द्व्यर्धाङ्गुलमग्रपर्व, तर्जनीमूलपर्व चतुर्दशयवं, मध्यपर्व त्रयोदशयवा, अग्रपर्व द्वादशयवं, मध्यमाङ्गुलिमूलपव अष्टादशयवं, मध्यपर्व षोडशयवा, अग्रपर्व सार्धपञ्चदशयवा, अनामिकामूलपर्व सार्धचतुर्दशयवा, मध्यपर्व सार्धत्रयोदशयवा, अग्रपर्व द्वादशयवा, कनिष्ठाङ्गुलिमूलपर्व द्वादशयवा, मध्यपर्वैकादशयवा, अग्रपर्व दशयवा, अङ्गुलीनामाग्रे द्वियवाधिकं नखाग्रं, पर्ष्णिहस्तघनं वेदाङ्गुलं, तन्मध्यघनं द्व्यर्धाङ्गुलमग्रमङ्गुलीवत्क्षीणं, शुकोदरघनं द्व्यर्धाङ्गुलं, मणिबन्धात्तदायामं सयवं भागं, शुकोदरविशालं द्वियवोनं त्र्यङ्गुलं, पार्ष्णिहस्तवितारं द्वियवोनचतुरङ्गुलं, तस्याग्रे तर्जन्यादिकनिष्ठान्तनामङ्गुलीनां मूलतलं मांसलमर्ध-

मात्रेण, शेषं तलं निम्नम्, अङ्गुष्ठतर्जनीमूलयोस्सार्धत्र्यङ्गुलम्, अङ्गुलीनामधो मूलसन्धिरङ्गुलम् (एकाग्रो वा नीचार्धाङ्गुलं ?) कनिष्ठकादेशमूलात्तर्जनीमूल पार्श्वगा आयूरेखा, मध्यमाङ्गुल्यधो द्वयङ्गुलं, तस्य षड्यवाधस्ताद्विद्यारेखा । तलमूलात्कराग्रान्तं ब्रह्मरेखा, दक्षिणे करतले चक्रशङ्खसमा रेखा भवेत् । उपक्षेपनिम्नं द्वियवम्, अन्तरावर्तं द्वयङ्गुलम्, उपक्षेपविशालमध्यर्धाङ्गुलं, त्रियवोन्नतं हस्तिमस्तकवद्विस्तीर्णमस्तकं सोन्नतमङ्गुलम् (?)। (भ्रूतलं) भ्रूश्चतुर्यवा सार्धाङ्गुलायामा सार्धैकयवविस्तारानतार्धमात्रान्तर्या वक्रपुच्छका चापवत् । भ्रूलता स्निग्धरोमसंचिता द्वयङ्गुल नेत्रतारं, भ्रूवस्थलादर्धाधिकाङ्गुलायामे अक्षिणी, अक्षिमण्डलमूर्ध्वाधोवर्मसंछन्नमूर्ध्ववर्म द्वादशयवमधोवर्म चतुर्यवमेतयोर्योगं नयनसूत्रम् । ऊर्ध्ववर्मविस्तारं द्वियवम्, अक्षिमोचन (?) विस्तारमेकाङ्गुलम्, ऊर्ध्ववर्म द्वादशयवमधोवर्मं चतुर्यवमूर्ध्ववर्मणा संस्पृशेत् । षड्यवं कृष्णमण्डलं, तस्योभयोः पार्श्वयोस्तदर्धाधिकायतौ शुक्लभागौ, कनीनिकाविस्तारायामं यवं, नेत्रान्तरक्तं यवार्धं, ज्योतिर्यवप्रमाणं, दृष्टिर्यूकमात्रोर्ध्ववर्मततं द्वियवमधोवर्मततं यवार्धकं, वर्मणो घनमर्धयवं, नवतिः पक्ष्मरोमाणि, शेषं पक्ष्म, नासिकाप्रमध्यमूलान्तं क्रमादष्टादशषड्यवविस्तृतं, नासिकाग्रमङ्गुलविस्तारं, गोजीमूलाग्रं द्वयङ्गुलोच्छ्रयं, पुष्करमष्टयवोत्सेधं, तन्मूलविस्तारं द्वियवं, मध्यविस्तारं द्वयर्धयवम्, अग्रविशालं त्रियवं, पुटस्रोतोऽङ्गुलं, तिर्यग्यवपञ्चकं पुटस्य बहलं, यवमात्रायतान्वितं निष्पावबीजसदृशं तिलपुष्पसमाकारम् । नासिकापुटसूत्रान्नासाग्रं द्वियवार्धलम्बित, सार्धचतुर्यवं गोजीतटं द्वियवविस्तारं, द्विवक्रा चोत्तरपाली सार्धयवविस्तृता, त्रियवार्धततं सार्धयववेदाङ्गुलायतमुत्तरोष्ठमास्यतारं तदेव । चत्वारः पुरतो दन्तास्त्रियवायामविस्तृताः, तावन्तोऽधरदन्ता द्वियवार्धततायताः, चतुर्यवायते दंष्ट्रे सदंशमुकुलोपमे ऊर्ध्वे, अधोदंष्ट्रे अर्धयवाधिके, पुरोदन्ताद्यवार्धेनानायतास्तत्समविस्ताराः पञ्चोपदंष्ट्रा द्विपार्श्वगा द्वात्रिंशद् दन्तसङ्ख्या । अधरोत्तरयोर्दन्तायामसमावन्तस्तदर्धोदन्तरोपणो (?) जिह्वा षडङ्गुलायामार्धविस्तारा, घृतजिह्वाङ्गुलं (बाहु ?) कर्णरन्ध्रं कलाङ्गुलं षडङ्गुलायतं, तालुविस्तीर्णं त्र्यङ्गुलमास्यं नवयवान्तरं द्विगुणायतं षड्यवार्धमुत्सेधं, पालिका रक्ता, भागं ततमायामं द्विगुणम्, ओष्ठाधस्ताच्चिबुका सार्धाष्टयवं, हनुस्तत्समं तस्माद्धनुचक्रं सद्वियवं, तदुन्नतं रुद्राक्षियवं, चिबुकं निम्नगं (?) हनोर्गलं गलात्कण्ठमङ्गुलार्धं, गलरेखाध्यर्धकलायामा चापसन्निभा, कर्णबन्धाद्धनोर्मध्यं दशाङ्गुलं, तस्माच्चतुष्कलं

सृक्का नेत्रादधस्तादपाङ्गनेत्रमङ्गुलम्, अपाङ्गात्कर्णमूलं षडङ्गुलं, कर्णं कलाततं, नेत्रसूत्रसमं कर्णस्रोत:, तत्कर्णतुङ्गतार (?) कर्णनालमूलं कलासार्धयवं, कर्णावर्ती सार्धयवतता, पाली चतुर्यवा, कर्णपिप्पली चतुर्यवविस्तारा द्विगुणायता, पिञ्छूषी द्वयङ्गुलायामा षड्यवविशाला कर्णावर्तीपिञ्छूषीचूलिका यवतुमनुतुर्ययवार्धवविस्तारा:, पिञ्छूषीचूलिकाकर्णावर्त्युन्नतं चूल्यन्तावदत्यर्धयवमर्धाङ्गुलं (?) कर्णचूलीपिञ्छूषीकर्नीनिकायवान्तरं पिप्पलीपाल्यो: पाली बालेन्दुसन्निभा यवनिष्पावसदृशा, पिप्पली षड्यवायता चतुर्यविशाला, स्रोतोऽधोनेत्रसूत्रात्पिञ्छूष्यध: कर्णनालं मात्रार्धघनयुक्तं, नालौ पूर्वापरौ विवरं षड्यवमधोनाहं मात्रं स्यात् । कण्ठमूलादधौ वपु: कार्यं, कृकाटी सार्धाङ्गुलनता तस्यापरं यव भागं (?) तद् ग्रीवायामं तत्रार्धाङ्गुलं तारं द्वादशाङ्गुलं तं स्कन्धयोस्समे (?) कर्णबन्धादधस्स्कन्धसन्धिस्सार्धषडङ्गुलं, सप्ताङ्गलौ स्कन्धौ शोभान्वितौ, हिक्कासूत्रात्स्कन्धसन्ध्युच्चं चतुरङ्गुलं, तन्मध्मेऽध्यर्धाङ्गुलं जत्रु बाहुशिरस्सन्धिरंसान्तस्स्कन्धमूलतो नवाङ्गुलं द्वियवं, तस्माद् द्वियवं षडङ्गुल बाहुशिरो जत्रुसहितं कूर्परांसं पञ्चाङ्गुलायतं त्र्यङ्गुलायतमुत्क्षेपं समौ मुण्डितौ (?) भुजौ समनुन्नं मापयेदेवं नीत्वा भुजं नयेत् । कण्ठाधस्तात्ककुदङ्गायताष्टकोलकं (?) ककुद: कटिसन्धयन्तं वंशं विंशतिर्नागाधिका तत्समं ककुदोऽधस्तात् षड्भागे कक्षोड़रान्तरं (?) कक्षाधस्ताद्बाहुपर्यन्तं द्विनवं नवाङ्गुलं स्कन्धसन्धेरधस्तादंसपीठं सार्धेन्द्रियाङ्गुलं, तस्माद् द्वियवाङ्गुले अंसफलके स्तनसूत्रसमे, तत्रान्तरयोर्दशाङ्गुलं ककुद, धर·········त्रिमात्रतारं सप्ताङ्गुलं तद्वक्षसो मांसलं तयोस्सन्धिवंशतारं कलानतं वंशपार्श्वे चांसफलकाया अधो नवाङ्गुलं, बृहत्योस्स्तनान्तरं वन्शात्सुप्रतिष्ठाकलं तयोर्बृहतीस्तनयोर्मध्यं सप्तदशाङ्गुलं घनं बृहत्या कटिसन्ध्यन्तरं मध्यं सप्ताङ्गुलायतं तद्घनं स्याच्चतुर्भागं तदधोऽङ्गुलाधिकं कटि सार्धमुखं सार्धाङ्गुलं खण्डकान्तं खण्डस्य पुरस्तात्पायुर्भागाङ्गुलं सार्धधृतिमात्रं कटिबन्धविशालं जघनस्य वहि:पृष्ठे वंशपार्श्वद्वयो: ककुन्दरं षडर्धाङ्गुलं विशालं निम्नौ ककुन्दरस्यान्तं द्वयङ्गुलं बिन्दुखण्डकयोस्तिर्यक्कटिर्वेदार्धमात्रिका खण्डं द्वयङ्गुलं तारं सार्धतुर्याङ्गुलं स्फिगारम्भतारं नवाङ्गुलं सुवृत्तं कण्ठ: कम्बुसमो वृत्तो द्विरेखावृतोऽधस्तान्नाडिकाधस्सद्वादशयवं कक्षाया हिक्कान्तं तावत् स्तनं कक्षादष्टाङ्गुलं षडङ्गुलं नम्रमुर: हृद् द्वियवाधिकं हृदयात्स्तनपीठतुङ्गमर्धाङ्गुलं कक्षाधारलम्बमत्युक्तं यवकोलकं स्तनपीठस्योन्नति: कक्षस्याङ्गुल तत्पुरस्तान्मुखं विप्राङ्गुलं यवं वृत्तं स्तनं यवोन्नतं स्तनाक्षं द्वियव-

तारं तदधस्ताद्द्व्यङ्गुलं स्तनं हिक्का द्वयङ्गुलं निम्नं जत्रुरेखा द्व्यङ्गुलं नाभिर्दक्षिणावर्ता षड्यवनिम्नायतेन्द्रियाङ्गुला नाभिः श्रोणिपार्श्वे त्रिकलाङ्गुलाद् द्व्यङ्गुलोर्ध्वकटिश्रोण्याश्शेषं मेढ्-पीठं सार्धपञ्चाङ्गुलं लिङ्गायतं तारं द्विमात्रं मुष्कलम्बं तुर्यार्धाङ्गुलं तत्समविस्तारं वृषाननसदृशं मेढ्ं रुद्राक्षाङ्गुलं प्रतिस्ठाङ्गुलं द्वियवं जानुमण्डलविष्कम्भं घनं द्वयर्धमात्रं पार्श्वबन्धं तुर्याङ्गुलं पृष्ठाज्जानुत्रिमात्रार्धयवविस्तारान्वितं पृष्ठजं कोलकं मध्यभागं शेषं पार्श्वयोरपि जान्वन्तादिन्द्रवस्त्यन्ने (?) तालं मत्स्यवदुन्नतं पृष्ठ-जङ्घाश्रितं मत्स्यपार्ष्णी द्व्यङ्गुलविस्तारं 'तनुकपृष्ठपार्श्वयोरन्तरं तद्वहिर्गते अक्षगुल्फयोस्तुङ्गं मनुपङ्क्तियवैर्विपुलं क्रमेणाष्टादशद्वि-विंशतियवं प्रतीष्ठार्धाङ्गुलं पार्ष्णितारं तत्तुङ्गं शराङ्गुलं सार्धं प्रपदतुङ्गमङ्गुष्ठद्व्यङ्गुलं घनं शेषाणि विस्तारसमतुङ्गा न्यष्टयवविस्ताराद्दैर्ध्या नखमुखपार्श्वे द्वयोस्तुर्ययवं नीत्वा नखं नयेत्। चतुरर्धचतुस्सार्धाग्न्यग्नियवैरश्विसार्ध (मध्यर्ध) यवैः क्रमा-न्नखानां विस्तारं तर्जन्यादिकनिष्ठान्तं त्रियवं तदर्धार्धेन नखाय-तास्तर्जन्यङ्गुष्ठयोरन्तरं चतुर्यवं, पर्वद्वयमङ्गुष्ठमन्यानि त्रिप-र्वाणि, स्वतारसदृशमग्रे पर्वान्तं यवाधिकमङ्गुष्ठपर्वमूलाग्रं शेषा-ङ्गुलीनां द्वियवाधिक्यमेकैकं सर्वाङ्गुलिमूलानां मूलतलं मांसलं पार्ष्णिभागे तलं पञ्चाङ्गुलायामं शेषं वर्तुलं कारयेत्। पादौ द्वौ चक्रशङ्खरेखासमन्वितौ। सर्वं सुव्यक्तं सुसम्पूर्णं बेरं सलक्षणं चक्षु-र्नन्दनमूर्ध्वकायमधः कायसममेव कृत्वा सर्वत्र विष्कम्भात्त्रिगुणं वृत्तं तत्परिमाणं स्यात्। सर्वेष्वङ्गेषु एकयवादिषड्यवान्तं हीना-धिक्यं न दोषाय भवति। तस्माद्यथोचितं युक्त्या कारयेदित्याह मरीचिः।

(ii) मान० ६४.

षोडशप्रतिमादीनां विष्णुविभवसर्वतः।
उष्णीषात्पादपर्यन्तं मानं संक्षिप्यतेऽधुना॥
लिङ्गमानवशाद् विष्णुमूलबेरावशात्क्रमात्।
उत्तमं मध्यमं चार्धगर्भगेहविशालके॥
हर्म्यतारवशाद् द्वारवशादधिष्ठानपादुके।
हस्तमानवशाद् ग्राह्यं तालमाननवतालके॥
यजमानवशान्मूलबेरलिङ्गाङ्गुलं तथा।
मानाङ्गुलवशान्मानं मानद्वादशभेदकम्॥
लिङ्गमानादिषण्मानं भोगमोक्षार्थधर्मदम्।
हस्तादिवशान्मानं भोगमोक्षं प्रशंसितम्॥
अङ्गुलं मुक्तिकामस्य कर्तुरिच्छा वशान्नयेत्।
तस्मात्तन्मूललिङ्गादिमानं मानधृतमुच्यते॥

लिङ्गे स्वयंभुवे ज्ञात्वा मानुषे च द्विधा भवेत् ।
स्वयंभुलिङ्गे तु शिरोमानं च संग्रहम् ॥
परिणाहे यथा स्थूलदेशे विस्तार मानयेत् ।
मानुषलिङ्गतुङ्गे तु तच्छिरोमानकं त्यजेत् ॥
विस्तारे परिणाहे तु यदिच्छं देहं गृह्यते ।
एवं लिङ्गद्वयोत्तुङ्गे पीठमानं त्यजेद् बुधः ॥
लिङ्गशुद्धोदयं वाथ तत्तन्नाहसमं भवेत् ।
केचित्तत्त्रयमानं तु षोडशांशे विभाजिते ॥
तत्तदंशेन वृद्धिः स्याद्धीनं वा देशकालकम् ।
अथवा तत्तदंशेन लोकभूततलांशकम् ॥
नवमेकादशं चैव द्व्यधिक्यं वाथ हीनकम् ।
एवं लिङ्गवशात्प्रोक्तं विष्णुवेरवशादुच्यते ॥
मूलवेरसमं वापि नेत्रान्तं वा पुटान्तकम् ।
हन्वन्तं बाहुसीमान्तं स्तनान्तं हृदयान्तकम् ॥
नाभ्यन्तं मेढ्रसीमान्तं नवमानं चोत्सवोदयम् ।
तदर्धं कौतुकोत्सेधं कन्यसादि त्रयं त्रयम् ॥
शुद्धगर्भगृहं कृत्वा नन्दनन्दोदयं भवेत् ।
तदेवं नवमानं स्यान्नवतिविधमानकम् ॥
एवं गर्भगृहमानवशान्मानं प्रकल्पयेत् ।
प्रासादविस्तृते मानं गर्भगेहप्रमाणवत् ॥
शुद्धद्वारोदयं वाथ विस्तारे चायामे एव वा ।
तत्पादाधिकहीनं वा तत्तयोर्मध्यमानके ॥
समं वा पादमाधिक्यं द्वारमानं नवोदयम् ।
अधिष्ठानोदयं चैव पादतुङ्गं द्वयं ततः ॥
प्रत्येकं नवधा कृत्वा नवमानमुदीरितम् ।
हस्तादिनवहस्तान्तं हस्तमानवशोदयम् ॥
तालादिनवतालान्तं नवतालादिमानकम् ।
मुष्ट्यादि नवमुष्ट्यन्तं मुष्टिमाननवोदयम् ॥
कर्तृतुङ्गसमं वापि नेत्रान्तं च पुटान्तकम् ।
हन्वन्तं स्कन्धसीमान्तं स्तनान्तं हृदयान्तकम् ॥
नाभिमेढ्रविधानं स्यात्कर्तृमानं नवोदयम् ।
एतेषां चाष्टमानं तज्जात्यंशैस्तु नियोजयेत् ॥
तन्मानं शिल्पिभिः प्राज्ञैः षट्शुभायादि कारयेत् ।
अशुभायादिकं चोक्तं त्रिशंद्भागे विभाजिते ॥
तद्भागैकेन वृद्धिः स्याद् यशच्छुभायादिसंभवम् ।
सकलं चोत्सवादीनां यच्छुभांशावसानकम् ॥
अंशकं मानमेवोक्तमङ्गुलैर्मानमुच्यते ।

यल्लिङ्गतुङ्गं संग्राह्य चतुर्विंशच्छतान्तकम् ॥
लिङ्गाङ्गुलमिति प्रोक्तं वेरं तालवशादपि ।
कृत्वा वेराङ्गुलं प्रोक्तं मानाङ्गुलमिहोच्यते ॥
यवताराष्टमात्रं स्याद् देवानामङ्गुलं भवेत् ।
मध्यं मुनियवाङ्गुल्यं षट्पञ्चाङ्गुलायतम् ॥
मानाङ्गुलमिति प्रोक्तं देहलब्धाङ्गुलं भवेत् ।
अङ्गुलद्वयमारभ्य जात्यंशं विनोदयं स्यात् ॥
द्वित्र्यङ्गुलं समारभ्य मध्ये भूताङ्गुलमारभेत ।
सप्ताङ्गुलं समारभ्य द्विद्व्यङ्गुलविवर्धनात् ॥
पञ्चविंशच्छतान्तं स्याद् यच्छुभायादसंभवम् ।
नागं नन्दं गुणं चाष्टनववेदगुणस्तथा ॥
भानुपङ्क्तचष्टहर्क्षमुनिनन्दक्षयं क्रमात् ।
शेषमायं व्ययं योनिश्च नक्षत्रं वारमंशकम् ॥
दरिद्रं दारनाशं च श्रीकरं विजयाद्भुतम् ।
भुक्तिर्मुक्तिश्च भोगस्तु चार्थलाभद्वयावहम् ॥
कीर्तिदं पुष्कलं चैव द्वादशं च तत्फलम् ।
सिद्धिदं विजयं चैव श्रीकरं चार्थहानिकम् ॥
भोगं च शत्रुनाशं च चक्षुरायार्थलाभकम् ।
मुदितं सौख्यकं चैव दशधा व्ययस्य फलम् ॥
आयं सर्वहरं पुण्यं व्ययं सर्वहरं सुखम् ।
आयाधिक्यं व्ययं हीनं सर्वसंपत्करं सदा ॥
यत्फलं शुभयुक्तं चेदायहीनं तद्दूषणम् ।
पूज्यं व्ययं सममेवं तत्र दोषो न विद्यते ॥
ध्वजः सिंहो वृषो हस्ती स तेषां शुभयोनयः ।
जन्मद्वयं चतुष्षष्टिभिरष्टनन्दशुभर्क्षकम् ॥
नामजन्मादिनन्दं च गणनैस्तु विधीयते ।
कर्तृराश्यादिनारभ्य च मीनं द्वितीयान्तकम् ॥
तृतीये मीनजक्षादौ पूर्ववत् गुणनैस्तु वा ।
तस्मात्तृतीयपर्यन्तमृक्षैः सर्वशुभावहम् ॥
गुरुशुक्रबुधश्चन्द्रमुख्यवारं प्रशस्यते ।
तस्करोधनं षण्डञ्च प्रेष्यान्यानि शुभांशकम् ॥
वर्ज्यं पष्ठाष्टमं राशिमन्यत्सर्वं शुभं भवेत् ।
गजः सर्वशुभं प्रोक्तं मानुषासुरं वर्जयेत् ॥
एकनेत्रं द्विनेत्रं वा संयुक्तांशं विसर्जयेत् ।
शुभयोगं शुभमेवं मृत्युयोगविनाशनम् ॥
यत्र दोषो गुणाधिक्यं तत्र दोषो न विद्यते ।
तेषामधिकगुणं वान्यं सर्वदोषकरं भवेत् ॥

तस्मात्परिहरेद् विद्वान् जन्मेवं प्रकल्पयेत् ।
तन्मात्राङ्गुलमानोच्चमात्मार्थं प्रयोजयेत् ।।
कुर्यादायादि सर्वेषां चोक्तवच्छिल्पिवित्तमः ।
अन्योन्यमन्यतो ग्राह्यं चोक्तवत्तत्तवित्तमः ।।
ब्रह्माविष्णुश्च रुद्राणां बुद्धस्य जिनकस्य च ।
अन्येषां च प्रतिमानमेवं मानं तु संग्रहम् ।।
एवं तु चोत्सवादीनां स्थावरजङ्गमादिनाम् ।।

प्रलम्ब-लक्षणम्
मान० ६७

सर्वेषां देवदेवीनां शयनस्थानके चासने ।
मानसूत्रविधिं सम्यग्लक्षणं वक्ष्यतेऽधुना ।।
वेरायामसमं वापि त्रिपादं चार्धमेव वा ।
आयामं त्रिविधं प्रोक्तं तत्त दूर्ध्वविशालकम् ।।
देहलब्धाङ्गुलं चैव चतुस्त्रिद्वयङ्गुलं घनम् ।
एवं प्रलम्बफलकालक्षणं चतुरश्रकम् ।।
तत्समं चासनं कुर्याद् घनं मानाङ्गुलेन च ।
चतुष्पादं त्रिपादं च द्विपादैकाङ्घ्रिमेव वा ।।
आसनस्योपरि स्थाप्य मध्ये वेरं विनिक्षिपेत् ।
सपादवेरायतं वाप्यर्ध्येनाङ्घ्रितुङ्गकम् ।।
पादतारं यथायुक्त्या कारयेत्तक्षकेन तु ।
फलका चासने चैव मानसूत्रं प्रसारयेत् ।।
कुर्याद्युक्तया च पादोर्ध्वे प्रलम्बफलकां न्यसेत् ।
सूत्राग्रे कन्दुकाकारं लौहे पाषाणकेऽथवा ।।
तन्मध्ये सुषिरं कृत्वा बन्धयेच्छिल्पिवित्तमः ।
फलके योजयेत्सर्वं सूत्रमेवं प्रशस्यते ।।
पूर्वापरपार्श्वे तु कायमध्ये प्रलम्बयेत् ।
स्थानके चासने चापि पञ्चसूत्रमुदीरितम् ।।
मुखान्तं द्विद्विमात्रं स्याल्लम्बं सप्तमिति स्मृतम् ।
तत्पृष्ठशिरः पार्श्वे तु वक्रान्तं रज्जुं लम्बयेत् ।।
नवसूत्रमिति प्रोक्तमेकादशमिहोच्यते ।
कक्षतारं द्वयं सूत्रं लम्बयेद् रुद्रसूत्रकम् ।।
अथवा पृष्ठमध्ये तु सूत्रं हन्वन्तं लम्बयेत् ।
चतुर्दिक्षु चतुर्मध्ये पञ्चसूत्रं प्रधानकम् ।।
अन्यथा पुरतो देशे सर्वं मध्यादि लम्बयेत् ।
पुटपार्श्वौ मुखान्तौ च कुक्षौ वा बाहुपार्श्वकौ ।।
लम्बयेत्सूत्रमित्युक्तमेतदेकादशस्तथा ।
परहस्तौ पुटपार्श्वे सूत्रं त्यक्तवा चतुष्टयम् ।।
शेषं तु सर्वसूत्रं स्यादासने च प्रकल्पयेत् ।

स्थानके रुद्रसूत्रं स्याल्लम्बयेत्तु विचक्षणः ॥
शिखामणौ तु मौल्यग्रे मध्यमे मौलिमध्यमे ।
मौलिमूले च पट्टे च ललाटस्य तु मध्यमे ॥
भ्रुवयोर्मध्यमे च नासिमध्यमे हनुमध्यमे ।
हिक्काया मध्यमे चैव तथा हृदयमध्यमे ॥
तस्याधो नाभिमध्ये च मेढ्रमध्ये तथैव च
उरुमूलद्वयोर्मध्ये जान्वोर्मध्यमे तथा ॥
नलकाद्वयोर्मध्ये च पार्ष्ण्योर्मध्यमे तथा ।
तलमध्यद्वयोर्मध्यमङ्गुष्ठयोर्मध्यमे तथा ॥
एवं तु लम्बयेत्कुक्षिनासाग्रे स्पर्शयेद् बुधः
सूत्राच्छिखामाणि स्याद् द्व्यन्तरं द्वादशाङ्गुलम् ॥
सूत्रान्मौलिमूलान्तं रसमात्रान्तरं भवत् ।
सूत्रं ललाटमध्यं तद् द्व्यन्तरं द्व्यङ्गुलं भवेत् ॥
हिक्कामध्यं तु सूत्रान्तं द्व्यन्तरं तु षडङ्गुलम् ।
तत्सूत्राद्हृदयान्तं च द्व्यन्तरं चार्धमात्रकम् ॥
तत्सूत्रान्नाभिसीमान्तं द्व्यन्तरं तु शिवाङ्गुलम् ।
तत्सूत्रान्मेढ्रमूलान्तं द्व्यन्तरं तु गुणाङ्गुलम् ॥
स्थानके चासने वापि स्थानकेषु विशेषतः ।
पार्श्वसूत्रद्वयं काये द्व्यन्तरं तदिहोच्यते ॥
तत्सूत्रादूरुमूलान्तं द्व्यन्तरे तद् द्विमात्रकम् ।
सूत्रं च जानुमध्यं तत्सार्धवेदाङ्गुलान्तरम् ॥
तत्सूत्राज्जङ्घयोर्मध्यं द्व्यन्तरं तु षडङ्गुलम् ।
सूत्रान्तं नलकान्तं स्यात्सार्धसप्ताङ्गुलं भवेत् ॥
समाङ्घ्रि स्थानकं कुर्यात्कायमृज्वायतं भवेत ।
पादङ्गुष्ठद्वयोर्मध्ये द्व्यन्तरं चाष्टमात्रकम् ॥
तलमध्यद्वयोर्मध्ये द्व्यन्तरं तु षड्ङ्गुलम् ।
तत्पार्ष्णिश्च द्वयोर्मध्ये च द्व्यन्तरं वेदमात्रकम् ॥
नलकान्तद्वयोर्मध्ये द्व्यन्तरं तु रसाङ्गुलम् ।
जङ्घामध्यद्वयोर्मध्ये द्व्यन्तरं तु शराङ्गुलम् ॥
जानुमध्यद्वयोर्मध्ये द्व्यन्तरं वेदमात्रकम ।
उरुमध्यद्वयोर्मध्ये द्व्यङ्गुलं चान्तरं भवेत् ॥
उरूमूलद्वयोर्मध्ये शिवमात्रान्तरं भवेत् ।
हस्तौ च लम्बनं कुर्यात्तदन्तरमिहोच्यते ॥
श्रोण्यात् कूर्परं पार्श्वं च द्व्यन्तरं तु षडङ्गुलम् ।
प्रकोष्ठात्कटचन्तर द्व्यन्तरं च त्र्यङ्गुलम् ॥
अथवा द्व्यङ्गुलं वापि मणिबन्धं दशाङ्गुलम् ।

मध्याङ्गुलं च पार्श्वं च द्व्यन्तरं दशमात्रकम् ।।
एवं तु देवदेवीनां स्थानके चासनेऽपि वा ।
ऊर्ध्वकायसमं कुर्यात्पद्मासनविशालकम् ।।
जानूर्ध्वात्केशपर्यन्तं तत्समं त्रिभुजाविति ।
मानयेज्जानुबाह्ये तु बाहुबाह्यं तु तत्समम् ।।
बाहुजानुद्वयं चैव सव्यापसव्यं मानयेत् ।
मेढ्रान्तं गुल्फस्याक्षान्तं द्व्यन्तरं तु षडङ्गुलम् ।।
श्रोणिकूर्परपार्श्वे तु चान्तरं तु षडङ्गुलम् ।
प्रकोष्ठाग्रतलं चैव पञ्चांसौ उपरि विन्यसेत् ।।
अर्धान्तस्यासनं चेत्तु चैक पादं प्रलम्बयेत् ।
तज्जानुपार्श्वके तस्य द्वित्र्यङ्गुलोनमेव च ।।
तत्सूत्राल्लम्बपादादौ द्व्यन्तरं द्वादशाङ्गुलम् ।
सर्वासां देवदेवीनामेवं प्रोक्तं तदासनम् ।।
पूर्वे च मध्यसूत्रं तु पृष्ठसूत्रं प्रलम्बयेत् ।
तदेव मौल्यग्रमध्ये मौलिमूलस्य मध्यभे ।।
तत्कृत्वाथ ककुन्मध्ये वंशमध्ये तु लम्बयेत् ।
जघनस्य द्वयोर्मध्ये चोरुद्वयोश्च मध्यमे ।।
पृष्ठजानुद्वयोर्मध्ये पार्ष्ण्योर्मध्ये च लम्बयेत् ।
एवं तु वरसूत्रं स्यात्पार्श्वसूत्रमिहोच्यते ।।
कर्णयो सुषिरमध्ये पार्श्वकायस्य मध्यमे ।
गुल्फस्य मध्यमे चैव पार्श्वसूत्र प्रलम्बयेत् ।।
पिप्पलीबाह्यदेशे तु स्तनचूचुकमध्यमे ।
उरुजान्वोर् यथादेशे तर्जन्यङ्गुलमध्यमे ।।
कक्षसूत्रात्कटिपार्श्वेऽपरे चाङ्गुलाष्टकम् ।
शक्तीनां कटिदेशे तु लम्वयेत्तु कनिष्ठके ।।
बाह्यके मध्यमे बापि कटी च पुटपार्श्वके
एवं तु कार्यसूत्रं स्याल्लम्बयेच्छिल्पिवित्तमः ।।
परहस्तपार्श्वयोः सूत्रं मानयेज्जानुपार्श्वकम् ।
सर्वाङ्ग च ऋजु कुर्यात्पूर्वापरयोर् योजयेत् ।।
ऋज्वाङ्गकभावं सामान्यमिति विद्यते ।
सर्वासां देवदेवीनां भङ्गमानमिहोच्यते ।।
आभङ्गं समभङ्गं तु चातिभङ्गं त्रिधा भवेत् ।
त्रिचतुष्पञ्चमात्रं स्यात्तुङ्गमानमितिक्रमात् ।।
उष्णीशमध्यमे चैव ललाटस्यैव मध्यमे ।
नासिकाग्रस्य मध्ये तु हिक्कायथोक्तपार्श्वके ।।
यथोक्तचूचुकस्यान्तं नाभिपार्श्वे यथोक्तवत् ।
यथोक्तश्चोरुगुल्फस्य पार्श्वसूत्रं प्रलम्बयेत ।।

एवमाभङ्गसूत्रं स्यात् समभङ्गमिहोच्यते ।
उष्णीषस्य तु यथापार्श्वे ललाटस्य तु पार्श्वके ।।
यत्तत्पुटपार्श्वे तु स्तनचूचुकमध्यमे ।
नाभिश्चोरुस्तथा जङ्घा यथोक्तं गुल्फपार्श्वके ।।
एवं तु लम्बयेत् सूत्रं समभङ्गमिति स्मृतम् ।
उष्णीषस्य पूर्वपार्श्वे तु यथोक्तं नेत्रमध्यमे ।।
स्तनपार्श्वे चोरुमध्ये जानुजङ्घा च मध्यतः ।
तद् गुल्फाक्षयोर्द्वयोर्मध्ये द्व्यन्तरं तु गुणाङ्गुलम् ।।
जानुद्वयोरन्तरं चाष्टमात्रं युक्त्या प्रयोजयेत् ।
उरुमूलद्वयोर्मध्ये द्व्यन्तरं द्व्यर्धमात्रकम् ।।
अङ्गुष्ठाग्रद्वयोर्मध्ये द्व्यन्तरं द्वादशाङ्गुलम् ।
आभङ्गान्तरं प्रोक्तं समभङ्गमिहोच्यते ।।
तत्पादाङ्गुष्ठद्वयोर्मध्ये द्व्यन्तरं षोडशाङ्गुलम् ।
पार्ष्ण्यन्तरं चतुर्मात्रं दशाङ्गुलं जानुकान्तकम् ।।
उरुमूलद्वयोर्मध्ये द्व्यन्तरं त्वङ्गुलं भवेत् ।
एवं तु समभङ्गं स्यादतिभङ्गमिहोच्यते ।।
पार्ष्ण्यन्तरं शराङ्गुल्यं तत्पादाङ्गुष्ठयोरग्रके ।।
तद्द्वयोर्मध्यमे विंशदङ्गुल्यं द्व्यन्तरं भवेत् ।।
तज्जानुद्वयोर्मध्ये द्व्यन्तरं द्वादशाङ्गुलम् ।
उरुमूलद्वयोर्मध्ये सार्धद्व्यङ्गुलकान्तरम् ।।
एवमतिभङ्ग स्यादेतानि युक्तितो न्यसेत् ।
एवं त्रिभङ्गसूत्रं तु द्व्यन्तरं मानमुच्यते ।।
सूत्रात्तु तल्ललटान्तं द्व्यन्तरं च द्विमात्रकम् ।
तत्सूत्राज्जानुकान्तं च द्व्यन्तरं तु षडङ्गुलम् ।।
तत्सूत्रात् हृदयान्तं च द्व्यन्तरं चाङ्गुलं भवेत् ।
तत्सूत्रान्नाभिसीमान्तमध्यर्धाङ्गुलकान्तरम् ।।
तत्सूत्रान्येढ्रसीमान्तं द्व्यन्तरं तु गुणांशकम् ।
तत्सूत्रादुरुमध्ये तु द्व्यन्तरं च द्विमात्रकम् ।।
तत्सूत्राज्जानुकान्तं स्याद् रसमात्रान्तरं भवेत् ।
तत्सूत्रं नलकान्तं स्याद् द्व्यन्तरं चाष्टमात्रकम् ।।
स्थितपादान्तरे चैव कुर्यात्तु वर्धकिस्तथा ।
नासाग्रे कुक्षिदेशे तु सूत्रस्य स्पर्शनं भवेत् ।।
शक्तीनां कुक्षिदेशे चैकाङ्गुलान्तरं तु वा ।
शक्तीनां पूर्वहस्तं तु स्तनान्तं कटिकाग्रकम् ।।
तदङ्गुष्ठावसानान्तं च द्व्यन्तरं चतुरङ्गुलम् ।
तच्छ्रोण्यात् कूर्परान्तं तु द्व्यन्तरं षडङ्गुलम् ।।
अंसादालम्बनं हस्तं द्व्यन्तरं पूर्ववद् भवेत् ।

तत्तद्विचिह्नवर्णादिभूषणाद्यैरलङ्कृतम् ॥
सर्वेषां वास्तुवस्तूनि प्रतिमादि यथोक्तवत् ।
कारयेत्सर्वसम्पत्यै भुक्तिमुक्तिफलप्रदम् ॥
अज्ञानाद् वास्तुवस्त्वादि विपरीतं चेद् विपत्करम् ।
तस्मात्परिहरेद् विद्वान्यथा पूर्वोक्तं सर्वतः ॥
एवं प्रोक्तं वास्तुवस्त्वादि हर्म्यैः
प्राकाराद्यैर्मण्डपाद्यैश्च शालाभिः ।
भूपालाङ्गं भूपतीनां च लिङ्गैर्
देवादीनां कारयेत्सम्पदार्थम् ॥

(iii) अ० पृ० २०९ प्रासादमानोद्भवार्चा प्रमाणैस्त्रिविधोदिता ।
सीमागर्भद्वारमानं तुर्यो हस्ताङ्गुलैर्विधिः ॥
आदौ सीमा पुनर्गर्भ द्वारमानं तृतीयकम् ।
हस्ताङ्गुलक्रमोक्तं च आर्चामानं चतुर्थकम् ॥
सीमार्धं च षडंशोनं हस्तात्तुर्यकरान्तगम् ।
इषुरसात्मकहस्ते स्थिता सीमा त्रिभागतः ॥
पादोद्भवा दशान्तं च षडंशोना ह्यमा तथा ।
पञ्चमांशा च पादोना हस्तविंशतिकावधि ॥
त्रिंशद्धस्ते षडंशेन त्रिभागोनं प्रकल्पयेत् ।
सप्तांशेऽर्चामानं त्यक्तार्धे चत्वारिंशदंशकैः ॥
अष्टमांशां शतार्धे तु त्रिभागोनां प्रकल्पयेत् ।
सीमामानोद्भवाख्याता ऊर्ध्वार्चा तु तथोत्तमा ॥
मध्यमा द्वादशांशोना अष्टांशोना कनिष्ठिका ।
ज्येष्ठमध्याधमाः ख्याताः सीमामाने त्रिधोदिताः ॥
—इतिसीमामानोद्भवार्चा

चतुरश्रीकृते क्षेत्रे दशधा प्रविभाजिते ।
चतुर्भागैश्च द्वै भित्ती शेषं गर्भगृहं मतम् ॥
गर्भगृहत्रिभागैश्च ह्यर्चा कार्या सुशोभना ।
दशांशोना मध्यमा च पञ्चांशोना कनीयसी ॥
—इतिगर्भमानम्

द्वारमानोद्भवां वक्ष्ये ह्यर्चां सर्वत्र शोभनाम् ।
ऊर्ध्वाऽऽसनस्था शय्यास्था प्रत्येका मानसम्भवा ॥
तत्त्वयुग्मोद्भवे द्वारे ह्यर्चामानं त्रिधोदितम् ।
षट्चन्द्री तत्त्वेन्दू शक्राः ऊर्ध्वार्चासङ्ख्या मता ॥
आसनस्था पूर्वमाने शक्रविश्वसूर्यांशतः ।
स्थितासना च केशान्तं प्रमाणं सूत्रतः स्मृतम् ॥
—इतिद्वारमानोद्भवार्चा

हस्ताङ्गुलक्रमेणैव अर्चा प्रासदामानतः ।
तस्यानुक्रम उक्तश्च पङ्क्तिसोपानसञ्चयः ।।
रुद्रादौ चैव दिग्वृद्धिर्हस्तैकाद्वेदहस्ततः ।
पक्षवृद्धादिषुश्चान्त सनार्धतांगुलोद्भवा ।।
एतन्मानोद्भवा ज्येष्ठा त्रिधोदितक्रमागता ।
त्यक्तविंशत्यंशा मध्या दशांशोना कनीयसी ।।
उक्तमूर्ध्वार्चाप्रमाणं शय्यास्था त्वेकमानतः ।
न्यूना न्यूनाधिकार्चानां प्रमाणमिति सम्भवेत् ।।
हस्तपादादिवृद्धिश्च क्रमेण परिकीर्तिता ।
हस्ताद्यं तुर्यपर्यन्तमत ऊर्ध्वं न कारयेत् ।।
त्रयङ्गुलतो दिग्हस्तान्तं वृद्धिं कुर्यादनुक्रमात् ।
दिगुत्तरं शतार्धान्तमेकैकाङ्गुलवृद्धितः ।।
विंशत्यंशैः कनिष्ठोना ज्येष्ठा तदंशवर्धनात् ।
इत्यादिकं तथाप्रोक्तं त्रिविधं मानमेव हि ।।
आसनस्थोद्भवा ख्याता शयनस्था क्रमोद्भवा ।
स्थित्वा शयनकेशान्तं प्रमाणमेतत्सम्भवम् ।।

अ० पृ० २१० यत्किञ्चित्प्रतिमायामं विभजेन्नवभागतः ।
स्वकीयाङ्गुलमानेन भागं वै द्वादशाङ्गुलम् ।।
अष्टोत्तरशतं सङ्खैरङ्गुलैरुच्छ्रयो भवेत् ।
नवतालः स विज्ञेयो व्यवहारे प्रसिद्धयति ।।
नवताले ततो वृद्धौ मस्तोर्ध्वे चतुरङ्गुलैः ।
विख्यातोऽर्चायामको द्वादशोत्तरशताङ्गुलः ।।
उष्णीषमङ्गुलं प्रोक्तं त्र्यङ्गुलं शिर उच्यते ।
तालो ललाटाद् गलान्तं सर्वत्रैव मुखे क्रमः ।।
त्र्यङ्गुलं च ललाटं स्यादङ्गुलं नेत्रसूत्रकम् ।
नेत्रसूत्रे तु कर्तव्या नासिका चतुरङ्गुला ।।
गोजका चैकमात्रा स्यादधरं त्रियववान्तरम् ।
ओष्ठो यवैः पञ्चभिः स्याद्धनुः सार्धाङ्गुला भवेत् ।।
विस्तारे वै द्वयङ्गुलं गलमर्धाङ्गुलं मतम् ।
ग्रीवा सार्धाङ्गुला स्तन-सूत्रं त्रयोदशाङ्गुलम् ।।
द्वादशाङ्गुलका नाभि उदरं चतुरङ्गुलम् ।
वलिकात्रयसम्युक्तं गुह्यमष्टाङ्गुलं तथा ।।
पञ्चमात्रोद्भवं मेढ्र वृषणश्चतुरङ्गुलः ।
... ... ।।
चतुर्विंशत्यङ्गुला स्याज्जङ्घा जानुयुगाङ्गुलम् ।
जङ्घामानेन नलको गुल्फः स्याच्चतुरङ्गुलः ।।
उच्छ्रयः कथितश्चैवं मस्तान्तो नवतालकः ।

षट्त्रिंशदङ्गुलो मध्यो विस्तरं श्रृणु सम्प्रति ॥
चन्द्रोपमं ललाटं स्याद्विस्तारे चाष्टमात्रकम् ।
आयामे द्वयङ्गुले नेत्रे विस्तारे चाङ्गुलायते ॥
नासोर्ध्वं च भवेन्मात्रं द्विमात्रं नयनान्तरम् ।
सार्धाङ्गुला च नासा स्यात्पुटिः स्याद् द्वियवान्तरा ॥
निष्पावसदृशी श्रोत्रपुटिरर्धाङ्गुला तथा ।
पिप्पली पुटितुल्या च पिञ्छली* चतुरङ्गुला ॥ (चम्पिका) *
हनुका द्वयङ्गुलायामे गण्डौ वृत्तौ षडङ्गुलौ ।
द्वादशाङ्गुले विस्तारे कर्णौ चैकैकमङ्गुलम् ॥
कर्णपार्श्वं द्विमात्रं च तत्तुल्यं चोन्नतौ भवेत् ।
अङ्गुष्ठाङ्गुलमायामे कर्णौ वै लक्षणान्वितः ॥
हनुकेशान्तयोर्मध्ये मानं षट्त्रिंशदङ्गुलम् ।
ग्रीवाष्टांशा परिणाहे चतुर्विंशतिमात्रका ॥
अष्टाङ्गुलौ तथा स्कन्धौ स्तनोर्ध्वे द्वादशाङ्गुले ।
कक्षास्थानं प्रकोष्ठाभ्यां षोडशाङ्गुलमीरितम् ॥
प्रकोष्ठान्मणिबन्धश्चाऽङ्गुलान्यष्टाऽथवा दश ।
सप्ताङ्गुलं करतालं मध्यमा पञ्चमात्रका ॥
तर्जनी चाऽनामिका च हीना च स्याच्चतुर्यवैः ।
अनामिका पञ्चयवैर्हीना सा स्यात्कनिष्ठिका ॥
अङ्गुष्ठं स्याच्चतुर्मात्रं तालार्धं च करोर्ध्वकम् ।
पञ्चाङ्गुलं च विस्तीर्णं कुर्यात्करतलं तथा ॥
अष्टयवान्तरेऽङ्गुष्ठं तर्जनी षड्यवान्तरे ।
मध्याद्यान्तिमान्ताः सप्त षट्पञ्चयवान्तराः ॥
त्रिपर्वकास्तथा सर्वा निम्ना अग्रे सुवृत्तकाः ।
पर्वार्धेन नखास्ताभ्यस्ताभिः सार्धं विनिर्गताः ॥
सार्धद्विपर्वं चाङ्गुष्ठं पर्वार्धं च नखाः स्मृताः ।
कुलरेखा च कर्तव्या अङ्गुष्ठमनुवर्तते ॥
कनिष्ठाधस्तर्जन्यन्तमायूरेखा समीरिता ।
मध्यमा च तथा रेखा धनरेखा तदूर्ध्वताः ॥
त्र्यङ्गुलो मणिबन्धः स्यान्नाहे सार्धदशाङ्गुलम् ।
गजहस्तोपमौ बाहू संस्थितौ च मनोहरो ॥
विंशत्यङ्गुलकं चैव कक्षयोरुभयान्तरम् ।
सप्ताङ्गुलं भुजस्कन्धः कक्षे चैकैकमङ्गुलम् ॥
चतुर्दशाङ्गुलो मध्यो नाभ्यूर्ध्वे च षडङ्गुलम् ।
अष्टादशाङ्गुलं नाभेर्द्विमुखं चोरुमूलकम् ॥
एकादशाङ्गुला जङ्घा निम्नाग्रे च सुवर्तिता ।

सप्ताङ्गुलं जानुशिरो नलाग्रं निम्नमावृतम् ॥
वेदाङ्गुलं गुल्फमूलं नाहं च द्वादशोद्यवम् ।
षडङ्गुलं पूर्वपादः तर्जन्याः पूर्वभागतः ॥
सार्धव्यङ्गुलमङ्गुष्ठं तर्जनी चतुरङ्गुला ।
... ... ॥
अङ्गुष्ठसार्धाङ्गुलोवतं तर्जनी च तदर्धकम् ? ।
अङ्गुष्ठार्धं तु सूत्रेण कुर्यादग्रे कनिष्ठिकाम् ॥
निम्नमानक्रमः प्रोक्तः पर्वसङ्ख्याभिधीयते ।
त्रिपर्वकोद्भवाश्चान्या अङ्गुष्ठं च द्विपर्वकम् ॥
पर्वार्धं च नखं कुर्यात्स्मृतः सर्वेष्वयं विधिः ।
षण्मात्रः पादविस्तारश्चतुर्मात्रा च पार्ष्णिका ॥
पादमूलतले चापाकारे मध्योन्नते तथा ।
अक्षि ? गुल्फौ प्रकर्तव्यौ अर्धार्धमात्रकावुभौ ॥
स्कन्धौ समुन्नताकारौ पृष्ठमध्यस्तु वंशवत् ।
वंशक्षिप्तो त्रतपक्षौ ? सर्वावयवशोभनी ॥

८. प्रतिमा-विधाने मधूच्छिष्ट-विधानम्

मान० ६८ बिम्बानां तु मधूच्छिष्टक्रियां सम्यग् वक्ष्यतेऽधुना ।
शैवं पाशुपतं चैव कालमुखं महाव्रतम् ॥
वामं च भैरभं चैव तन्त्रोक्तज्योतिः षट्क्रमात ।
अगस्त्यः काश्पश्चैव भृगुगौतमभागर्वाः ॥
गालवश्चेति ऋषयः प्रोक्ताः कषणादिरचनार्थकम् ।
तत्तन्त्रवशात्सर्वं कुर्यात् षट् संपदास्पदम् ॥
तत्तन्त्रविपरीतं चेद् विपत्तिं नित्यमावहेत् ।
अनुक्तं तत्र तन्त्रैस्तु ग्राह्यं दोषो न विद्यते ॥
विश्वकर्मा च विश्वेशः विश्वसारः प्रबोधकः ।
वृतश्चैव मयश्चैव त्वष्टा चैव मनुर्नलः ॥
मानविन्मानकल्पश्च मानसारो वहुश्रुतः ।
प्रष्टा च मानबोधश्च विश्वबोधो नयश्च तथा ॥
आदिसारो विशालश्च विश्वकाश्यपश्चैव च ।
वास्तुबोधो महातन्त्रो वास्तुविद्यापतिस्तथा ॥
पाराशरीयकश्चैव कालयूपो महाऋषिः ।
चैत्याख्यः चित्रकश्चावर्यः साधकसारसंहितः ॥
भानुश्चेन्द्रश्च लोकज्ञः सौराख्यः शिल्पिवित्तमः ।
ते एव ऋषयः प्रोक्ता द्वात्रिंशतिः संख्यया ॥
तान् गोत्रवशज्ज्ञात्वा शिल्पिनः सर्वत्र योग्कम् ।
शुक्लपक्षेऽथवा कृष्णे सर्वमासेषु कारयेत् ॥

शुभयोगे सुनक्षत्रे सुमुहूर्ते सुलग्नके ।
मन्त्रवत्कारयेद गर्तं स्थपतिस्थापकावुभौ ॥
मधूच्छिष्टं योजयेच्छिल्पी शास्त्रतः कारयेत्क्रमात् ।
यथारूपं तथा ध्यात्वा स्थपत्याज्ञया वर्धकिः ॥
यन्मधुच्छिष्टबिम्बस्य पञ्चवर्णैरलङ्कृतम्
क्षणिकवेरमेवोक्तं चलं चाप्यचलं तथा ॥
तस्मात्सर्वप्रयत्नेन तत्रदोषो न विद्यते ।
अक्षैः स्फटिकसंयुक्तं लूतभाजनमेव च ॥
हस्तेन सर्वविम्बानां ताम्रपत्रेण योजयेत् ।
अथवा पक्षकानां तु पक्षमूलेन विन्यसेत् ॥
नखसर्वेषु पादौ च संयुक्तं तु ताम्रेण च ।
अथवा शिखशल्यं स्याद् भूषणं च विशेषतः ॥
स्फटिकैः रत्नसंयुक्तं जीनपात्रेण विन्यसेत् ।
आम्रकद्रुमसर्वेषां युक्त्या वर्णं समाश्रितम् ॥
दारुकीलैश्च विम्बानां यद्बलार्थं तु योजयेत् ।
आद्रव द्रव्यसंयुक्तं तस्माद् दोषमेवं न विद्यते ॥
सर्वालङ्कारसंयुक्तं बेरं ग्रामप्रदक्षिणम् ।
यजमानादि संवेक्ष्य सेव्यं तत्रार्चनं भवेत् ॥
तस्माद् देवतार्थं संग्राह्य चान्यग्रामे विलासयेत् ।
पश्चात्तु शिल्पिशालां च वेरमेवं प्रविश्यते ॥
मानोन्मानप्रमाणेन शोभयेच्छिल्पवित्तमः ।
द्वित्र्यङ्गुलमधिकं वाथ मधूच्छिष्टेन लेपयेत् ॥
तदूर्ध्वे मृत्तिकां लेप्य शोषयेत्तद् विचक्षणैः ।
तत्पिण्डमुत्तापयेद्वा मधूच्छिष्टोद्गमैः पुनः ॥
कर्तुरिच्छा यथा लौहैधूर्तम् एतत्प्रशस्यते ।
पूर्णयेज्जलं संप्रोक्ष्य त्यक्त्वा तदर्धमृत्तिकाम् ॥
बिम्वं सर्वाङ्गं संशोध्य श्वेतगन्धेनानुलेपयेप्त् ।
तत्पीठोपरि संस्थाप्य पुष्पमाल्यैरलङ्कृतम् ॥
ग्रामं प्रदक्षिणं कुर्यात्सर्वमङ्गलघोषणैः ।
शिल्पिशालां प्रविशन्ति कारयेदुक्तवत्क्रमात् ॥
तस्योपाङ्गविहीनं चेत्पुनः सन्तानकं भवेत् ।
शिरो वा मध्यकायं वा हीनं चेद्विसृजेत्पुनः ॥
कर्तृशिल्प्यचलं चित्तं कारयेत्पूर्ववदद् भवेत् ।
चलं चित्रं न कुर्याच्चेत्स्थाननाशं धनक्षयम् ॥
अनेकजन्मकृतं पुण्यं क्षिप्रमेवं विनश्यति ।
तस्मात्सर्वप्रयप्नेन पूतं च कारयेत्सुधी ॥

(ii) अभि० चि०,
१. ७६—९६

नवतालप्रमाणेन लक्षणेन समन्विताम् ॥
प्रतिमां कारयेत्पूर्वमुदितेन विचक्षणः ।
सर्वावयवसम्पूर्णां किञ्चित्पीतां दृशोः प्रियाम् ॥
यथोक्तैरायुधैर्युक्तां वाहुभिश्च यथोदितैः ।
तत्पृष्ठस्कन्धदेशे च क्रमाद्यामकुटेऽथवा ॥
हेमपुष्पनिभं दीर्घं तालकं मदनोद्भवम् ।
स्थापयित्वा ततश्चार्चां लिम्पेत्संस्कृतया मृदा ॥
मषीं तुषमयीं कृत्वा कार्पासं शतशः क्षतम् ।
लवणं चूर्णितं श्लक्ष्णं तथा संयोजयेन्मृदा ॥
पेषयेत्सर्वमेकत्र सुश्लक्ष्णे च शिलातले ।
वारत्रयं तदावर्त्य तेन लिम्पेत्समन्ततः ॥
स्वच्छः स्यात्प्रथमो लेपः छायायां कृतशोषणः ।
दिनद्वये व्यतीते तु द्वितीयस्स्यात्ततः पुनः ॥
तस्मिञ्छुष्के तृतीयस्तु निबिडो लेप इष्यते ।
नालकस्य मुखं त्यक्त्वा सर्वमालेपयेन्मृदा ॥
शोषयेत्तत्प्रयत्नेन युक्तिभिर्बुद्धिमान्नरः ।
सिक्थकं तोलयेदादावर्चालग्नं विचक्षणः ॥
रीत्या ताम्रेण रौप्येण हेम्ना वा कारयेत्ततः ।
सिक्थाद्दशगुणं ताम्रं रीतिद्रव्यं च कल्पयेत् ॥
रजतं द्वादशगुणं हेम स्यात् षोडशोत्तरम् ।
मृदा संवेष्टयेद्द्रव्यं यदीष्टं कनकादिकम् ॥
नालिकेराकृतिं मूषां पूर्ववत्परिशोषयेत् ।
वह्नौ प्रताप्य तामर्चां सिक्थं निस्सारयेत्ततः ॥
मूषां प्रतापयेत्पश्चात्पावकोच्छिष्टवह्निना ।
रीतिस्ताम्रं च रसतां नवाङ्गारैर्व्रजेद्ध्रुवम् ॥
तप्ताङ्गारैर्विनिक्षिप्तैः रजतं रसतां व्रजेत् ।
सुवर्णं रसतां याति पञ्चकृत्वः प्रदीपितैः ॥
मूषामूर्धनि निर्माय रन्ध्रं लोहशलाकया ।
संदंशेन दृढं धृत्वा तप्तां मूषां समुद्धरेत् ॥
तप्तार्चानालकस्यास्ये वर्तिं प्रज्वलितां न्यसेत् ।
संदंशेन धृतां मूषां नमयित्वा प्रयत्नतः ॥
रसं तु नालकस्यास्ये क्षिपेदच्छिन्नधारया ।
नालकाननपर्यन्तं संपूर्य विरमेत्ततः ॥
स्फोटयेत्तु समीपस्थं पावकं तापशान्तये ।
शीतलत्वं च यातायां प्रतिमायां स्वभावतः ॥
स्फोटयेन्मृत्तिकां दग्धां विदग्धो लघुहस्तकः ।
यथा द्रव्यमयी सार्चा यथा मदननिर्मिता ॥
जायते तादृशी साक्षादङ्गोपाङ्गोपशोभिता ।
यत्र क्वाप्यधिकं पश्येच्चारणैस्तत्प्रशान्तये ॥
नालकं छेदयेच्चापि पश्चापुज्ज्वलतां नयेत् ।

(iii) शिल्प०
२. ३२—५३

मधूच्छिष्टेन निर्माय सकलं निष्कलं तु वा।
बद्ध्वा मृदा दृढं शुष्कमधूच्छिष्टं बहिः सृजेत्॥
तत्र लोहार्द्रमापूर्य कारयेल्लोहमुत्तमम्।
अथ तत्प्रक्रियां वक्ष्ये कर्मकारहिताय तु॥
कठिना मन्दकठिना मृद्वी मृदुतरा तथा।
मूषाकरणयोग्येति पञ्चधा मृत्तिका स्मृता॥
पूर्वोक्तां नाकुजां वाथ मृत्स्नामादाय यत्नतः।
मृल्लोष्टचूर्णसंयुक्तां यथायुक्ति विमर्दयेत्॥
शुद्धाम्भसा पूगचर्मसारं युक्त्या सुयोजयेत्।
कारयेत् कठिनामेवं शिलामुसलताडिताम्॥
तस्मिन् गोमयसंयुक्ते स्यान्मन्दकठिना पुनः।
मृद्भाण्डचूर्णसंयुक्तां तत्पादांशकमृत्तिकाम्॥
पेषण्यां पेषयेद् यां सा मृद्वीति कथिता पुरा।
तदेव गोमययुता मृत्स्ना मृदुतरा स्मृता॥
तुषाद्यङ्गारचूर्णेन संयुक्ता घटमृत्तिका।
कार्पासिपटचूर्णेन समं मुसलपीडिता॥
एषा मूषामृदाख्याता कर्तव्या सानया दृढम्।
यत्किञ्चिदीप्सितं तन्तु किञ्चिन्न्यूनप्रमाणतः॥
कृत्वा द्वितीयया शुष्के तष्ट्वा लिप्त्वा पुनः पुनः।
अन्ते गोमयसारेण लिप्त्वा श्लक्ष्णीकृते पुनः॥
कृत्वा तस्मिन् मधूच्छिष्टपट्टं युक्तघनान्वितम्।
इष्टप्रमाणं तत् सर्वं कृत्वा तेन सलक्षणम्॥
भूषणादीनि सर्वाणि मधूच्छिष्टस्य तन्तुना।
कृत्वा तिन्त्रिणिसारेण वेणुसारेण वा तथा॥
कृतेन युक्तशस्त्रेण सुस्निग्धं कारयेदथ।
पुनर्विलेपयेन्मृत्स्नामार्द्रां मृदुतरं क्रमात्॥
शुष्के तस्मिन् पुनर्लिप्त्वा मृद्व्या संशोषयेत् पुनः।
कठिनेन पुनस्तत्र कृष्णायसपटादिभिः॥
बद्ध्वा यथाबलं पश्चात् कठिनेन विलेपयेत्।
आवृत्त्या लेपयेत् तेन यथातोषं यथाबलम्॥
अप्रधानावयवगस्थाने स्याल्लोहपद्धतिः।
एवं शुष्के पुनर्यन्त्रवशादातप्य वह्निना॥
मधूच्छिष्टं बहिस्त्यक्त्वा तं दहेत् काष्ठवेष्टितम्।
यदा कूश्माण्डपुष्पाभं वर्णमन्तर्गतं पुनः॥
लोहमार्गादिरन्ध्रेण दृश्यते तत् तदैव हि।
अवरुह्य भुवः श्वभ्रे विन्यस्योर्ध्वमुखं यथा॥
मूषायामार्द्रितं लोहं शीघ्रमादाय यत्नतः।
निक्षिप्य तन्मुखे मन्दमन्तर्भागं सुपूरयेत्॥
पांसुना बहिराच्छाद्य कालाच्छीतलिते पुनः।
तीक्ष्णायसकृतैः शस्त्रैर्मृदं त्यक्त्वा सुधीः क्रमात्॥
सुश्लक्ष्णं कारयेत् तैस्तैरुचितैः शस्त्रभेदकैः।
एवं तत्कर्मकुशलैर्लोहजं कारयेद् बुधः॥
घनं चेल्लोहजं बिम्बं मधूच्छिष्टेन केवलः।
कृत्वा मृल्लेपनादीनि पूर्ववत् क्रमतश्चरेत्॥

९. प्रतिमा-विधाने दोषा : तत्फलञ्च

(i) स० सू० ७८. १-९

अथ वर्ज्यानि रूपाणि ब्रूमहेऽर्चादिकर्मसु ।
यथोक्तं शास्त्रतत्त्वज्ञैर्गोब्राह्मणहितार्थिभिः ॥
अशास्त्रज्ञेन घटितं शिल्पिना दोषसंयुतम् ।
अपि माधुर्यसम्पन्नं न ग्राह्यं शास्त्रवेदिभिः ॥
अश्लिष्टसन्धिं विभ्रान्तां वक्रां चावनतां तथा ।
अस्थितामुन्नतां चैव काकजङ्घां तथैव च ॥
प्रत्यङ्गहीनां विकटां मध्ये ग्रन्थिनतां तथा ।
ईदृशीं देवतां प्राज्ञो हितार्थं नैव कारयेत्। ।
अश्लिष्टसन्ध्या मरणं भ्रान्तया स्थानविभ्रमम् ।
वक्रया कलहं विद्यान्नतया वयसः क्षयम् ॥
नित्यमस्थितया पुंसामर्थस्य क्षयमादिशेत् ।
भयमुन्नतया विद्याद् हृद्रोगं च न संशयः ॥
देशनान्तरेषु गमनं सततं काकजङ्घया ।
प्रत्यङ्गहीनया नित्यं भर्त्तुः स्यादनपत्यता ॥
विकटाकारया ज्ञेयं भयं दारुणमर्चया ।
अधोमुख्या शिरोरोगं (तथानयापि च ?) ॥
एतैरुपेतादोषैर्या वर्जयेत् तां प्रयत्नतः ॥

विम्ब-दोषाः

(ii) शिल्प० २६

मांसवर्णैर्नखैर्वाथ पद्मताम्रनिभैस्तथा ।
संयुक्ताः प्रतिमा यत्र तत्रस्थाः सुखिनो नराः ॥
श्वेतैर्नखैर्दुःखिनश्च शूलाग्रैः स्फटिकोपमैः ।
दरिद्रतां भजन्त्येव तथैव हरितैर्नखैः ॥
(अंगुल्यः) प्रोन्नताग्राश्चेद् भवन्ति सुखदाः सदा ।
पादाङ्गुष्ठमतिक्रम्य प्रदेशिन्यनिवर्तयेत् ? ॥
लभन्ते तत्रदेशस्था नारीभोगमनुत्तमम् ।
कनिष्ठायां तु दीर्घायां वहुवित्तकरो भवेत् ॥
अङ्गुल्यः कुटिलाः शुक्ला विरला दुःखभागिनः ।
अस्वेदनौ मृदू रक्तौ पुष्पौ चारुदलाविव ॥
लग्नाङ्गुली सुपार्ष्णी च सिराविरहितौ तथा ।
मांसलौ गूढगुल्फौ च कूर्मपृष्ठसमावपि ॥
भवेतां चरणौ यस्य तत्रस्था राजवल्लभाः ।
विवृतौ शूर्पसङ्काशौ सस्वेदौ ह्रस्वपाण्डरौ ॥
रोमशौ चरणौ यस्य तत्रस्था दुःखभागिनः ।
दीर्घपादतले रेखा हलाङ्कुशनिभा यदि ॥

सार्वभौमत्वदं लक्ष्म तदिदं नात्र संशयः ।
क्रमाद् वृत्ते प्रशस्येते जङ्घे स्निग्धे त्वरोमके ॥
सिंहव्याघ्रोपमे जङ्घे धनिनां परिकीर्तिते ।
काकजङ्घो भवेद्राजा मृगजङ्घोऽपि तादृशः ॥
जङ्घे च मीनवद् यस्य सोऽपि साम्राज्यभाग्जनः ।
स्थूलजङ्घा दीर्घजङ्घा जायन्तेः पथिगाः सदा ॥
सृगालकोलजङ्घा ये ते नरा दुःखभागिनः ।
इदं तु बिम्बे सञ्चिन्त्यं तथा वृत्ते च जानुनी ॥
मांसले च समे शब्दहीने गुढतरास्थिनी ।
किंचिदुन्नतयुक्ते तु भवेतां सर्वमङ्गले ॥
ऊरु करिकराकारौ रोमभिः परिवर्जितौ ।
सुश्लक्ष्णौ निविडौ नातिस्थूलौ नातिकृशौ वरौ ॥
सुखदं मांसलं स्फिक् चेद् व्याघ्रिभेकस्फिगेव हि ।
तथैव दुःखदं ज्ञेयं शुष्कस्फिङ नैव संशयः ॥
मृगेन्द्रकटिसंकाशकटिश्चेत् पार्थिवत्वदा ।
कामित्वं स्थात् कोलकटेः ………………॥
कर्कटोष्ट्रकटिस्तद्वत् श्वकटित्वं सुतापहम् ।
मेहनं धनदं ह्रस्वं स्थूलं पुत्रार्थनाशदम् ॥
(अ ? पु) त्रवृद्धिकरं ज्ञेयमेतद् दक्षिणतोन्नतम् ।
मणिनी सोन्नते स्निग्धे धनस्त्रीरत्नभाजनम् ॥
मध्यनिम्ने भवेन्निःस्वो मध्यादग्रे विशेषतः ।
ईशद्रक्ते समृद्धिःस्यात् पाण्डरे धनहीनता ॥
मणौ च मलिनच्छाये दारिद्रचमुपजायते ।
मुष्कयोरुभयोःसाम्ये राजराजत्वमाप्नुयात् ॥
लम्बयोर्ह्रस्वयोश्चैव मुष्कयोदीर्घजीविनः ।
एकं एवं यदा मुष्कस्तदा स्यान्मरणं जलात् ॥
वृत्तविस्त्तीर्णगम्भीरनाभौ सुखमर्तःव हि ।
विषमा बिलमध्यस्था नाभिर्दारिद्रचकरिणी ॥
दक्षिणावर्तनी शस्ता बामावर्तापकारिणी ।
लम्बोदरो भवेदाढचो बहुभोगःसमोदरे ॥
कृशोदरे लघुःकामी दुःखभागी महोदरे ।
घटोदरे भवेन्निस्वस्तथैव विकृतोदरे ॥
सर्पोदरे दरिद्रत्वं तथा निम्नोदरेऽपि च ।
वल्यैकया शस्त्रमृत्युः स्त्रीजितत्वं वलिद्वये ॥
आर्यःस्यात् त्रिवलीयुक्ते पुटं चतुर्वलीयुते ।
सुतुल्यौ धनदौ पार्श्वौ निर्धनाख्यौ च वक्रकौ ॥

स्निग्धं विशालमुत्तुङ्गमुरश्चेद राजलक्षणम् ।
सिरालं विषमं निम्नं वक्षश्चेद् विपदास्पदम् ॥
समौ चेच्चूचुकौ भूपा लम्बितौ प्रेष्यतां गताः ।
अदृश्यौ तन्तुनाशाख्यौ विषमौ दुःखदौ स्मृतौ ॥
उच्चकक्षसमायुक्ता धनधान्यविवर्धनाः ।
समकक्षश्च तत्तुल्यो निर्धनो निम्नकक्षकः ॥
दुःखी विषमकक्षःस्यादथ पृष्ठस्य लक्षणम् ।
अलग्नं मांसलं पृष्ठं मग्नवंशं शुभावहम् ॥
निन्दितं विपरीतं चेत् दुःखदारिद्र्यकारणम् ।
उन्नतैर्जत्रुभिर्ज्ञेयं धनधान्यादिभोगदम् ॥
तैरेव विषमैर्निम्नैर्विज्ञेयं धनवर्जितम् ।
सुश्लिष्टौ विपुलावंसौ निर्वलीकौ सुखावहौ ॥
रोमशौ वलिसंयुक्तौ निर्मांसौ दुःखदायिनौ ।
वाहू करिकराकारौ वरावाजानुलम्बिनौ ॥
गूढसांश्लिष्टसन्ध्याढ्यौ विपरीतौ विवर्जितौ ।
लाक्षारुणं पीवरं च मध्ये निम्नं मनागपि ॥
तलं शुभदमाख्यातं विपरीतं विनाशकृत् ।
उन्नते दानशीलत्वं शुष्के दारिद्र्यदं भवेत् ॥
विषमे तु तले तद्वत् पापदं व्याघ्रपाणिकम् ।
हस्तस्याङ्गुलयो दीर्घाश्चिरजीवी नरःस्मृतः ॥
वैदुष्यदा विवलिकाःस्थूला दारिद्र्यदायिनः ।
मढत्वदा बहिर्नता पूर्वोक्तान्नखरे वदेत् ॥
शूरः स्यान्महिषग्रीवः कम्बुग्रीवः क्षमापतिः ।
शुष्कग्रीवो भवेन्निःस्वः समग्रीवः समो भवेत् ॥
अभिन्नाग्रं मृदु स्निग्धं घनं श्मश्रु प्रशस्यते ।
आरक्तं विषमं कूर्चं स्थूलरोममशोभनम् ॥
पूर्णचन्द्रसमाकारं बदनं त्वतिशोभनम् ।
निःस्वाः स्युर्दीर्घवदनाः समाना वर्तुलं मुखम् ॥
चतुरश्राननाः धूर्ता त्रिम्नास्यः पुत्रवर्जितः ।
भीतास्यः पापकारी स्यादेवं वदनलक्षणम् ॥
रक्ता स्निग्धा शुभा जिह्वा पापी स्याच्छ्यामजिह्वकः ।
स्थूलजिह्वश्च तत्तल्यः कृष्णजिह्वस्तथैव च ॥
कृष्णा च कर्बुराधस्तात् रसना दुःखदा सदा ।
सुवर्ण रक्तवर्णं च तालु दुःखतरं मतम् ॥
लम्बमांसलकर्णा स्युः पापिनः शुष्ककर्णकाः ।
शुकनासः सुखी प्रोक्तश्चिरायुः शुष्कनासिकः ॥
वक्राग्रा धनदा नासा कूरा दक्षिणवक्रका ।

समाल्प ··· ··· ···दुखिनो मानवा स्मृताः ।।
शङ्कुकर्णो महाभागो रोमकर्णाः शतायुषः ।
विस्तीर्णकर्णा धनिनः सिंहकर्णस्तु निष्ठुरः ।।
कृपणाः ह्रस्वकरर्णाः स्युः सुभगाःश्यामर्णकाः ।
समाल्पविवरा मूर्ध्नि नासा भाग्यप्रदायिनी ।।
धनिनः पद्मपत्राक्षा रक्तान्ताक्षास्तु श्रीप्रदाः ।
महाक्षा मधुपिङ्गाक्षा गजाक्षाश्च महत्तराः ।।
गम्भीरनेत्राः धनिनः स्थूलाक्षश्चैव तत्समः ।
शुभगा श्यामनयना बुधा नीलोत्पलेक्षणाः ।।
अधोदृष्टिश्चोर्ध्वदृष्टिः सततं दुःखदा नृणाम् ।
पार्श्वदृष्टिश्च तत्तुल्या समदृष्टिः शुभावहा ।।
जिह्माःस्युःसारमेयाक्षास्तस्करा मर्कटेक्षणाः ।
निःस्वा निर्गतनेत्रा स्युः पापा मार्जारलोचनाः ।।
भ्रुवो + अत्यन्तयाल्पायुर्विशालोन्नतया सुखी ।
भ्रुवा विषमया निःस्वो बालेन्दुनतया धनी ।।
उन्नतैर्विपुलैर्शंखैर्भवन्ति वशिनो नराः ।
निम्नयार्थेन संन्त्यक्तास्तनयैश्च विवर्जिताः ।।
ललाटैर्विषमैर्निःस्वा धनिनोऽर्धेन्दुसन्निभैः ।
केशैरेकैकशो जातैः स्निग्धैः कृष्णैश्च कुंचितैः ।।
अभिन्नाग्रैश्च मृदुभिर्बहुभिस्तैर्महीपतिः ।
एकमूलैश्च बहुभिर्विषमैरतिपिङ्गलैः ।।
स्थूलैर्विर्शीर्णपर्यन्तैर्ह्रस्वैः रूक्षैर्दरिदता ।
एकैकेन भवेद्रोम्णा राजा द्वाभ्यां तु पण्डितः ।।
त्रिभिर्निःस्वश्चतुर्भिस्तु सर्वदा दुःखभाग्जनः ।
सिंहेभवृषहंसनां गमनं शुकवर्हिणोः ।।
गमनेनानुकुरुते यो नरः स महीपतिः ।
मेषोष्ट्रमहिषोलूकवराहबलिभुक्छ्वभिः ।।
समाना स्याद् गतिर्यस्य स पुमान्भाग्यवर्जितः ।
अङ्गुष्ठमध्यसन्धिस्थयवेन स्याद्धनी नरः ।।
अगुष्ठमूलगेनापि बहुपुत्रो निरूप्यते ।
स्निग्धाभिः कररेखाभिर्निम्नाभिर्धनवान्भवेत् ।।
अस्निग्धाभिरनिम्नाभिर्भवेद् दारिद्रचभाग्जनः ।
मणिबन्धोत्थिता रेखास्तिस्रः करतलं गताः ।।
राज्यकारणमित्याहुः सामुद्रमतवेदिनः ।
मीनयुग्मकरः सत्री मीनपुच्छकरः सुखी ।।
आकारो जायते पाणौ रेखया वक्ररूपया ।

शंखातिपत्रशिबिकागजपद्माश्वसन्निभः ॥
चक्रवर्ती भवेद्राजा जायते नास्ति संशयः ।
गवाढयो दामरूपाभिः स्वस्तिकाकृतिभिर्धनी ॥
चक्रखड्गधनुःप्रासतोमराकृतिर्भिनृपः ।
अङ्गुष्ठमूलरेखाभिः स्थूलाभिः पुत्रवान् भवेत् ॥
तत्रत्यसूक्ष्मरेखाभिः कन्यां जनयति ध्रुवम् ।
प्रदेशिनीतलं प्राप्तरेखा स्युः शतजीविनः ॥
न्यूनाभिश्छिन्नरूपाभिर्द्रुमपाताद् भवेन्मृतिः ।
अरेखा बहुरेखाश्च मानवा धनवर्जिताः ॥
नखा दन्ता रोमकेशव्योमच्छयाः सुखप्रदाः ।
समन्ताद् भूमिसंलग्नं यस्याश्चरणयोस्तलम् ॥
अष्टौ पुत्रान्प्रसूते सा पत्युः सन्तानवर्धनात् ।
अङ्गुष्ठं समतिक्रम्य दीर्घा यस्याः प्रदेशिनी ॥
संरक्षितापि यत्नेन सा भवेद व्यभिचारिणी ॥
दीर्घा स्यान्मध्यमा यस्याः सर्वा वा चरणाङ्गुली ॥
दुःशीला दुर्भगा नित्यं सा कन्या निन्दिता बुधैः ।
काकजङ्घा च या नारी या च रोमशजङ्घिका ॥
अचिरेण परिज्ञेयं वैधव्यमुभयोस्तयोः ।
अंसौ च पृथुलौ यस्याः सा दासी समुदाहृता ॥
ऊरू कृशौ रोमशौ वा यस्याः स्यातां भुजावपि ।
भर्तारं त्वरितं हन्ति विवाहे सापि वर्जिता ॥
अश्वत्थदलसंकाशं गूढगुह्यमणिस्थितम् ।
यस्याः सा सुभगा कन्या धन्या पुण्यैरवाप्यते
नितम्बविम्बभृद् दृष्टं विस्तीर्णं शस्यते स्त्रियाः ।
मध्यं वलित्रयोपेतं कृशं शुभमरोमशम् ॥
स्तनौ वृत्तघनौ शस्तावुरो रोमविवर्जितम् ।
ग्रीवा रेखात्रयोपेता बिम्बाकारोऽधरोऽधरः ॥
ग्रीवया स्थूलया चण्डी दरिद्रा ह्रस्वया तया ।
कुलस्य नाशिनी निम्नदीर्घया जायते पुनः ॥
श्मश्रुभिः सहिता कन्या विषमश्रवणा च या ।
सा विरुद्धा भवेद् भर्तुरुत्तरोष्ठे तथोन्नता ॥
विषमा दशना यस्या विरलाः स्थौल्यभागिनः ।
पूर्वाचाय परिज्ञेया सर्वक्लेशकरी परा ॥
द्वितीयचन्द्रसंकाशभ्रूयुगा समनासिका ।
ऋज्वङ्गुलीका रमणी पत्युः संपत्करी सदा ॥
पार्श्वे गले ललाटे वा वामतो लाञ्छनान्विता ।
तस्मिंस्तिलकिता चापि जनयेत् प्रथमं सुतम् ॥

प्रसन्नवदना राज्ञी लम्बकेशी तपस्विनी ।
दुःखिता बहुकेशी स्यात् सामुद्रमतमीदृशम् ॥
कोष्ठाब्जकलशाकारा रेखा यस्यास्तथैव च ।
तोरणं स्वस्तिकं चक्रं करे बाहुतलेऽपि वा ॥
यस्या विभाव्यते स्त्रीणामाधिपत्यं लभेत् सा ।
पद्मरेखा करे वामे या विरती वराङ्गना ॥
इत्यादि लक्षणं युक्त्या बिम्बे चैव निरूप्यताम् ।
यदुक्तं तत्फलं सर्वं तत्र ··· ··· ···देदिदम् ॥

१० प्रतिमा-रूप-संयोगे

अ आसनानि

पद्मासनम् — ऊरूमूले वामपादं पुनस्तद्दक्षिणं पदम् ।
वामौरौ स्थापयित्वा तु पद्मासनमिदं स्मृतम् ॥

कौक्कुटासनम् — पद्मासनमधिस्थाय जान्वन्तरविनिसृतौ ।
करौ भूमौ निवेश्यैतद् व्यौमस्थः कुक्कुटासनम् ॥

वीरासनम् — एकपादमथैकस्मिन् विन्यस्यौरौ च संस्थितः ।
इतरस्मिंस्तदा पादं वीरासनमुदाहृतम् ॥

योगासनम् — अथ योगासनं वक्ष्ये यद् कृत्वा योगविद् भवेत् ।
ऊर्वोः पादतलद्वन्द्वं स्वाङ्के वद्ध्वा करद्वयम् ॥

आलीठासनं प्रत्यालीढासनञ्च — भुग्नवामपदं पश्चात् स्तब्धजानूरुदक्षिणम् ।
वितस्त्यः पञ्चविस्तारे तदालीढं प्रकीर्तितम् ॥
एतदेव विपर्यस्तं प्रत्यालीढं प्रकीर्तितम् ।

कूर्मासनम् — गूढं निपीड्य गुल्फाभ्यां व्युत्क्रमेण समाहितः ॥
एतत्कूर्मासनं प्रोक्तं योगिसिद्धकरं परम् ॥

सिंहासनम् — सीविन्याः पार्श्वयोर्गुल्फौ व्युत्क्रमेण निवेश्य तु ।
करौ जान्वोर्निधायोभौ प्रसार्य निखिलाङ्गुलीन् ॥
नासाग्रन्यस्तनयनः व्यात्तवक्तृॠजुस्सुधीः ।
एतत्सिंहासनं प्रोक्तं सर्वदेवाभिपूजितम् इति दिक् ॥

ब वाहनानि

अथ वक्ष्ये त्रिमूर्तीनां वाहनानां तु लक्षणम् ।
हंसस्य लक्षणं चैव चव गरुडस्य तु लक्षणम् ॥
वृषस्य लक्षणं सिंहरूपस्य लक्षणम् ।
.... ॥

हंसः
मान० ६० — सर्वाङ्गं धवलाकारं पादौ च रक्तवर्णयुक् ।
तदास्यं हेमवर्णाभं कुर्यात्तु ब्रह्मवाहनम् ॥

सर्वेषामपि मूर्तीनां दोलयानं च कल्पयेत् ।
... ... ॥

एवं हंसे पुच्छके पत्रयुक्तम्
पृष्ठे ग्रीवे स्तूपिकापत्रवल्या ।
लम्बं कुक्षिरावृत्तपत्रैः
सर्वैर्वर्णैरभिरामं संभूष्यम् ॥

देवानां भूतैतिलानां नृपाणाम्
हर्म्ये देशे प्रस्तरे चोत्तरोर्ध्वे ।
कूटैर्नीडैः सर्वतो ग्रीवदेशे
युक्त्या कुर्याच्छ्रेणिकाहंसं भूष्यम् ॥

गरुडः
मान० ६१

विहङ्गराजमानं च लक्षणं वक्ष्यतेऽधुना ।
.... ॥

नासिका शुकतुण्डं पदाग्रे
हंसकास्यदंष्ट्रवत्कुर्यात् ।
श्वेतवर्णनखैरपि वक्त्रयुक्
श्यामवर्णमतितुण्डाग्रके ॥

अष्टनागविभूषणपक्षिवत्पक्षयुक्
उग्रदृक् मकुटं सकरण्डकम् ।
वर्णनीलसमरत्नमण्डलं कृतम्
तप्तहेमनिभं गरुडं भवेत् ॥

पञ्चवर्णसमन्वितपक्षयुक्
अङ्कुरवत्कर्णशिरावृतम् ।
कुञ्चितः सहितगमनेऽपि च
सञ्चितस्थितभावमिति स्मृतम् ॥

मूर्ध्नि शङ्खं क्षीरवर्णावृतं च
वामे कर्णे पद्मवर्णाभपद्मम् ।
सव्ये कर्णे तन्महापद्ममेव
धुम्रवर्णं हारकार्कोटकं च ॥

गुडिकस्कन्धौ लम्बयेत्कृष्णसर्पम्
चासृकवर्णं वा सङ्गिवक्त्रसूत्रम् ।
अत्यन्तं शुक्लवर्णाभं वामप्रकोष्ठे
हिरण्यवर्णं तार्क्ष्यकस्य कटकम् ॥

केचित्तच्छ्रियार्थं तु तार्क्ष्ये वर्णं विशेषतः ।
केशान्तात्कर्णसीमान्तं श्यामनीलाग्रसीमकम् ॥
भित्तिकाहृदयान्तं च तद्द्वयं कूर्परान्तकम् ।
पञ्चवर्णसमं श्रितपक्षकांशुककञ्चुकी ॥
हृदयात्कटिसूत्रान्तं प्रकोष्ठादिकराग्रयोः ।

पीतवर्णमिति प्रोक्तं तस्योरुजानुकान्तकम् ॥
रक्तवर्णं तु पादान्तं श्वेतवर्णनिभं भवेत् ।
द्विभुजाग्रं च वक्त्रं च द्विपादौ कुञ्चितौ भवेताम् ॥
स्थानकं चासनं वापि विष्णुं ध्यायेत् कृताञ्जलिः ।
सर्वालङ्कारसंयुक्तं ग्रामे स्थाप्यं स्वतन्त्रकम् ॥
एवमैश्वर्यसिद्धिः स्यात्तन्मात्रैरर्चयेत्सुधीः ।
अभिचारादिकाम्यार्थं तार्क्ष्यरूपं विशेषतः ॥
पादं स्थानकं कुर्याद् वक्त्रं चासनं भागतः ।
सर्वाङ्गं स्वर्णवर्णं स्यात्पक्षकञ्चुकिपूर्वकम् ॥
बपुषं तु निर्वाणमधोहस्तौ कृताञ्जलिम् ।
शीर्षं च सिंहवक्त्रं च संयुक्तं पञ्चवर्णयुक् ॥
नाभिषेकं शिर ऊर्ध्वे तु कुक्कुटस्य शिरोऽग्रवत् ।
रक्तवर्णं तु पुच्छाग्रं पञ्चमात्रं तदायतम् ॥
घनं चोर्ध्ववक्त्रं च न प्रच्छादनमास्यकम् ।
सप्ताष्टपूर्ववत्साङ्गैर्षर्णवपर्यं विश्वतः ॥
सुग्रामे क्षेत्रसीमान्ते चान्यत्र निरीक्षणम् ।
क्षणिकालयं संस्थाप्य पूजयेत्तन्त्रवित्तमः ॥
त्रिनाडि त्रिदिने वापि त्रिपक्षे वा त्रिमासके ।
नित्यं त्रिकालं संपूज्य शत्रुनाशं न संशयः ॥
रिपुसंग्रहणार्थं चेद्धस्तौ रात्रौ च कारयेत् ।
युद्धकाले रिपुभवस्तम्भं हस्तौ च बन्धनम् ॥
शिलामृण्मये वापि दारुजे कट शर्करया ।
एतैः वैनतेयं च वर्णसंस्कारमेव च ॥

वृषभः
मान० ६२

वृषभस्य लक्षणं सम्यग्वक्ष्यते बिधिनाधुना ।
वायोरभिमुखं स्थापयेत् पीठे वाथोपपीठे वा ॥
विमाने मण्डपे वापि चारोपरि परिन्यसेत् ।
द्वारतुङ्गसमं श्रेष्ठं त्रिभागं मध्यमं भवेत् ॥
कन्यसं द्विभागं स्यात् त्रिविधं वृषभोदयम् ।
... ...॥
... ... ।
श्वेतवर्णनिभं भद्रमग्रं कृष्णधूमवत् ॥
वेदपादखुरैरपि कर्णयोः
श्वेतरक्तसमग्रमनोहरम् ।
शङ्खशल्यैः क्षणमरक्तं च माला
कर्णवन्धैः कर्णरुद्राक्षमाला ॥
अन्यैर्युक्तं किंशुकपुष्पमालाभिः
वंशस्योर्ध्वे व्याघ्रचर्माभिरामम् ।

भृङ्गकोलकललाटपट्टधृक्
पत्रवल्लीं बहुरत्नशोभितम् ॥
कर्णयोर्वपुः पार्श्वचामरैः
पादनूपुरसभूषणान्वितम् ॥

सिंहः
मान० ६३

देवानां वाहनं सिंहं लक्षणं वक्ष्यतेऽधुना ।
... ... ॥
श्वेतवर्णनिभं सिंहं रक्तवर्णं च केशरम् ।
अन्तस्थले तथैवास्यं कर्णान्तं स्थितरक्तयुक् ॥
बालचन्द्रवदाकारं नखं दन्ताकृतिस्तथा ॥
एवं प्रोक्तं सिंहरूपं जनानाम्
देवानां देवीनां च कल्पयेद् वाहनं च ।
मानं सर्वं चोक्तवद् ग्राह्यमेवम् ।
शयनं वा स्थानकं चासनं वा कल्पयेत् ॥

स. आयुधाः—षट्त्रिंशदायुधलक्षणम् (अ० पृ० २३५)

नामानि

आयुधानामतो वक्ष्ये नामसंख्यावलिं क्रमात् ।
त्रिशूलच्छुरिकाखङ्गखेटाः खट्वाङ्गकं धनुः ॥
बाणपाशाङ्कुशा घण्टारिष्टिदर्पणदण्डकाः ।
शङ्खश्चक्रं गदावज्रशक्तिमुद्गरभृशुण्डयः ॥
मुसलः परशुश्चैव कर्त्तिका च कपालकम् ।
शिरः सर्पश्च श्रृङ्गं च हलः कुन्तस्तथैव च ॥
पुस्तकाक्षकमण्डलुश्रुचयः पद्मपत्रके ।
योगमुद्रा तथा चैव षट्त्रिंशच्छत्रकाणि च ॥

१. त्रिशूलः

षोडशाख्यं पदं कृत्वा पदेन नाभिवृत्तकम् ।
तदूर्ध्वे चोभयपक्षौ भीषणाग्रौ प्रकीर्तितौ ॥
पट्टास्त्रांशशक्तिपिण्डवलणं कटण्कावृतम् ।
उभयोः कटकोपेतो मध्ये शक्त्यंश उन्नतः ॥
दशभागभवेद् दण्डं पृथुत्वं चैकभागिकम् ॥

२. क्षुरिका

धुरिकालक्षणं वक्ष्ये यदुक्तं परमेश्वरैः ।
कौमारी चैव लक्ष्मीश्च शंखिनी तुन्दका तथा ॥
पापिनी शुभगा लाक्षा षडङ्गुलादिकोद्भवाः ।
द्वादशान्तिमाङ्गुलान्यङ्गुलमानं प्रशस्यते ॥
आदिहीना मतिभ्रंशं मध्यहीना धनक्षयम् ।
हन्याद्वंशं वंशहीना शूलाग्रे मृत्युसंभवः ॥

चतुरङ्गुला भवेन्मुष्टिरुर्ध्वे द्वयङ्गुलताडिता ।
मुष्टिकाधो यवाकारो जडनार्थं च कीलकम् ॥

३. खड्ग: शस्त्रं शतार्धाङ्गुलं स्यान्मध्यमं तुद्दिहीनतः ।
तद् द्दिहीनं कनिष्ठं स्यात् त्रिविधः खङ्ग उच्चते ॥
……… …द्भवामूर्ध्वे तानिकोभयपक्षतः ।
पालिकोर्ध्वे यवं कुर्यात्ताडकाधस्तुग्राहकम् ॥
जडिद्वयं ग्राहके च जवकः खड्ग उच्यते ।

४. खेटकम् खङ्गमानोद्भवो व्यासो द्व्यङ्गुलाभ्यां तथाधिकः ।
तद्वदग्र पुनस्तत्वेवं ज्येष्ठमध्यकनिष्ठकम् ॥
उभयपक्षे चान्तरं तु चतुर्दशाङ्गुलैर्भवेत् ।
हस्ताधारद्वयं कुर्यात् वृत्ताकारं तु वारुणम् ।

५. खट्वाङ्गः … … … … … …; … … … … ॥
… …धनिर्मांसं त्रिनेत्रज्ञात्वावंडपम् ।
श्वेतासं सृगस्त्र … ? हेमदण्डविभूषितः ॥

६-७. धनुर्बाणौ द्विमुष्टचन्धङ्गुलं मध्यं मध्योर्ध्वं च द्विहस्ततः ।
निम्नं चोभयतः कुर्याद् गुणाधारे तु कर्णिके ॥
………गुलं मध्यदेशे चवमौनैर्गुणैर्मतम् ।
सप्ताष्टनवमुष्टिश्च वाणं पुष्प अदग्णै ? युतः ॥
कुम्भके कुम्भयेद् वाणं पूरकेण तु पूरयेत् ।
रेचके रेचयेद् बाणं त्रिविधं शरलक्षणम् ॥

८-९. पाशांकुशौ मकरद्वित्रिकं वापि पाशो ग्रन्थिसमाकुलम् ।
अंकुशं चांकुशाकारं तालमानसमावृत ॥

१०-१३. घण्टा-रिष्टि दर्पण-दण्डाः घण्टां घण्टाकृतिं कुर्यच्चतुर्धारा च रिष्टिका ।
दर्पणं दर्शनार्थं च दण्डः स्यात्खड्गमानतः ॥

१४-१६. शंख-चक्र-गदाः शङ्खश्च दक्षिणावर्तश्चचक्रं चारयुतं तथा ।
गदा च खड्गमाना स्यात् पृथुतालं अंकदाणेत्रयम् ॥

१७-१८. वज्र-शक्ती वज्रं शूलद्वयं दीर्घमेकविंशतिशूलतः ।
अर्धेन्दुनिभधाराग्रा शक्तिः स्याद् द्वादशाङ्गुला ॥

१९-२०. मुरद्ग-भृशुण्डी हस्तग्राह्यश्चोर्ध्वतश्च मुद्गरः षोडशाङ्गलिः ।
भृशुण्डी युग्मदोरास्या द्विहस्तान्ताग्रचालका ॥

२१-२२. मुसलपरशू विशंत्यङ्गुलं मुसलं चतुरङ्गुलवृत्तकम ।
अर्धचन्द्रोपमः परशुस्तदण्डः खड्गमध्यतः ॥

२३-२५. कर्तिका-कपाल शीर्षकानि कर्तिका क्षुरिकामाना चक्रे च त्रिसमाकृतिः ।
शिरोऽस्थिकं कपालं स्याच्छिरश्च रिपुशीर्षकम् ॥

२६-२९ सर्प-शृङ्ग-हल-कुन्तकानि

सर्पो भुजङ्गस्त्रिफणी शृङ्गं स्याद्वै गवादिजम् ।
हलं हलाकृतिः कुर्यात् कुन्तं वै पञ्चहस्तकम् ॥

३०-३३ पुस्तकाक्षमाला-कमण्डलु-श्रुचयः

पुस्तकं युग्मतालं स्यात् जाप्यामालाक्षसूत्रकम् ।
कमण्डलुश्च पादोनः श्रुग्वै षट्त्रिंशदङ्गुला ॥

३४-३६ पद्म-पत्र-योगमुद्रा

पद्मं च पद्मसंकाशं पत्रं मुक्त च लोलकम् ।
पद्मासनार्धयुग्महस्ता योगमुद्रा तथोच्यते ॥

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यद्द्रव्येण कृतं विम्बं तेनैवायुधमाचरेत् ।
शताङ्गुलायतं चापं नवसप्ताशुगानलैः ॥
मात्रैर्युतं विहीनं वा नवधा धनुषोदयम् ।
पूर्णमुष्टिस्तु नाहःस्यान्मध्यादग्रौ क्रमात् कृशौ ॥
अग्रावर्धाङ्गुलौ व्यासौ वृत्तौ कार्यौ गुणाङ्गुलौ ।
चितौ आयत्रिभागैके बाणनाभिस्तु मूलतः? ॥
चापायामाष्टभागोनं रज्जुदीर्घमुदाहृतम् ।
त्रिवक्रसहितं वाथ बालेन्द्वाकारमेव वा ॥
एकविंशाङ्गुलं बाणदीर्घं तद्द्विगुणं तु वा ।
कनिष्ठाङ्गुलिमानेन परिणाहं शरस्य तु ॥
आस्यायामं पञ्चमात्रं तत्तारं चैव तत्समम् ।
आस्यदीर्घसमं पुच्छं पत्रबन्धविचित्रतम् ॥
पत्राणामङ्गुलं व्यासं पृष्ठे ज्यानाभिमाचरेत् ।
पुच्छतारत्रिभागैकं नाभ्यगाधं च विस्तृतम् ॥
टङ्कं भान्वङ्गुलायामं कुर्याद् युक्त्या बहिर्मुखम् ।
मृगं बहिर्मुखं वाथ कुर्यादन्तर्मुखं तथा ॥
द्वादशाङ्गुलमायामं तस्योच्चं युक्तितश्चरेत् ।
द्वादशाङ्गुलविस्तारं चक्रं शङ्खं तथैव च ॥
डमरोर्दीर्घविस्तारे वसुपञ्चाङ्गुलान्विते ।
मध्यं गुणाङ्गुलं व्यासमायामं चैव तत्समम् ॥
वलयद्वयसंयुक्तं चर्मसूत्रादिसंयुतम् ।
नवाङ्गुलं तु विस्तारं तारादर्धं त्रिपादकम् ॥
उच्चं कमन्डलोः कुर्याद् यथाकारं तथैव च ।
पद्मं तालसमुच्छ्रयं द्विगुणविस्तारं च षोढा कृते
मूले पट्टमिलांशतो द्वितयतो वाधस्तनाष्टच्छदम् ।
अङ्घ्र्यूनप्रथमब्जमध्यमुपरिष्टादष्टपत्रं त्रिभि-
र्भागैः पट्टयुतं करोतु कमलेनामात्र पीठोछ्रयः ॥
विंशत्या प्रतिमाङ्गुलैः प्रविततं वृन्ते तथा सैकया
नालं सद्वितयापि वाथ विततेरष्टाचलाङ्गांशकैः ।
अन्ते हीनवितानमारचयतु ब्रह्मोपलान्तायतं,
तुर्याश्रं सकलेषु वैधसमिदं वृत्तं क्वचिच्चैश्वरम् ॥

द. आभूषणानि

अ. मौलिलक्षणम्
मान० ४९. ४-१७

देवानां भूपतीनां च मौलिलक्षणामुच्यते ।
जटामौलिकिरीटं च करण्डं च शिरस्त्रकम् ॥
कुन्तलं केशबन्धं च धम्मिलालकचूडकम् ।
मकुटं च(ट)मिति[च]ख्यातं तत्तदाकारमानतः ॥
पत्रपट्टं रत्नपट्टं पुष्पपट्टं त्रिधा मतम् ।
पितामहस्य रुद्रस्य जटामकुटं योग्यकम् ॥
किरीटमकुटं चैव नारायणस्य योग्यकम् ।
कन्यसा देवतानां च करण्डमकुटमन्वितम् ॥
जटामौलि मनोन्मन्या मण्डला(मकुटं)कुण्डलं तथा ।
सरस्वत्याश्च सावित्र्याः केशबन्धं च कुन्तलम् ॥
अथवा सर्वशक्तीनां करण्डमकुटमन्वितम् ।
किरीटं सार्वभौमस्य चाधिराजस्य योग्यकम् ॥
नरेन्द्रस्य करण्डं स्यात्पार्ष्णिकस्य शिरस्त्रकम् ।
चक्रवर्त्यादिभूपस्य करण्डमकुटं तु वा ॥
पत्रपट्टं पट्टधरे रत्नपट्टं च पार्ष्णिके ।
पट्टभाजः पुष्पपट्टं च चोक्तमेवं पुरातनैः ॥
प्राहारकास्त्रग्राहौ च(हयौः)पुष्पमाल्यं प्रकीर्तितम् ।
चक्रवर्तिमहिष्याश्च कुन्तलं मकुटं भवेत् ॥
अधिराजस्य नरेन्द्रस्य महिष्याः केशबन्धनम् ।
पार्ष्णिकपट्टधरयोर्मण्डलेशस्य पट्टभाजः ॥
एतेषां महिषीणां च धम्मिल्लमकुटमाहृतम् ।
प्राहारकास्त्रग्राहाणां महिषीणामलकचूडकम् ॥

ब. भूषण-लक्षणम्
मान० ५०.१-१८

देवानां भूपतीनां च भूषणानां तु लक्षणम् ।
क्रमात्तद्वधिना सम्यक् संक्षेपाद्वक्ष्यतेऽधुना ॥
पत्रकल्पं चित्रकल्पं रत्नकल्पं च मिश्रितम् ।
एषां च(तच्च)तुर्विधं प्रोक्तं कुर्यादाभरणं बुधः ॥
देवानामपि सर्वेषां कल्पैः (ल्प)सर्वं तु योग्यकम् ।
पत्रकल्पं विना सर्वं सार्वभौमस्य योग्यकम् ॥
रत्नं मिश्रं च योग्यं स्यादधिराजनरेन्द्रयोः ।
अन्येषां भूपतीनां च मिश्रकल्पं च योग्यकम् ॥
पत्रवल्लीर(ल्लीभिर)लङ्कृत्य पत्रकल्पमिति स्मृतम् ।
पुष्पवल्ली च(ल्लीमिश्च)चित्रैश्च सर्वरत्नैरलंकृतम् ॥
एतत्तु चित्रकल्पं तु नाटकाभिरलंकृतम् ।
पुष्परत्नैरलंकृत्य भूषणं रत्नकल्पकम् ॥
पत्ररत्नैश्च संभूष्य मिश्रकल्पमिति स्मृतम् ।

हारोपग्रीवकेयूरकटकैश्च सुपूरिमम् ॥
वांहुवलयदामं (म) च स्कन्धो (न्ध) मालावलम्बनम् ।
प्रकोष्ठे वलयं चैव मणिवन्धकलापकम् ॥
रत्नाङ्गुलीयकैश्चैव विना मध्याङ्गुलीयकम् ।
मध्ये चोदरबन्धं स्यात्तस्योर्ध्वे स्तनसूत्रकम् ॥
यज्ञसूत्रादिपार्श्वैकसूत्रं स्यात्तु स्तनावृतम् ।
पुरसूत्रलम्वनं पूर्वे यज्ञसूत्रं तु बन्धनम् ॥
कटिसूत्रावसानं स्यात्पुरसूत्रमिति स्मृतम् ।
वक्षस्थले च हारं स्यादुपग्रीवहृदयान्तकम् ॥
बाहुमूले तु वलयं दाम कक्षावसानकम् ।
बाहुमा (मू) लावलम्बं स्यात्केयूरकटकान्वितम् ॥
बाह्वायामस्य मध्ये तु केयूरकटकान्वितम् ।
तदूर्ध्वे पूरिमं कुर्यात् कर्णे मकरभूषणम् ॥
कटिसूत्रं तु संयुक्तं कटिप्रस्थ (प्रान्ते) सपट्टिका ।
मेढ्रान्तं पट्टिकान्तं स्यात्तन्मध्ये सिंहवक्त्रवत् ॥
अथवा रत्नबन्धं स्यात्स्यादामेढ्रविनिर्गमम् ।
निर्व्यं (नीलं) च पञ्चपार्श्वे तु मध्ये दामचलान्वितम् ॥
पीताम्बरदुकुलं च नलकान्तप्रलम्बनम् ।
अथवा जानुपर्यन्तं चर्मचीरं च वाससम् ॥
जङ्घादिवलयोपेतं पादजालादिभूषम् ।
विहाय तर्जनीं सर्वैर (र्वेष्व) ङ्गुलैर (लेष्व) ङ्गुलीयकम् ॥
ऊर्ध्वकाये च हारादि पार्श्वयोर्वति (तु) लम्बनम् ।
मध्ये दामं (म) च लम्बितं स्याच्छन्नवीरमिति स्मृतम् ॥
इत्युक्तं भूषणं देवैश्च (वानां च) क्रवर्तिन इति स्मृत ।
चक्रव (र्त्तिन) स्तदा विष्णोर्वनमाला विभूषषणम् ॥
अधिराजनरेन्द्राभ्यां (न्द्रयोः) विनासूत्रोपरिस्तनौ ।
अन्येषां सर्वभूपानां केयूरकटकं बिना ॥
सर्वेषामपि देवानां गुल्फस्योपरिदेशके ।
भुजङ्गकटकोपेतं पादनूपुरसंयुतम् ॥
कर्णं विभूषणं कुर्यान्मकराङ्कितकुण्डलम् ।
अथवा स्वर्णताटङ्कौ शेषं तु पूर्ववद्भवेत् ॥
अङ्गभूषणमित्युक्तं बहिर्भूषणमुच्यते ।
दीपदण्डं व्यजनं च दर्पणञ्चैव लक्षणम् ॥
पर्णमञ्जूषकादीनां दोलाया लक्षणं तथा ।
भूपानां च तुलाभारतुलालक्षणमुच्यते ॥
वत्सरारम्भलेखार्थं पत्रं च कर्णलक्षणम् ।

मृगनाभिबिडालस्य शुकस्यापि च पञ्जरम् ॥
चातकस्य चकोरस्य मरालस्य च पञ्जरम् ।
पारावतस्य नीडं च नीलकण्ठस्य पञ्जरम् ॥
तित्तिरेश्च कुलायं च खञ्जरीटस्य पञ्चरम् ।
कुक्कुटस्य कुलायं च नकुलस्यापि पञ्जरम् ॥
चटकस्य गोधारस्य पञ्जरं व्याघ्रपञ्जरम् ।
सर्वेषां लक्षणं वक्ष्ये विधिना संक्षेपतः क्रमात् ॥

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१. हारः

मेखलोर्ध्वे कटिसूत्रं हारोवक्षः स्थलालयः ।
मुक्ताफलानि सर्वाणि शुद्धाकर भवानी च ॥
पाण्डयमातङ्गसौराष्ट्रे हैम सौर्प्यारिकौशले ।
वेण्वातटे कलिङ्गे च वज्राकरसमुद्भवः ॥
एषु मुक्तासमानानि शुद्धरत्नानि यानि च ।
अथवा चाहिमातङ्गवाराहमत्स्यनक्रजाः ॥
शंखजा वेणुजाश्चैव मुक्तानां योनय इमाः ।
निश्चलत्वमन्यूनत्वं निर्वाणत्वं सुगन्धिता ॥
सुवेध्यं च मणिं वीक्ष्य कण्ठे धार्य्यं च भूभुजैः ।
व्यङ्गितानि यदा तानि त्यजेदेतानि भूपतिः ॥
पुराणि (रत्नानि) सौम्यरूपाणि नृपार्थं हार उत्तमः ॥

२. पदकम्

पदकं संप्रवक्ष्यामि सर्वरत्नैरलंकृतम् ।
धूली ? मरकतं चाद्यं तथा चैवं सपत्रकम् ॥
कीटपक्षोऽपरः प्रोक्तो गरुडागार एव च ।
चत्वारो मणयः प्रोक्ताः सर्वे दुःखप्रणाशनाः ॥
पञ्चधा भाजितेक्षेत्रे पुनस्त्वेवं च पञ्चभिः ।
तन्मध्ये च महादिव्यं मरक्तं सुरवल्लभम् ॥
माणिक्यं पूर्वतो देशे दाडिमीबीजसप्रभम् ।
उदितार्कसमच्छायं प्रभामण्डलमण्डितम् ॥
दृश्यते तत्तु माणिक्यं दक्षिणं दिशमाश्रितम् ।
पद्मरागनिभं स्वच्छं दीपकांशु स्वभावकम् ॥
अपरं च महादिव्यं माणिक्यं ब्रह्मवल्लभस् ।
सुस्निग्धं दुग्धवत्स्वच्छं दाडिमीकुसुमप्रभम् ॥
तन्माणिक्यं तु कौबर्यां शाश्वतं शक्तिपूजने ।
दक्षिणोत्तरप्राचीषु नीलं वै वज्रवत् क्रमात् ॥
तन्मध्ये विदिशायां च वज्रं शक्रस्य वल्लभम् ।
पद्माकारं घृतं दद्यात्परिधौ नालरूपकम् ॥
विचित्रकण्टकैर्युक्तं पत्रशाखाविभूषितम् ।
दण्डश्रृङ्खलरूपं च खचितं चित्ररत्नकैः ॥
लशुनं मध्यभूमौ स्याद् हृदयानन्दकारकम् ।

३. श्रीवत्सम्

श्रीवत्सं संप्रवक्ष्यामि सदा विष्णोश्च वल्लभम् ।।
चतुरस्रं समं कृत्वा रसभागविभाजितम् ।
चतुष्पदं च मध्यस्थं रमणं कलिकोद्भवम् ।।
बाह्यपङ्क्ती दिशायां च चतुर्भागैश्चतुर्दिशम् ।
कोणे पदानि चत्वारि दिशायां मूर्ध्नि पत्रकम् ।।
क्षिपेत्समस्तगर्तेषु शुचीर्वीराहृकर्णिकाः ।
तन्मध्ये च महारत्नं सर्वलक्षणसंयुतम् ।।
तस्याऽधः पङ्कजं दिव्यमष्टपत्रं सकेरसरम् ।
मृणालग्रन्थिबल्लीकं कन्दं कलिविभूषितम् ।।
वर्तना कथिता सा तु कथ्यते तेऽधुना पुनः ।
क्षेपगर्त्तकमध्यस्थं मध्ये चोपाश्रयं क्षिपेत् ।।
सोमकान्तिं तस्योपरि सुधाधौतं सदासितम् ।
वर्णानुक्रम्परिधौ धूल्याद्यं गरुडान्तगम् ।।
तदुपरि पत्रवल्ली पुष्परागचतुष्टयम् ।
कोणस्थानेषु वैडूर्य्यचतुष्कं विघ्ननाशनम् ।।
चक्रकोणेषु सर्वेषु निक्षिपेत् परिधौ क्रमात् ।
पौंड्रमातङ्गसौराष्ट्रहेमसापरिकोशलाः ।।
वेण्वातरं कलिङ्गश्च बज्रस्याष्टौ तथा कराः ।
वर्णानुक्रमकं वक्ष्ये विप्रशूद्रान्तजातिषु ।।
(इतः परं भ्रष्टो ग्रन्थः)
... ...।

४. कौस्तुभः

तदधस्तान्मृणालं च कण्टककलिभूषितम् ।।
मध्यभूमौ समस्तायां पत्रपंक्तिविराजितम् ।
दिक्स्थानेषु स्थितं बाह्ये पद्मराग चतुष्टयम् ।।
महारत्नेन्द्रनीलाश्च चत्वारश्चचतुर्दिशम् ।
अष्टौ च कोणपत्रेषु पुष्परागास्तथोदिताः ।।
तन्मध्यतो वै शिरीषशाखापत्रविराजितम् ।
समस्तं हीरकैर्बद्धं मुक्ताभिर्मणिभिस्तथा ।।
विचित्रपत्रसंयुक्तमूर्ध्वे कुर्यात् सुरूपकम् ।
दण्डस्तु भागविस्तीर्णो द्विभाश्चोर्ध्वतो भवेत् ।।
उग्रान्तं गर्त्तसम्पन्नं हीरकैः खचितं तथा ।
अन्तरे तस्य माणिक्यमुदिताकसमप्रभम् ।।
उपाश्रयं च संक्षिप्य न्युप्तं वाराभिवर्जितम् ।
दृढत्वं च मृदुत्वं च मृणालकमलोपमम् ।।
ईदृशं च महालिङ्गमपांपतिसमुद्भवम् ।
हृत्पद्मोपरिस्थाप्यः सौम्यकान्तिश्चिन्तामणिः ।।

दुर्लभः कौस्तुभश्चायं सुरासुरनरोरगैः।
सौम्यकान्तिं विना विष्णुं नाऽपि देवैरवाप्यते ॥

५. पत्राभरणम्

प्रथमं शिशुपत्रं च सकलं च द्वितीयकम्।
स्वस्तिकं तु तृतीयं च वर्द्धमानं चतुर्थकम् ॥
तथान्यत्सर्वतोभद्रं पञ्चपत्रमिति स्मृतम्।
क्षीरार्णवसमुत्पन्नं मुद्रारूपं तथोत्तमम् ॥
हेममयानि सर्वाणि चितानि मणिरत्नतः।
हृदि कण्ठे तथा मूर्ध्नि सदा धार्याणि भूपते ॥

शेखरादित्रयं मुकुटम्

मुकुटं सम्प्रवक्ष्यामि ज्येष्ठमध्यकनिष्ठकम्।
शेखरं प्रथमं नाम किरीटं च द्वितीयकम् ॥
तृतीयं चाऽमलासारं मूले मुकुटमण्डनम्।

६. शेखरमु०

शेखरं शिखराकारमङ्गत्रयविभूषितम् ॥
तन्मध्ये च महारत्नं वज्रं वै रुद्ररूपकम्।
मरक्तं वामदेशे च साक्षाद्वै विष्णुदैवतम् ॥
दक्षिणे पद्मरागं च पुरुषाख्यवपुः कृतम्।
त्रिभिः शृङ्गैः रत्नमयं मूलदेशे प्रपूजितम् ॥
सदाशिवो मध्यपट्टे श्रेणीयुक्तश्च मण्डितः।
पद्मरागैश्च मणिभिरिन्द्रनीलादिभिस्तथा ॥
पूरिताहीरककणैः समस्ता खचिता मही।
पत्रवल्ली त्रिभङ्गी च कर्णिका कलिकैर्युतम् ॥

७. किरीटमुकटः

अतोवक्ष्यामि मकुटं तथा सुरगणार्चितम्।
पट्टं शशिप्रभाभं च शृङ्गपञ्चकसंयुतम् ॥
शृङ्गाण्युपरि चत्वारि त्रीणि चैव तदूर्ध्वतः।
शृङ्गद्वयं तत्परं तदुपर्येकं च शृङ्गकम् ॥
शृङ्गाणि चैव कार्याणि मणिभिर्भूषितानि च।
हीरकेण समायोज्य पत्रवल्लीसमन्वितम् ॥
तत्रमध्ये महादिव्यं सोमकान्तमणिस्तथा।
धृतं शिरसि संपूज्यं मुकुटं च किरीटकम् ॥

८. आमलसारमु०

वक्ष्येऽथामलसारं च मुकुटं दैवदुर्लभम्।
अर्धचन्द्राकृतिपट्टं मुक्ताषोडशकावृतम् ॥
पञ्चाण्डकमयं दिव्यं सर्वरत्नविराजितम्।
खचितं हीरकैः सर्वं वैडूर्य्यमणिमध्यगैः ॥
मुक्ताफलमयी श्रेणिरण्डकैरावृता सदा।
वज्रवैडूर्य्यंगोमेदपुष्परागेन्द्रनीलकाः ॥
एते पञ्च महापुण्या उपर्युपरितश्चिताः।

पञ्चरत्नमिदं दिव्यं स्वयमेव सदाशिवः ॥
समस्तेषु च कोणेषु कर्केतं लशुनं तथा ।
वार्यन्तरे समस्ते च पत्रवल्ली विराजिता ॥
विद्रुमश्च महानीलं कोणजं खचितं सदा ।
महातेजः सूर्यकान्तिं मौलिमध्ये च पुष्पकम् ॥
परीक्ष्येमानि रत्नानि यानि शुद्धानि तानि च ।
ग्राह्याणि सूत्रधारेण मुकुटार्थं नृपस्य च ॥
मुकुटं दिव्यरूपं च शिरस्युपरि धार्यते ।
सुरभूमिपतीनां च ह्यन्येषां मुकुटं न हि ॥

९. कण्ठः
कण्ठाभरणकं ज्ञेयं मुक्ताफलमयं शुभम् ।
तन्मध्ये पद्मरागं च सूर्यतेजः समप्रभम् ॥

१०. बाहुबलः
ततो बाहुबलं वक्ष्ये सर्वसौभाग्यदायकम् ।
मध्येदेशे मरकतः परिधौ सर्वरत्नकम् ॥
हीरकैः खचितं सर्वं शिशुपत्रविराजितम् ।
क्षिपेत्समस्तगर्तेषु माणिक्यमणिकादिकम् ॥
उपाश्रयस्य चोत्तङ्गे ? पद्मरागमधः स्थितम् ।
कोमलं ललितं नालं हीरकैः खचितं तथा ॥

११. कुण्डली
कुण्डले मुकुटं चैतच्छृङ्गारार्थं त्रिकं सदा ।
मुक्ताफलमयी वल्ली चामीकरं तस्यान्तरे ॥
एषां गर्तेषु सर्वेषु हीरकं क्षेपयेत्सदा ।
पद्मरागं तस्य मध्ये दिव्यकान्तिं सुतेजसम् ॥

१२. नवग्रह-कंकणम्
योज्यं च कंकणं बाह्वोर्नवरत्नमयं शुभम् ।
हीरकं पद्मरागं च महानीलं च मौक्तिकम् ॥
मरक्तं विद्रुमं पुष्पं गोमेदं लशुनं तथा ।
एतेभ्यश्च महादिव्या ग्रहाश्चैव यथा प्रभाः ॥
यद्धस्ते कंकणं दिव्यं शुद्धरत्नैः समावृतम् ।
तस्य गेहे महापीडा न भवन्ति कदाचन॥
गाङ्गेयं निकषे शुद्धं दिव्यं·········ग्रन्थितम् ।
महारत्नं तस्य मध्ये माणिक्यं वामदक्षिणे ॥
परिधौ हीरकं चैव तीक्ष्णधाराविवर्जितम् ।
हस्तकण्डं शशंभाव तंच पुरविश्वेकनिर्मितम्? ॥
तन्मध्ये च पद्मरागं मरक्तं वामदक्षिणे ।
मुक्ताश्च वामदेशे तु शुद्धशृङ्खलमेव च ॥
हारङ्ककणनिबद्धं मध्यदण्डसकेवलम् ।
करपद्मं च तन्नाम करालङ्कार उत्तमः ॥

१३. रामचन्द्र-खड्गम्	रामचन्द्रं प्रवक्ष्यामि हस्तकाब्जस्थितं सदा।
	तन्मध्ये च महादिव्यं माणिक्यं सूर्यसन्निमम् ॥
	अष्टपत्रं क्षिपेद् गर्भे संकीर्णं हीरकैस्तथा।
	कणांश्चपूरयेत् सर्वं ? पत्रपत्रेष्वयं विधिः ॥
	कलितं कलिकाभिश्च चामीकरं करं तथा।
	इदं खङ्गं महादिव्यं सर्वपापप्रणाशनम् ॥
१४. अंगुलिकाः	मस्तके मध्यतः कुर्यादुभयोः हीरकं तथा।
(i) अंगुलिकम्	मृणालदण्डसदृशं कार्यं चैवाङ्गुलीयकम् ॥
(ii) युगलाङ्गुलिकम्	मरक्तं पद्मरागं च हीरकं च दक्षिणोत्तरे।
	हरिब्रह्मात्मकं नाम युगलं च तदुच्यते ॥
(iii) टीका-त्रिपुरुषम्	सोमकान्तिर्यदा मध्ये मरक्तं दक्षिणे स्थितम्।
	माणिक्यमुत्तरे देशे उक्तं त्रिपुरुषं च तत् ॥
(iv) अंगुष्ठम्	मरक्तं पुष्परागश्च माणिक्यं मौक्तिकं तथा।
	हीरकं च यदा मध्ये आङ्गुष्ठं तत्सदाशिवः ॥
(v) अर्द्धाङ्गुलिकम्	कनिष्ठां मुक्ताफलं चक्रसद्म इति प्रभा।
	मृणालदण्डसदृशं तदर्द्धाङ्गुलिकं कृतम् ॥
(vi) वज्रधारा	अन्योन्यतः स्थिते वज्रे तद्धारा प्राङ्मुखी तथा।
	सा विज्ञेया वज्रधारा इन्द्रकान्त ? द्युतिप्रभा ॥
(vii) अङ्गुलिका	शुद्धस्यान्ते मणीसर्वे निर्दोषा हेमसंयुताः।
	तस्य तुष्यन्ति देवा वै येन चाङ्गुलिका धृता ॥
१५. कुंडलम्	सर्वरत्नमयं दिव्यं पूरितं हैरकैः कणैः।
	कुंडलं तदिति प्राज्ञैर्वासुदेवे उदाहृतम् ॥
१६. पादमुद्रिकाः	पादाङ्गुलीषु सर्वासु मुद्रिका रत्नवर्जिताः।
	यः कुर्यादन्यथा मूढस्तत्पादौ छेदयेन्नृपः ॥
टि०—१	रत्नानां पादयोरप्रयोज्यत्वम्
	पादेन स्पर्शयेद्रत्नं यो नरो देवनिर्मितम्।
	स पतेन्नरके घोरे राजवध्यस्तथा भवेत् ॥
टि०—२	आभरणायोज्याः
	वनेचरा जलचरा कृमिकीटपतङ्गकाः।
	कुर्यादाभरणं नैषु यदिच्छेज्जीवितं चिरम् ॥

किरीटादि लक्षणम् (शिल्प० १६. १—५३)

अ. आभूषणानि	अत्रैकाङ्गुलसम्मितेन परिवेष्टयोष्णीषपट्टेन के.
	कोटीरं मकुटोज्ज्वलं विरचयेदष्टाङ्गुलैः सर्वतः।

द्वयष्टाभिर्धृतिसम्मितैर्दिनकरद्वन्द्वप्रमैरङ्गुलैः —
रुष्णीषोपरि भासमानमकुटोपेतं किरीटं हरौ ॥
कुर्यात्किरीटं शिखरैरुपेतं त्रिपञ्चसप्तप्रमितैर्यथार्हम ।
अण्डोपमं वा कमलोपमं वा छत्रोपमं वा कमठोपमं वा ॥
युग्मसंख्या जटा कार्या उभयोः पार्श्वयोः प्रथक् ।
द्वात्रिंशन्मात्रमारम्य अथैकाङ्गुलवृद्धितः ॥
एकषष्टयङ्गुलान्तं तु जटादीर्घमुदाहृतम् ।
अधोजटा दीर्घतमास्तस्मादूर्ध्वोर्ध्वगास्तथा ॥
क्रमान्न्यूना तु कर्तव्या तदर्हेषु समान्तरा ।
कनिष्ठाङ्गुलपरीणाहं जटानाहमुदाहृतम् ॥
जटामकुटतुङ्गं तु चतुर्विंशाङ्गुलं तु वा ।
एकविंशाङ्गुलं वाथ कुर्यादष्टादशाङ्गुलम् ॥
सप्तादशाङ्गुलं वाथ षोडशाङ्गुलमेव वा ।
केशान्तान्मकुटान्तं तु ललाटे पट्टसंयुतम् ॥
मुखान्तव्याससदृशं मकुटस्य विशालकम् ।
तुङ्गार्धं वा त्रिपादं वा यथाशोभं प्रकल्पयेत् ॥
तत्सप्ताष्टनवांशैकहीनमग्रविशालकम् ।
चतुष्पूरिमसंयुक्तं भान्वंशं पूरिमोदयम् ॥
शम्भौ जटायां कर्तव्या मूर्ध्नि गङ्गा प्रमाणतः ।
भान्वङ्गुलायता वाथ षोडशांशसमुच्छ्रया ॥
हृदयेऽञ्जलिसंयुक्ता प्रोक्तस्त्रीलक्षणान्विता ।
किरीटमकुटं चैव केशं वा तत्र कल्पयेत् ॥
मूलादग्रं क्रमात् क्षीणं करण्डमकुटस्य तु ।
अग्रस्य मुकुलाकारं मकुटस्य प्रकल्पयेत् ॥
त्रिपञ्चसप्तसङ्ख्यैस्तु करण्डैश्च विराजितम् ।
करण्डमकुटं कार्यमन्यत् सर्वं यथापुरम् ॥
त्रिचतुष्पञ्चमात्रं स्यात् पत्रकुण्डलविस्तृतम् ।
यवं वृत्तधनं प्रोक्तं श्वेताभं वात्र चार्तवम् ॥
मकरं कुण्डलं वाथ सिंहकुण्डलमेव वा ।
गजादिकुण्डलं वाथ द्विचतुष्पञ्चमात्रकम् ॥
कुर्याद् व्यासं च तुङ्गं च तत्तदाकारभेदतः ।
वृत्तकुण्डलविस्तारमष्टादशयवं भवेत् ॥
वेदाङ्गुलं तु तत्तुङ्गं रम्भाब्जमुकुलोपपम् ।
हिक्कासूत्रोपरिष्टात्तु उपग्रीवं तु बन्धयेत् ॥
रुद्राक्षं वाथ रत्नं वा हेमक्लृप्तमणि तु वा ।
नानाचित्रविचित्रं तु ग्रैवेयं वा यथोचितम् ॥

कटकं वलयोपेतं प्रकोष्ठे तु प्रकल्पयेत् ।
कनिष्ठाङ्गुलिपरीणाहं वलयं वर्तुलं तु वा ॥
अथवा वलयस्यैव घनं द्वित्रियवं तु वा ।
घनद्विगुणविस्तारं नानारत्नविचित्रतम् ॥
युगलं युगलं तत्तु प्रकोण्ठेषु प्रकल्पयेत् ।
केयूरं कोर्परादूर्ध्वे वलयोक्तघनान्वितम् ॥
एकाकारं तु केयूरं साष्टपादाब्जसंयुतम् ।
नानारत्नसमायुक्तं शैवलाभमथापि वा ॥
पत्रपूरितसंयुक्तं बाहुमध्ये प्रकल्पयेत् ।
पत्रपूरितनालं तु केयूरसदृशं घनम् ॥
तत्पूरितादधोनालं बाहुमित्यावृतं तु वा ।
त्रिचतुष्पञ्चमात्रं वा पत्रपूरितविस्तृतम् ॥
तद्व्यासार्धं तु तत्तुङ्गं पादोनद्विगुणं तु वा ।
द्विगुणं वापि कर्तव्यं तद्बाहुवलयं भवेत् ॥
मध्याङ्गुलं विना शेषा अङ्गुला मुद्रिकान्विता ।
मुद्रिकामूलपर्वस्था वृत्ता यवघनान्विताः ॥
रत्नचित्रविचित्रा वा तत्तद्योग्यं समाचरेत् ।
मध्याङ्गुलाग्रमभये चूचुकोर्ध्वसमं भवेत् ॥
तर्जन्यादिकनिष्ठान्तास्तुल्यमूलास्तु वक्रिता ।
ईषद् वक्रितमङ्गुष्ठमूर्ध्वाग्रं तु बहिर्मुखम ॥
तथैव वरदं कृत्वा मणिबन्धकटौ पुनः ।
मध्याङ्गुलाग्रमालम्ब्य मेढ्राग्रान्तं बहिर्मुखम् ॥
तदेव सिंहकर्णाख्यं तलमध्यगतं यदि ।
मध्याङ्गुलाग्रं वक्राभं तदुपान्तगतं तथा ॥
अनामिकाग्रं शेषाः स्युः पूर्ववत् परिकल्पिताः ।
अभयाकारमालम्ब्य हस्तमूरौ समर्पितम् ॥
यदि तत्कटकं प्रोक्तं मणिबन्धं तूरुबाह्यतः ।
एकद्वित्र्यङ्गुलाद् बाह्ये कर्तव्यं बुद्धिमत्तमैः ॥
हिक्कासूत्रसमं मध्यमाग्रमूर्ध्वाननं करम् ।
बहिर्मुखं कर्तरी सा शंखचक्रादिसंयुता ॥
वक्रौ त्वनामिकाङ्गुष्ठौ तलमध्यगतौ पुनः ।
किंचित्वक्रा कनिष्ठा सा द्वावन्यावप्यृजुक्रियौ ॥
तथा सूचीति विख्याता कर्णसूत्रसमोन्नता ।
तर्जन्याग्रं तदा तत्र योजयेदङ्कुशादिकम् ॥
अङ्गुष्ठानामिकामध्यमाङ्गुल्यस्तलमध्यगाः ।
किञ्चिद्वक्रा कनिष्ठा सा तर्जन्यृजुतरा भवेत् ॥

यज्ञोपवीतं सर्वेषां यवाष्टांशघनान्वितम् ।
उपवीतं त्रिसूत्राढ्यमुरस्सूत्रसमन्वितम् ॥
एकमेव ह्यु रस्सूत्रमुपवीतघनान्वितम् ॥
वामस्कन्धोपरिष्टांत्तु नाम्यधो द्वयङ्गु लान्ततः ॥
यज्ञोपवीतदीर्घं तु नाभेर्दक्षिणपार्श्वगम् ।
अपरे वंशमाश्रित्य यज्ञसूत्रं निधापयेत् ॥
ऊरु! उरस्सूत्रं समालम्ब्य स्तनादष्टाङ्गु लान्तरे ।
यज्ञोपवीतवत्कार्यं स्कन्धयोरुभयोरपि ॥
पार्श्वयोश्चैव योन्यूर्ध्वे चन्नवीरमिदं विदुः ॥
हिक्कात् षडङ्गु लाधस्तात स्तनयोर्मध्यदेशतः।
ग्रैवेयहारमाख्यातं वेदमात्रवितानकम् ॥
यवत्रयं घनं तस्य नानामणिहिरण्मयम् ।
कण्ठादुदरबन्धान्तमक्षमालां प्रकल्पयेत् ।
हृन्मालेति प्रसिद्धा सा स्कन्धमालां च कारयेत् ॥
नानापुष्पमयी स्कन्धदेशे सा सम्प्रकीर्तिता ।
कटिसूत्र त्रिभिः सूत्रैः सूत्रं प्रति यवं घनम् ॥
कटिसन्ध्योपरिष्टात्तु रत्नचित्रितमाचरेत् ।
मेढ्रादधः कृत्तिमास्यं पञ्चषट्प्तमात्रसकम् ॥
तारं तारसमं तुङ्गं घनमर्धाङ्गु लं स्मृतम् ।
ततोरुमानत्र्यंशान्तं मुक्तादामादि लम्बयेत् ॥
पादौ जालर्कसंयुक्तौ गुल्फाधस्तात्तथैव च ।
जालकाबद्धसूत्रं तु यवद्वयघनान्वितम् ॥
तत्सूत्राज्जालकालम्बं त्रिपञ्चयवमानकम् ।
त्रियवं जालनालं तु व्यासतुल्यं तदुन्नतम् ॥
यवमानं घनं शेषं गाढमत्र प्रकल्पयेत् ।
गाढयुक्तं तु वृत्ताभमन्तःपाषाणसंयुतम् ॥
गाढहीनं घनं वार्न्तदृषदत्र न कारयेत् ।
भुजङ्गवलयं यत्र प्रकोष्ठादिषु रोचते ॥
तत्प्रदेशपरीणाहात् सपादं स्यात्तदायतम् ।
तद्दीर्घादुपरि ख्यातं फणं भान्वङ्गलायतम् ॥
सप्ताङ्गु लं तु विस्तारं घनं चैकाङ्गु लं फणे ।
अतितीक्ष्णातरे जिह्वे मुखे कुर्यात्तु लोचने ॥

ब. वस्त्राणि - वस्त्रं कौशेयकार्पासचीरचर्मादिकं पुनः ।
तत्तद्योग्यं प्रकर्तव्यं युक्त्या सर्वत्र बुद्धिमान् ॥

य. प्रतिमा-मुद्राः

(i) पताकादिचतुष्षष्टिहस्तमुद्राः (स०सू० ८३)

२४. असंयुत-हस्ताः

पताकस्त्रिपताकश्च तृतीयः कर्तरीमुखः ।
अर्धचन्द्रस्तथारालः शुकतुण्डस्तथापरः ॥
मुष्टिश्च शिखरश्चैव कपित्थः खटकामुखः ।
सूच्यास्यः पद्मकोशाहिशिरसो मृगशीर्षकः ॥
काङ्गूलकालपद्मश्च चतुरो भ्रमरस्तथा ।
हंसास्यो हंसपक्षश्च सन्दंशमुकुलावपि ॥
ऊर्णनाभस्ताम्रचूड इत्येषा चतुरन्विता ।
हस्तानां विंशतिस्तेषां लक्षणं कर्म चोच्यते ॥

१३. संयुतहस्ताः

त्रयोदशाथ कथ्यन्ते संयुता नामलक्षणैः ।
अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा ॥
खटको वर्धमानश्चाप्युत्सङ्गनिषधावपि ।
डोलः पुष्पपुटस्तद्वन्मकरो गजदन्तकः ॥
अवहित्थाभिधानश्च वर्धमानस्तथापरः ।
अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा? ।
त्र्योदशैते कथिता हस्ताः संयुक्तसंज्ञिताः ॥

२९. नृत्तहस्ताः (२८)

लक्षणं नृत्तहस्तानामिदानीमभिधीयते ।
चतुरश्रौ तथोद्वृत्तौ स्वस्तिको विप्रकीर्णकौ ॥
(पद्मकोशाभिधानौ) चाप्यरालखटकामुखौ ।
आविद्धवक्त्रकौ सूचीमुखरेचितसंज्ञकौ ।
अर्धरेचितसंज्ञौ तु तथैवोत्तानवञ्चितौ ॥
पल्लवाख्यौ करौ चाथ केशबन्धौ लताकरौ ।
करिहस्तौ तथा पक्षवञ्चिताख्यौ ततः परम् ।
पक्षप्रद्योतकौ चैव तथा गरुडपक्षकौ ।
ततश्च दण्डपक्षाख्यावूर्ध्वमण्डलिनौ ततः ।
पार्श्वमण्डलिनौ तद्वदुरोमण्डलिनावपि ॥
अनन्तरं करौ ज्ञेयावुरःपार्श्वार्धमण्डलौ ।
मुष्टिकस्वस्तिकाख्यौ च नलिनीपद्मकोशकौ ॥
ततश्च कथितौ हस्तावलपल्लवकोल्बणौ ।
ललितौ वलिताख्यावित्येकान्नत्रिंशदीरिताः ॥

(ii) पादमुद्राः—वैष्णवादिषड्स्थानकमुद्राः (स०सू० ८०)

अथान्यान्यभिधीयन्ते चेष्टास्थानान्यनेकशः ।
यानि ज्ञात्वा न मुह्यन्ति केपि चित्रविचक्षणाः ॥

वैष्णवं समपादं च वैशाखं मण्डलं तथा ।
प्रत्यालीढमथालीढं स्थनान्येतानि लक्षयेत् ॥
(अश्वक्रामत्तमथायामविहितनाकत्रयं स्त्रीणाम)?।
द्वौ तालवर्द्धतालश्च पादयोरन्तरं भवेत् ॥
तयोः समन्वितश्चैकस्त्र्यश्रः पक्षस्थितोऽपरः ।
किञ्चिदञ्चितजङ्घं च (शगात्रभोज्यचसंयुतम्?)॥
वैष्णवस्थानमेतद्धि विष्णुरत्राधिदैवतम् ।
समपादे समौ पादौ तालमात्रान्तरस्थितौ ॥
स्वभावसौष्ठवोपेतौ ब्रह्मा चात्राधिदैवतम् ।
तालास्त्रयोऽर्धतालश्च पादयोरन्तरं भवेत ॥
अश्रमेकं द्वितीयं च पादं पक्षस्थितं लिखेत् ।
नैषमोरु ? भवत्येवं स्थानं वैशाखसंज्ञितम् ॥
विशालो भगवानस्य स्थानकस्याधिदैवतम् ।
ऐन्द्रं स्यान्मण्डलं पादौ चतुस्तालान्तरस्थितौ ॥
त्र्यश्रपक्षस्थितिश्चैव कटिर्जानुसमा तथा ।
प्रसार्य दक्षिणं पादं पञ्चतालान्तरस्थितम् ।
आलीढं स्थानकं कुर्याद्रुद्रश्चात्राधिदैवतम् ।
कुञ्चितं दक्षिणं कृत्वा वामपादं प्रसारयेत् ।
आलीढं परिवर्तेन प्रत्यालीढमिदं स्मृतम् ।
दक्षिणस्तत्र समः पादस्त्र्यश्रः पक्षस्थितोऽपरः ।
समुन्नतकटिर्वामश्चावहित्थं तदुच्यते ।
एकः समस्थितः पादो द्वितीयोऽग्रतलान्वितः ॥
(शूद्रमविद्धं वात ?) श्चक्रान्त उच्यते ।
स्थानत्रयमिदं स्त्रीणां नृणामपि भवेत् क्वचित् ॥

शरीर-मुद्राः (चेष्टाः)

१. ऋज्वागतादिस्थानलक्षणं
स० सू० ७९

अत ऊर्ध्वं प्रवक्ष्यामि नेविस्थानविधिक्रमम् ।
संपात्यारुघाणां ? हि जायन्ते नव वृत्तयः ॥
पूर्वमृज्वागतं तेषां ततोऽर्धर्ज्वागतं भवेत् ।
ततः साचीकृतं विद्यादध्यर्धाक्षमनन्तरम् ॥
चत्वार्यूर्ध्वागतादीनि परावृत्तानि तानि च ।
ऋज्वागतपरावृत्तं ततोर्धर्ज्वागतादिकम् ॥
साचीकृतपरावृत्तं ततोध्यर्धाक्षपूर्वकम् ।
पार्श्वागतं च नवमं स्थानं भितिकविग्रहम् ॥
ऋज्वर्धऋजुनोर्मध्ये चत्वारि व्यन्तराणि च ।
अर्धर्जुसाचीकृतयोर्मध्ये च व्यन्तरत्रयम् ॥
द्व्यर्धार्ज्वा? साचीकृतयोर्मध्ये द्वे व्यन्तरे परे ।

परोद्वर्धक्षपार्श्वं ? व्यन्तरं चैकमन्तरे ॥
ऋज्वागतपरावृत्तपार्श्वाभ्यागतयोर्दश ।
अन्तरे व्यन्तराणि स्युः स्थानकान्यपराणि अपि ।

ब. स्थानक-विधिः
अ०पृ० २११

अथ वक्ष्ये स्थानविधिं क्रमयोगमुपागतम् ।
ऋज्वागतादिस्थानानि पञ्च वै पूर्वभागतः ॥
कार्याण्यपराङमुखानि चतुर्वृत्ताभिधानि च ।
ब्रह्मसूत्रोद्भवं पूर्वं सन्मुखं चावलोकने ॥
अङ्गाभिधानसंज्ञे तु ऋज्वागतादिस्थानतः।
ऋज्वागतं ध्रुवं पूर्वं तदाद्यं प्रवृत्तभ्रमः ॥
स्वाङ्गुलोद्भवयुक्ता च पादयुक्ता त्रिशोभना ।
भ्रुकेशान्तयोर्मध्ये च शिरोवृत्ते तु मानतः ॥
आद्यमृज्वागतं नाम अर्धर्जु च द्वितीयकम् ।
साचीकृतं तृतीयं तु द्वयर्धर्ज्वाख्यं चतुर्थकम् ॥
उपर्य्यथो सूत्रघातैः पराङमुख (वृत्त) चतुष्टयम् ।
ऋज्वागतपरावृत्तमर्धर्जुपरावृत्तकम् ॥
साचीकृतपरावृतं ततो द्वयर्धर्जुपूर्वकम् ।
इत्युक्तं परभागैश्च परावृत्तचतुष्टयम् ॥
उभयर्ज्वागतमध्ये प्रत्यङ्गाङ्कशोभनम् ।
इति पार्श्वागतं प्रोक्तं स्थानकं नवमं विदुः ॥
पिपलीकण्ठमध्ये च बाह्वोश्चस्कन्धगर्भतः ।
अक्षसूत्रोद्भवाख्यं च पार्श्वसूत्रं प्रतिष्ठितम् ॥
नासाग्रं दशनाग्रं च अङगुष्ठाग्रं तथैव च ।
पूर्वे प्रतिष्ठितं सूत्रं क्रमयुक्तिमुपागतम् ॥
ललाटनासिकामध्ये चिबुकस्तनयोस्तथा ।
मेढं च गुह्यमूलं च वलसूत्रं प्रतिष्ठितम् ॥
कुर्यात्स्थूलं च सूत्रस्थं नासाग्रमात्रनिर्गतम् ।
उच्छ्वासः सार्धद्वयाक्षोऽङ्गुष्ठमूलं वेदाङ्गुलम्॥
क्षिप्त्वा सङ्गमत्रियवं गोजिकामात्रमेव च ।
अधरान्तं गतं सूत्रं हनुकामात्रमेव च ॥
ग्रीवा वेदाङगुलोत्क्षिप्ता आहिका?मात्रसंज्ञिका ।
जङघामध्ये त्रिभागोक्ता द्विगुणं जानु मस्तके ॥
षण्मात्रा गुल्फसूत्रे च प्रवेशो निर्गमस्तथा ।
निर्गमश्च प्रवेशश्च युक्तिमानं विधीयते।
कार्यं पृष्ठं स्तनसूत्रे चतुर्दशाङगुलक्रमात ।
नाभिदेशे तथा सङ्ख्याऽऽसनसूत्रे चतुर्दश ॥

२. प्रतिमा-निष्पत्तिः

नयनोन्मीलन-लक्षणम्
मान० ७०

देवानामपि देवीनां भक्तानां नेत्रमोक्षणम् ।
लिङ्गानामुद्धारलक्षणं वस्त्वादीनां यथाक्रमम् ॥
स्थपतिः प्रकृतिः प्रोक्तः स्थापको जीवमिष्यते ।
तस्मात्क्रियारम्भतः सह कुर्यात्तु संसदा ॥
एवं विधाय चान्येन वस्त्वादीनि कृतान्यपि ।
वस्तोर्वास्तोस्तु हानिः कर्तृनाशं भवेद् ध्रुवम् ॥
किं सृजेन्नयनोन्मेषमन्धकारानुपत्तये ।
उदिते तु सहस्रांशौ यथा गच्छति समन्ततः ॥
तथैवमस्तमानादि लोचनस्य जनस्य च ।
अन्तर्बहिश्च रागस्तु चार्थनाशं न संशयः ॥
अकृत्वा नयनोन्मोक्षं चक्षुरोगो भवेद् ध्रुवम् ।
तस्मात्तु नयनोन्मोक्षलक्षणं वक्ष्यतेऽधुना ॥
हर्म्ये वा मण्डपे वापि स्थपतिस्थापकावुभौ ।
स्थापनात्पूर्वके कुर्यादुक्तवदङ्कुरार्पणम् ॥
पश्चात्तु सुमुहूर्ते च कुर्यान्नियनमोक्षणम् ।
प्रासादाभिमुखे चैव चोत्तरे वाथ दक्षिणे ॥
नयनोन्मीलनं यागमण्डपं कल्पयेत्सुधीः ।
नवहस्तं सप्तहस्तं पञ्चहस्तमथापि वा ॥
चतुरश्रसमाकारं षोडशस्तम्भमेव च ।
द्वादशस्तम्भमेवं वा कूटं वाथ प्रपाङ्गकम् ॥
चतुर्दिक्षु चतुर्द्वारं चतुस्तोरणसंयुतम् ।
तन्मण्डपस्य मध्ये तु वेदिं कुर्यात्तु चोक्तवत् ॥
तदग्रे चाग्निकुण्डं स्याद् गोमयालेपनं भवेत् ।
विधानध्वजसंयुक्तं नानावस्त्रेण संयुतम् ॥
पादानां समलङ्कृत्य कदलीफलैर्युतं ।
परितश्चोर्ध्वदेशे तु रम्भामाल्यैरलङ्कृतम् ॥
पुष्पमाल्यैरलंकृत्य रत्नैस्सर्वैरलङ्कृतम् ।
पश्चात्तु शिल्पिनः प्राज्ञाः कुर्युर् नयनमोक्षणम् ॥
वेदिकापश्चिमे वाथ दक्षिणे वाथ नैर्ऋते ।
कल्पयेत्स्थण्डिलं वाथ दारू (नव) पीठमथापि वा ॥
तदूर्ध्वे स्थापयेद् बिम्बं सकूर्चाद्यैरलङ्कृतम् ।
तत्पूर्वे शुद्धमाल्येन स्थण्डिले मण्डलं न्यसेत् ॥
तदूर्ध्वे स्थापयेद्धेमपात्रे नैर्ऋत्ये पूरितम ।
क्षौमेणाच्छादनं कुर्यादन्तः कूर्चैरलङ्कृतम् ॥
वैदिकोपरि शाल्येन कुर्यान्मण्डलं बुधः ।

पञ्चविंशत्पदं वाथ कल्पयत्पीठमेव वा ॥
दर्भैरास्तीर्य पश्चात्तु शुद्धतण्डुलरेखया ।
नानापुष्पैश्च लाजैश्च प्रोक्षयेच्छोभनार्थकम् ॥
नवकुम्भैर् नवैर्वापि पञ्चविंशतिभिरेवा ।
विधिवत्क्षालयेत्सर्वसूत्रैरावेष्टनं भवेत् ॥
शुद्धतोयेन सम्पूर्य वेदिकोपरि विन्यसेत् ।
मध्ये प्रधानकुम्भः स्यादन्ये क्रमात्समन्ततः ॥
सर्ववस्त्रत्रैश्च संवेष्ट्य सकूर्चाद्यप्रपल्लवैः ।
संविधानफलैश्चैव पुष्पमाल्यैरलङ्कृतम् ॥
उपवेद्युपरि स्थाप्य चोक्तवच्चाष्टमङ्गलम् ।
पश्चात्तु शिल्पिभिः प्राज्ञैः पादप्रक्षालनं क्रियेत् ॥
विध्युक्ताचमनं कुर्यात्सकलीकरणं क्रमात् ।
ब्रह्मादीनां च देवानां तत्तत्स्वनाममन्त्रकैः ।
प्रणवादिनमोऽन्तेन क्रमादाराधयेत्पुनः ॥
धूपदीपं ददेत्प्राज्ञो मध्यकुम्भस्य मध्यमे ।
आराध्य गन्धपुष्पैश्च भुवनादिपतिं जपेत् ॥
घृतगुडशस्यदधिक्षीरान्नं वा निवेदयेत् ।
धूपदीपं दद्यात्ताम्बूलादि निवेदयेत् ॥
दर्शयेद्धेनुमुद्रादीन् गीतादिनृत्तघोषणैः ।
तदग्रे स्थपतिः प्राज्ञो होमं कुर्यात्ततः क्रमात् ॥
समिदाज्यचरुलाजप्रत्येकमष्टोत्तरशताहुतिः ।
शुद्धतोयेन सङ्ख्यया पञ्चविंशतिरेव वा ॥
हृल्लेखं बीजमुच्चार्य स्वाहान्तं प्रणवान्तकम् ।
विम्बं गायत्रीमन्त्रेण पूर्णाहुतिं च कारयेत् ॥
अग्निकार्यावसाने तु विधिवद् विम्बमाश्रयेत् ।
पुण्याहं वाचयित्वा ब्राह्मणैः सह घोषणैः ॥
रत्नशुद्धिं ततः कुर्याद् गन्धपुष्पैरिवार्चयेत् ।
स्थपतिः प्रोक्षयेद् बिम्बं सर्वमङ्गलघोषणैः ॥
धूपदीपं दद्यात् पश्चाद् विम्बाय गायत्रीमन्त्रतः ।
आराध्य गन्धपुष्पैश्च धेनुमुद्रां प्रदर्शयेत् ॥
नववस्त्रेण गोप्याङ्गं बिम्बस्य नेत्रमालिखेत् ।
सर्वान्दक्षिणहस्तेन स्पर्शयेत्त्वेकचित्तवत् ॥
अक्षिरेखां समालिख्य सव्येऽक्षि कृष्णमण्डलम् ।
ज्योतिर्मण्डलकं ध्यात्वा सौरमन्त्रं समुच्चरेत् ॥
पश्चात्तु वामनेत्रे तु शशिमन्त्रं समुच्चरेत् ।
ललाटे लोचनमालिख्याग्निबीजं समुच्चरेत् ॥

पश्चात्तु स्वर्णलेपेन पयसाज्येन लेपयेत् ।
ततः प्रच्छादनं कुर्याद् वस्त्राङ्गकनकैः सह ॥
पायसं धनधान्यादिराशिं दर्शयेत्पुनः ।
स्थपतिर्वरवेषाढ्यः प्राप्तपञ्चाङ्गभूषणः ॥
श्वेतानुलेपनं लिप्य नववस्त्रोत्तरीयवान् ।
स्वर्णयज्ञोपवीतश्च सितपुष्पशिवः शुचिः ॥
स्वमूर्त्तिसव्यं चास्ये एव मूलकुम्भं तथोत्तरे ।
अन्यकुम्भानि सर्वाणि धारयेत् परिचारकैः ॥
छत्रचामरसंयुक्तं सर्वमङ्गलघोषणैः ।
हर्म्यप्रदक्षिणं यतिस्वाध्यायघोषणैः सह ॥
तद्बिम्बं च समाश्रित्य सजलेनाभिषेचयेत् ।
अन्येन सर्वकुम्भानां जलेनोपाङ्गादि पूजयेत् ॥
एवं कुम्भान्परिक्षिप्य तत्तसूत्रं समुत्सरेत् ।
नानावस्त्रेण संयुक्तं नानापुष्पैरलङ्कृतम् ॥
गन्धानुलेपनमालिप्य सर्वाभरणभूषितम् ।
धूपदीपं दद्यात् पश्चान्नृत्तगीतादिघोषणैः ॥
मूर्धादिप्राणपर्यन्तं मातृकाक्षरं न्यसेत् ।
पादादिऊर्ध्वपर्यन्तं पर्यायादि चाक्षरं न्यसेत् ॥
अष्टत्रिंशत्कलाः सर्वाः तत्तङ्गानि विन्यसेत् ।
अङ्गपादैः करैर्वक्त्रं करणानि च विन्यसेत् ॥
पश्चात्तु मूलमन्त्रेण समध्यानपरायणः ।
आराध्य गन्धपुष्पैश्च धूपदीपं दद्यात्पुनः ॥
पश्चात्तु ताम्बुलादीनि नैवेद्यानि निवेदयेत् ।
ब्राह्मणश्चाक्षतैः प्रोक्ष्य कुर्यात्तु स्वस्तिघोषणैः ॥
नृत्तगीतादिमुद्राभिश्च दर्शयेच्छिल्पिवित्तमः ।
नयनोन्मीलनं प्रोक्तं पश्चाद् ग्रामप्रदक्षिणम् ॥
लक्षणोद्धारमेवोक्तमुक्तवद् रेखया लिखेद् ।
प्रतिमा लोहजा प्रोक्ता तथा रत्नं तु विन्यसेत् ॥
शिलालिङ्गं तु बिम्बानां यत्तत्कर्मावसानके ।
स्थापनात्पूर्वके रत्नविन्यासं कारयेद् बुधः ॥
पीठं तस्य च मध्ये तु नवकोष्ठं प्रकल्पयेत् ।
पद्मरागं तु तन्मध्ये वज्रं चेन्द्रपदे न्यसेत् ॥
प्रवालं चाग्निकोष्ठे तु महानीलं यमे तथा ।
वैडूर्यं न्यसेन्नैरृत्ये मरतकं पश्चिमे तथा ॥
वायव्ये पुष्परागं च मौक्तिकं तु कुबेरके ।
इन्द्रनीलं तु चेशे तु विन्यसेद् विधिवित्तमः ॥

स्थपतिः स्थापकश्चौभौ स्थापयेद् बिम्बलिङ्गकम् ।
एवं तु रत्नविन्यासं शेषमङ्गं यथोक्तवत् ॥
हृदयकमलमध्ये दीपवत्तत्परं स्यात् ।
कमलजहरिहरादिदेवतानां च सर्वम् ॥
विधिमिह सकलरूपं च चक्षुरुन्मीलनं च ।
कृतिमिति चाखिलमुक्तं मानसारं पुराणैः ॥
पितामहेन्द्रप्रमुखैः समस्तैः ।
देवैरिदं शास्त्रवरं पुरोदितम्
तस्मात्समुद्धृत्य हि मानसारम्
शास्त्रं कृतं लोकहितार्थमेतत् ॥

ल. प्रतिमायां रसोन्मेषः——रस-चित्राणि

अ. रसाः

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रसानामथ वक्ष्यामो दृष्टीनां चेह लक्षणम् ।
तदायत्ता यतश्चित्रे भावव्यक्तिः प्रजायते ॥
शृङ्गारहास्यकरुणा रौद्रप्रेयोभयानकाः ।
वीर (प्रत्ययाक्षौ?) च वीभत्सश्चाद्भुत स्तथा ॥
शान्तश्चैकादशेत्युक्ता रसाश्चित्रविशारदैः ।
निगद्यते क्रमेणैषां सर्वेषामपि लक्षणम् ॥
सभ्रूकम्प (कटीक्षपेच?) तथा प्रेमगुणान्वितः ।
यत्रेष्टललिताता चेष्टा स **शृङ्गारो** रसः स्मृतः ॥
विकासिललितापाङ्गो मृदु च स्फुरिताधरः ।
लीलया सहितो यश्च स **हास्यो** रस उच्यते ॥
अश्रुक्लिन्नकपोलान्तः शोकसङ्कुचितेक्षणः ।
चित्तसन्तापसंयुक्तः प्रोच्यते **करुणो** रसः ॥
निर्मीजितललाटान्तः संरक्तोद्वृत्तलोचनः ।
दन्तदष्टाधरोष्ठो यः स **रौद्रो** रस उच्यते ॥
अर्थलाभसुतोत्पत्तिप्रियदर्शनहर्षजः ।
सञ्जातपुलकोद्भेदो रसः **प्रेमा** स उच्यते ॥
वैरिदर्शनवित्रासससम्भ्रमोद्भ्रान्तलोचनः ।
हृदि संक्षोभयोगाच्च रसो ज्ञेयो **भयानकः** ॥
(अष्टावष्टम्भसमेर्था ?) सूत्रसङ्कुचितानतः ।
धैर्यवीर्यबलोत्पन्नः स **वीरस्तु** रसः स्मृतः ॥
(इषदुप्तसित्तत्र कस्तच्च ?) स्तिमिततारकः ।

टि०—इह वीरादनन्तरयोर्द्वयोरसयोर्लक्षणं लुप्तम्

असम्भाव्यं विलोक्यार्थम**द्भुतो** जायते रसः ॥
अविकारैः प्रसन्नैश्च भ्रूनेत्रवदनादिभिः ।
अरागाद् विषयेषु स्याद् यः स **शान्तो** रसःस्मतः ॥

इत्येते चित्रसंयोगे रसाः प्रोक्ताः सलक्षणाः ।
मानुषाणि पुरस्कृत्य सर्वसत्वेषु योजयेत् ॥

ब. रस-दृष्टयः
स० सू० ८२. १४-३५

अथ दृष्टीरमिदध्यो ललिता हृष्टा विकासिता विकृता ।
भ्रकुटी विभ्रमसंज्ञा संकुचिता (छवितनाग्रीव?) ॥
ऊर्ध्वगता योगिन्यथ दीना दृष्टा च विह्वला चैव ।
स्याच्छङ्कितामिधाना (विविख्याव?) जिह्मा च ॥
मध्यस्थेति तथान्या स्थिरेति चाष्टादशैवमुद्दिष्टाः ।
एता दृशोऽथ लक्षणमेतासामुच्यते क्रमशः ॥
विकसित (प्रगल्लाससम्भ्रमत्र?) कटाक्षविक्षेपा ।
शृङ्गाररसोद्भूता दृष्टिर्ललितेति विज्ञेया ॥
प्रियदर्शने प्रसन्ना प्रोद्गतरोमाञ्चविकसितापाङ्गा ।
(प्रस्तरसासि?) जाता हृष्टा दृष्टिः समाख्याता ॥
विकसितनयनप्रान्ता विकासितापाङ्गनयनगण्डतला ।
क्रीडाकारयुतान्या हास्यरसे स्याद् विकासिता दृष्टिः ॥
विख्याता प्रीतिविकारि (?) व्यक्तभया भ्रान्त तारका या च ।
ज्ञेया (विकृतयकारैः सारैच ?) भयानका दृष्टिः ॥
दीप्तोर्ध्वतारकाताम्रपतता मन्ददर्शना ।
दृष्टिरूर्ध्वं निविष्टा तु भ्रकुटिः परिकीर्तिता ॥
सत्वस्था दृढ़लक्ष्मा ससौष्ठव व्यक्ततारका सौम्या ।
(विप्रत्यपरजालाता?) दृष्टिः स्याद् विभ्रमा नाम ॥
मन्मथमदेन युक्ता स्पर्शरसोन्मीलताक्षिपुटयुग्मा ।
सुरतसुखानन्दयुता सङ्कुचिता नाम दृष्टिराख्याता ॥
निर्विकारा क्वचित् तावन्नासिकाग्रावलोकिनी ।
योगिनी नाम सा दृष्टिस्तत्वे चित्तस्य योजनात् ॥
अर्धस्रस्तोत्तरपुटा किञ्चित् संरुद्धतारका ।
मन्दसञ्चारिणी सास्रा शोके दीनाभिधीयते ॥
संस्थिते तारके यस्याः स्थिरा विकसिता तथा ।
सत्वमुद्गिरती दृष्टा दृष्टिरुत्साहसम्भवा ॥
म्लानभ्रूपुटपक्ष्मा या शिथिला मन्दचारिणी ।
(काम?) प्रविष्टतारा च विह्वला नाम सा स्मृता ॥
किञ्चच्चला स्थिरा किञ्चिदुत्ताना तिर्यगायता ।
मूढा चकिततारा च शङ्किता दृष्टिरिष्यते ॥
आनिकुञ्चितपक्ष्मा या पुटैराकुञ्चिता तथा ।
.. ..तारा च कुञ्चिता दृष्टिरुच्यते ॥
लम्बितार्धपुटा तिर्यग्रूक्षेक्षणा शनैः ।
निगूढा गूढतारा च जिह्मा दृष्टिरुदाहृता ॥

ऋजुतारा ऋजुपुटा प्रसन्ना रागवर्जिता ।
त्यक्तादरा च विषये मध्यस्था दृष्टिरुच्यते ॥
समतारा समपुटा समभ्रूरविकारिणी ।
(उपगारा?) विहीना च स्थिरा दृष्टिःप्रकीर्तिता ॥

टि०—प्रतिमाकलायां भावाभिनिवेशं रस-परिपाकञ्चाधिकृत्य समराङ्गणे यथा

हस्तेन सूचयन्नर्थं दृष्टचा च प्रतिपादयन् ।
सजीव इति दृश्येत् सर्वाभिनयदर्शनात् ॥
आङ्गिके चैव चित्रे च प्रतिमासाधनमुच्यते ।
(भवेदत्रायतं?) स्तस्मादनयोश्चित्रमाश्रितम् ॥
प्रोक्तं रसानामिदमत्र लक्ष्म
दृशां च संक्षिप्ततया तदे (त्ये?त्) ।
विज्ञाय चित्रं लिखतां नराणां
न संशयं याति मनःकदाचित् ॥

स. रस-चित्राणि वि० ध०

शृंगारहासकरुणवीररौद्रभयानकाः ।
वीभत्सात्द्भुतशान्ताश्च नवचित्ररसाः स्मृताः ॥
तत्र यत्कांतिलावण्यलेखामाधुर्यसुन्दरम् ।
विदग्धवेशाभरणं शृंगारे तु रसे भवेत् ॥
यत्कुब्जवामनप्रायमीषद्विकटदर्शनम् ।
वृथा च हस्तं सकोच्य तत्स्याद्धास्यकरं रसे ॥
याञ्चाविरहासन्त्यागविक्रयव्यसनादिषु ।
अनुकम्पितकं यत्स्याल्लिखेत्करुणारसे ॥
पारुष्यविकृतिक्रोधविषस्त्यर्थां न दूषणम् ।
दीप्रशस्त्राभरणवत्कृतं रौद्ररसे भवेत् ॥
प्रतिज्ञागर्भशौर्यादिष्वर्थेष्वौदार्यदर्शनम् ।
सस्मयं सभ्रकुटिवद्वीरं वीररसेऽद्भुतम् ॥
दुष्टदुर्दशनोन्मत्तहिंस्रव्यापादकादि यत् ।
तत्स्याद् भयानकरसे प्रयोगे चित्रकर्मणः ॥
श्मशानगर्हितं घातकरणं स्थानदारुणम् ।
यच्चित्रं चित्रवच्छेृष्ठं तद्वीभत्सरसे भवेत् ॥
यदा विनीतरोमाञ्चचिन्तां ताक्ष्र्यमुखानतम् ।
प्रदर्शयति चान्योऽन्यं तदद्भुतरसाश्रयम् ॥
यद्यत्सौम्याकृतिध्यानधारणासनबन्धनम् ।
तपस्विजनभूयिष्ठं तत्तु शान्ते रसे भवेत् ॥
शृंगारहास्यशान्त्याख्या लेखनीया गृहेषु ते ॥
परशेषा न कर्तव्या कदाचिदपि कस्यचित् ।
देववेश्मनि कर्तव्या रसाः सर्वे नृपालये ॥

राजवेश्मनि नो कार्या राज्ञां वासगृहेषु ते ।
सभावेश्मसु कर्तव्या राज्ञां सर्वरसागृहे ॥
वर्जयित्वा सभां राज्ञो देववेश्म तथैव च ।
युद्धश्मशानकरुणामृतदुःखार्तकुत्सितान् ॥
अमङ्गल्यांश्च न लिखेत्कदाचिदपि वेश्ममु ।
निधिशृंगान्वृषान्राजन्निधिहस्तान्नताङ्गजान् ॥
निर्धिविद्याधरा राजनृषयो गरुडस्तथा ।
हनूमांश्च सुमङ्गल्या ये लोके सुप्रकीर्तिताः ॥
लिखितव्या महाराज गृहेषु सततं नृणाम् ।
चित्रकर्म न कर्तव्यमात्मना स्वगृहे नृप ॥
दौर्बल्यं स्थूलरेखत्वमविभक्तत्वमेव च ।
वर्णानां सङ्करश्चात्र चित्रदीपाः प्रकीर्तिताः ।
स्थानप्रमाणं भूलम्भो मधुरत्वं विभक्तता ।
सादृश्यं क्षयवृद्धी च गुणाष्टकमिदं स्मृतम् ॥
स्थानहीनं गतरसं शून्यदृष्टिमलीमसम् ।
चेतनारहितं वा स्यात्तदशस्तं प्रकीर्तित्तम् ॥
लसतीव च भूलम्बो विस्म्यतीव तथा नृप ।
हसतीव च माधुर्यं सजीव इव दृश्यते ॥
सश्वास इव यच्चित्रं तच्चित्रं शुभलक्षणम् ।
हीनाङ्गं मलिनं शून्यं बद्धव्याधिभयाकुलैः ॥
वृत्तं प्रकीर्णकेशैश्च सुमङ्गल्यैर्विवर्जयेत् ।
प्रतीतं च लिखेद्धीमान्नाप्रतीतेः कथञ्चन ॥
शास्त्रज्ञैः सुकृतैर्दक्षैश्चित्रं हि मनुजाधिप ।
श्रियमावहयति क्षिप्रमलक्ष्मीं चापकर्षति ॥
निर्णेजयति चोत्कण्ठां निरुणद्धयागतं शुभम् ।
शुद्धां प्रथयति प्रीतिं जनयत्यतुलामपि ॥
दुःस्वप्नदर्शनं हन्ति प्रीणाति गृहदैवतम् ।
न तु शून्यमिवाभाति यत्र चित्रं प्रतिष्ठितम् ॥
…………………दकर्णं चाप्यनलङ्कृतम् ।
शल्यविद्धं च वृद्धं च यः करोति स चित्रवित् ॥
तरङ्गाग्निशिखाधूमं वैजयन्त्यस्वरादिकम् ।
वायुगत्या लिखेद्यस्तु विज्ञेयोस्ति मत्तचित्रवित् ॥
सुप्तं च चेतनायुक्तं मृतं चैतन्यवर्जितम् ।
निम्नोन्नतविभागं च यः करोति स चित्रवित् ॥
एतेषां खलु सर्वेषामानुलोम्यं प्रशस्यते ।
सम्मुखत्वमथैतेषां चित्रे यत्नाद्विवर्जयेत् ॥

यथाचित्रं तथैवोक्तं खातपूर्वं नराधिप ।
सुवर्णरूप्यताम्रादि तच्च लोहेषु दर्शयेत् ।
शिलादारुषु लोहेषु प्रतिमाकरणं भवेत् ।
अनेनैव विधानेन यथा चित्रमुदाहृतम् ॥

टि०—प्रतिमासु वर्णविन्यासोऽपि यथा शुक्रनीतिसारे —

दिव्याभरणवस्त्राढ्यां दिव्यवर्णक्रियां सदा ।
श्वेतपीतारक्तकृष्णपाषाणैर्युगभेदतः ॥
प्रतिमां कल्पयेच्छिल्पी यथा रूच्यपरैः स्मृता ।
श्वेता स्मृता सात्विकी तु पीता रक्ता तु राजसी ॥
तामसी कृष्णवर्णा तु ह्यु क्तलक्ष्मयुता यदि ।
सौवर्णी राजसी ताम्री रैतिकी वा कृतादिषु ॥
शाङ्करी श्वेतवर्णा वा कृष्णवर्णा तु वैष्णवी ।
सूर्यशक्तिगणेशानां ताम्रवर्णा स्मृतापि च ॥
लोहसीसमयी वापि यथोद्दिष्टा स्मृता बुधैः ।

ब. प्रतिमा-प्रतिष्ठापनम्

अ. पञ्चधा प्रतिष्ठा
ईशा० गु० प० ४५

लिङ्गानां निष्कलादीनां प्रतिष्ठा पञ्चधा स्मृता ।
प्रतिष्ठा प्रतिष्ठापनं तद्वत् स्थितस्थापनमित्यपि ॥
उत्थापनास्थापने च प्रथक् तल्लक्ष्म लिख्यते ।
यत्र ब्रह्मशिलायां तल्लिङ्गमादौ निधाय तु ॥
क्रियते पिण्डिकायोगस्तां **प्रतिष्ठां** प्रचक्षते ।
स्थापनं बाणलिङ्गानामार्षाणां च स्वयम्भुवाम् ॥
रत्नहेमादिलिङ्गानामेका चेत् पिण्डका तदा ।
स्थितस्थापनमुद्दिष्टं जीर्णे **चोत्थापनं** भवेत् ॥
आस्थापनं स्याद् व्यक्तानां विष्णवादीनां च तत् तथा ।

ब. प्रतिष्ठा-विधिः
बृ० सं० ६०

दिशि सौम्यायां कुर्यादधिवासनमण्डपं बुधः प्राग्वा ।
तोरणं चतुष्टययुतं शस्तद्रुमपल्लवच्छन्नम् ॥
पूर्वे भागे चित्राः स्रजः पताकाश्च मण्डपस्योक्ताः ।
आग्नेय्यां दिशि रिक्ताः कृष्णाःस्युर्याम्यनैर्ऋतयोः ॥
श्वेता दिश्यपरस्यां वायव्यायां तु पाण्डुरा एव ।
चित्राश्चोत्तरपार्श्वे पीताः पूर्वोत्तरे कार्याः ॥
आयुःश्रीबलजयदा दारुमयी मृण्मयी तथा प्रतिमा ।
लोकहिताय मणिमयी सौवर्णी पुष्टिदा भवति ॥
रजतमयी कीर्तिकरी प्रजाविवृद्धिं करोति ताम्रमयी ।
भूलाभं तु महान्तं शैली प्रतिमाऽथवा लिङ्गम् ॥
शंकूपहता प्रतिमा प्रधानपुरुषं कुलं च घातयति ।
श्वभ्रोपहता रोगानुपद्रवांश्चाक्षयान् कुरुते ॥

मण्डपमध्ये स्थण्डिलमुपलिप्यास्तीर्य सिकतयाऽथकुशैः ।
भद्रासनकृतशीर्षोपधानपादां न्यसेत्प्रतिमाम् ॥
प्लक्षाश्वत्थोदुम्बरशिरीषवटसम्भवैः कषायजलैः ।
मङ्गलसंज्ञिताभिः सर्वौषधिभिः कुशाद्याभिः ॥
द्विपवृषभोद्धृतपर्वतवल्मीकसरित्समागमतटेषु ।
पद्मसरस्सु च मृद्भिः सपञ्चगव्यैश्च तीर्थजलैः ॥
पूर्वशिरस्कां स्नातां सुवर्णरत्नाम्बुभिश्च ससुगन्धैः ।
नानातूर्यनिनादैः पुण्याहैर्वेदनिर्घोषैः ॥
ऐन्द्रयां दिशीन्द्रलिङ्गा मन्त्राः प्राग्दक्षिणेऽग्निलिङ्गाश्च ।
जप्तव्या द्विजमुख्यैः पूज्यास्ते दक्षिणाभिश्च ॥
यो देवः संस्थाप्यस्तन्मन्त्रैश्चानलं द्विजो जुहुयात् ।
अग्निनिमित्तानि मया प्रोक्तानीन्द्रध्वजोच्छ्राये ॥
धूमाकुलोऽपसव्यो मुहुर्मुहुर्विस्फुलिङ्गकृन्नशुभः ।
होतुः स्मृतिलोपो वा प्रसर्पणं वाशुभं प्रोक्तम् ॥
स्नातामभुक्तवस्त्रां स्वलंकृतां पूजितां कुसुमगन्धैः ।
प्रतिमां स्वास्तीर्णायां शय्यायां स्थापकःकुर्यात् ॥
सुप्तां सुनृत्यगीतैर्जागरणैः सम्यगेवमधिवास्य ।
दैवज्ञसम्प्रदिष्टे काले संस्थापनं कुर्यात् ॥
अभ्यर्च्य कुसुमवस्त्रानुलेपनैः शंखतूर्यनिर्घोषैः ।
प्रादक्षिण्येन नयेदायतनस्य प्रयत्नेन ॥
कृत्वा बलिं प्रभूतं सम्पूज्य ब्राह्मणांश्च सभ्यांश्च ।
दत्वा हिरण्यशकलं विनिक्षिपेत्पिण्डिका श्वभ्र ॥
स्थापकदैवज्ञद्विजसभ्यस्थपतीन् विशेषतोऽभ्यर्च्य ।
कल्याणानां भागी भवतीह परत्र च स्वर्गी ॥
विष्णोर्भागवतान् मगांश्च सवितुः शम्भोः सभस्मद्विजान्,
मातृणामपि मण्डलक्रमविदो विप्रान्विदुर्ब्रह्मणः ।
शाक्यान् सर्वहितस्य शान्तमनसो नग्नान् जिनानां विदु-
र्ये यं देवमुपाश्रिताः स्वविधिना तैस्तस्य कार्या क्रिया ॥
उदगयने सितपक्षे शिशिरगभस्तौ च जीववर्गस्थे ।
लग्ने स्थिरे स्थिरांशे सौम्यैर्धीधर्मकेन्द्रगतैः ॥
पापैरुपचयसंस्थैर्ध्रुवमृदुहरितिष्यवायुदेवेषु ।
विकुजे दिनेऽनुकूले देवानां स्थापनं शस्तम् ॥
सामान्यमिदं समासतो लोकानां हितदं मया कृतम् ।
अधिवासनसंनिवेशने सावित्रे पृथगेव विस्तरात् ॥

समाप्तः प्रथमो खण्डः

☆

द्वितीये खण्डे

द्वितीयो खण्डः

प्रतिमा-लक्षणम्



त्रिमूर्त्यादि-ब्राह्म-प्रतिमा-लक्षणम्

(i) ब्रह्म-विष्णु-महेश्वराः त्रिमूर्ति-लक्षणम्

अ. शब्द० चि० 'एकमूर्तिरपि भिन्नरूपिणी या जगज्जनन-पालन-क्षये'

व. वि० ध० ब्राह्मी तु राजसी मूर्तिस्तस्य सर्वप्रवर्तनी।
सात्विकी वैष्णवी ज्ञेया संसारपरिपालिनी ॥
तामसी च तथा रौद्री ज्ञेया संहारकारिणी।

(ii) हरि-हर-पितामहः
म० पु० २१३.३०-३१
एकपीठसमारूढं एकदेहनिवासिनम्।
षड्भुजं च चतुर्वक्त्रं सर्वलक्षणसंयुतम् ॥
अक्षसूत्रं त्रिशूलं च गदां चैव तु दक्षिणे।
कमण्डलुं च खट्वाङ्गं चक्रं वामभुजे तथा ॥

टि०—अपराजित- पृच्छायां ब्रह्म-विष्णु-महेशानां त्रिमूर्तिमन्तरेण अन्येषामपि त्रिमूर्तिः चतुर्मूर्तिश्चापि संकीर्तितास्ति।

(iii) चन्द्रार्क-पितामहः
म० पु० २१३. ३५-३६
षड्भुजं च चतुर्वक्त्रं सर्वाभरणभूषितम्।
कमण्डलुं चाक्षसूत्रमुभयोः एकदृक्करम् ॥
मृणालमूर्ध्वकरयोः कर्त्तव्यं शुभलक्षणम्।
सर्वाभरणसंयुक्तं सर्वकामफलप्रदम् ॥

(iv) हरि-(सूर्योपि) हर-हिरण्यगर्भः
म० पु० २१३. ३२-३४
चतुर्वक्त्रं चाष्टबाहुं चतुष्कैकनिवासनम्।
ऋज्वागतो मुखःकार्यः पद्म-हस्तो दिवाकरः ॥
खट्वाङ्गत्रिशूलहस्तो रुद्रो दक्षिणतः शुभः।
कमण्डलुं चाक्षसूत्रमपरे स्यात्पितामहः ॥
वामे तु संस्थितश्चैवं शङ्खचक्रधरो हरिः।
एवं विधं प्रकर्त्तव्यं सर्वकामफलप्रदम् ॥

(v) नर-नारायण-हरि-कृष्णाः
(विष्णुधर्मोत्तरे)
दूर्वाश्यामो नरः कार्यो द्विभुजश्च महाबलः।
नारायणश्चतुर्बाहुर्नीलोत्पलदलच्छविः ॥
तयोर्मध्ये तु वदरी कार्या फलविभूषणा।
वदर्यामवनौ कार्यावक्षमालाधरावुभौ ॥
अष्टचक्रे स्थितौ याने सूतयुक्ते मनोरमे।
कृष्णाजिनधरौ दान्तौ जटामण्डलधारिणौ ॥
पादेन चैकेन रथस्थितेन पादेन चैकेन च जानुगेन।
कार्यो हरिश्चात्र नरेणतुल्यः कृष्णोऽपि नारायणतुल्यमूर्तिः ॥

द्वि-मूर्ति-लक्षणम्

(i) हर्यर्ध-मूर्तिः

(अ) उत्तरका० ६०.
अर्धनारीश्वरो ह्येवं हर्यर्धं शृणुत द्विजाः ।
प्राग्वत्कृत्वा महेशार्धं विष्ण्वर्धमितरत्र च ॥
भुजद्वययुतं शङ्खकटकस्तत्र संमतः ।
पीताम्बरसमोपेतं सर्वाभरणसंयुतम् ॥
हर्यर्धमेवं ब्रह्मादिभागं चैव समाचरेत् ।

(ब) सुप्र० ३४.
पीताम्बरधरं विष्णुं व्याघ्रचर्माम्बरं हरम् ।
विष्णुं किरीटसंयुक्तं शङ्करं तु जटान्वितम् ॥
श्यामवर्णं हरिं चैव शङ्करं युक्तरूपिणम् ।
हरिरर्धमिदं प्रोक्तं भिक्षाटनमतः परम् ॥

(स) पूर्वका०
ईशार्धं पूर्ववत्प्रोक्तं विष्ण्वर्धे मकुटं नयेत् ।
वामे तु द्विभुजोपेतं केयूरकटकोज्वलम् ॥
स्यान्नक्रकुण्डलं कर्णे कटकं शङ्खहस्तकम् ।
अर्धपीताम्बरोपेतं भूषणैर्भूषणार्हकैः ॥
ऋज्वागतं तथा सर्वं चन्द्रशेखरवत्कुरु ।
हरिरर्धमिदं प्रोक्तं सुखासनमथ शृणु ॥

(य) शिल्प० २२.
अथ वक्ष्ये हरिहरं सुस्थितं समपादकम् ।
दक्षिणे त्वभयं वामे कटकं तूरूसंयुतम् ॥
परशुं दक्षिणे वामे शङ्खं तु परहस्तके ।
वाममर्धं हरिं कुर्याद्धिरमन्यार्धमाचरेत् ॥
क्रमाच्छ्यामप्रवालाभमुभयोचितभूषणम् ।
दक्षिणे व्युग्रदृष्टिस्स्याद्वामे शीतलनेत्रकम् ॥
किञ्चित्प्रकाशितोर्ध्वाक्षं दक्षिणार्धे ललाटके ।
शिरश्चक्रसमायुक्तं तस्य लक्षणमुच्यते ॥
रुद्राङ्गुल विशालं तु तद्भानांशे गतं नम्(?) ।
सुवृत्तं चक्रवत्तन्तु पद्माकृतिरथापि वा ॥
शिरश्चक्रविशालस्य सप्तभागैकभागिकम् ।
शिरश्चक्रस्य नालस्य विस्तारं परिकीर्तितम् ॥
चक्रतारत्रिभागैकं चक्रादाशिरसोऽन्तरम् ।
अग्राल्ललाटपट्टस्य शिरश्चक्रस्य नालकम् ॥
गुणाङ्गुले तु कट्यूर्ध्वे चक्रनालस्थितिर्भवेत् ।
चक्राद् गुणांशमालम्ब्य पुष्पमाला तु मध्यमात् ॥
सर्वेषामपि देवानां देवीनामेवमाचरेत् ।

(र) शिल्प० सं०
देवं हरिहरं वक्ष्ये सर्वपातकनाशनम् ।
दक्षिणे शङ्करस्यार्धमर्धं विष्णोश्च वामतः ॥
बालेन्दुभूषितः कार्यो जटाभारस्तु दक्षिणे ।

नानारत्नमयं द्रव्यं किरीटं वामभागतः ॥
दक्षिणं सर्पराजेन भूषितं कर्णमालिखेत ।
मकराकारक दिव्यं कुण्डलं वामकर्णतः ॥
वरदो दक्षिणो हस्तो द्वितीयश्शूलभृत्तदा ।
कर्तव्यौ वामभागे तु शङ्खचक्रगदाधरौ ॥
दक्षिणे वसनं कार्यं द्वीपिचर्ममयं शुभम् ।
पीताम्बरमयं भव्यं जघनं सव्यमालिखेत् ॥
वामपादः प्रकर्तव्यो नानारत्नविभूषितः ।
दक्षिणाङ्घ्रिः प्रकर्तव्यो भुजगेन्द्रविभूषितः ॥
शीतांशुधवलः कार्यश्शिवभागो विचक्षणैः ।
अतसीपुष्पसंकाशो विष्णोर्भागो विरच्यते ॥

(ल) वि० ध० कार्यं हरिहरस्यापि दक्षिणार्धं सदाशिवः ।
वाममर्धं हृषीकेशश्श्वेतनीलाकृतिः क्रमात् ॥
वरत्रिशूलचक्राब्जधारिणो बाहवः क्रमात् ।
दक्षिणे वृषभः पार्श्वे वामे विहङ्गराट् ॥

(ii) कृष्ण-शङ्कर-मूर्तिः
अ० पु० २१३.२८-२९
कृष्णशङ्करकं वक्ष्ये कृष्णार्धेन तु संस्थितम् ।
कृष्णार्धे मुकुटं कुर्यात् जटाभारं च दक्षिणे ॥
कुण्डलं दक्षिणे कर्णे वामे मकरकुण्डलम् ।
अक्षमालां त्रिशूलं चं चक्रं वै शङ्खमेव च ॥

ब्रह्मणो लक्षणम्

(i) बृ० सं० ५८.४१ 'ब्रह्मा कमण्डलुकरश्चतुर्मुखः पङ्कजासनस्थश्च'

(ii) म० पु० 'ब्रह्मा कमण्डलुधरः कर्तव्यः स चतुर्मुखः ।
हंसारूढः क्वचित्कार्यः कचिच्च कमलासनः ।'
'कमडण्लुं वामकरे स्रुवं हस्ते च दक्षिणे ।
वामे दण्डधरं तद्वत् स्रुवश्चापि प्रदर्शयेत्, ॥'
आज्यस्थालीं न्यसेत्पार्श्वे वेदांश्च चतुरः पुनः ।
वामपार्श्वे तु सावित्री दक्षिणे च सरस्वती ॥

(iii) अ० पु० चतुर्मुखश्चतुर्बाहुः बृहज्जठरमण्डलः ।
लम्बकूर्चो जटायुक्तो .... ॥
दक्षिणे चाक्षसूत्रञ्च स्रुवं वामे तु कुण्डिकाम् ।
आज्य ... ... ॥

(iv) वि० पु० ब्रह्माणं कारयेद् विद्वान् देवं सौम्यं चतुर्भुजम् ।
बद्धपद्मासनं तुष्टं तथा कृष्णाजिनाम्बरम् ॥
जटाधरं चतुर्बाहुं सप्तहंसरथस्थितम्
वामे न्यस्तेतरकरं तस्यैकं दोर्युगं भवेत् ।
एत(क?)स्मिन् दक्षिणे पाणावक्षमाला तथा शुभा ।
कमण्डलुं द्वितीये च सर्वाभरणधारिणम् ॥

सर्वलक्षणयुक्तस्य शान्तिरूपस्य पार्थिव ।
पद्मपत्रदलाग्राभं ध्यानसंमीलितेक्षणम् ॥
अर्च्चायां कारयेदेवं चित्रे वा वास्तुकर्मणि ।

(v) आ० पु० पद्मपत्रासनस्थश्च ब्रह्मा कार्यश्चतुर्मुखः ।
सावित्री तस्य कर्त्तव्या वामोत्सङ्गगता तथा ।

(vi) अंशु० ४९ चतुर्भुजश्चतुर्वक्त्रो हरितालसमप्रभः ।
जटामुकुटसंयुक्तः पिङ्गाक्षस्सर्वभूषणः ॥
कृष्णाजिनोत्तरीयश्च यज्ञसूत्रसमन्वितः ।
शुक्लवस्त्रधरश्शान्तः कटिसूत्रसमन्वितः ॥
शुक्लमाल्यानुलेपश्च कर्णकुण्डलमण्डितः ।
दक्षिणे चाक्षमाला च कूर्च्चं चैव धारयेत् ॥
कमण्डलु कुश(शं?)वामे दक्षिणे स्रुक्स्रुवौ तलः(?)।
आज्यस्थालीं कुशांचैव(श्चैव?) वामहस्ते तु धारयेत् ॥
अभयवरदोपेतौ पूर्वहस्तौ द्विजोत्तम ! ।
आसने तूभयाङ्घ्रिश्च शाययेत्तु ततः परम् ॥
मेढ्रमूलोपरिष्टात्तु वामहस्तोर्ध्ववक्रकम् ।
सव्यहस्तं च तस्योर्ध्वे तदन्यास्यं च कारयेत् ॥
दक्षिणे चाक्षमालां च वामहस्ते कमण्डलुम् ।
सरस्वती दक्षभागे सावित्री वामभागके ॥
आसीनो वा स्थितो वापि पद्म पीठोपरिस्थितः ।

(vii) सुप्र० ३४ चतुर्मुखं चतुर्बाहुं कमण्डल्वक्षधारिणम् ।
रक्तवर्णजटायुक्तं कृत्वा ब्रह्माणमुज्ज्वलम् ॥
सावित्रीं वामपार्श्वे तु सर्वालङ्कारसंयुताम् ।
एवं चतुर्मुखं कुर्य्याज्जगत्सृष्टिकरं शुभम् ॥

(viii) मान० ५१ चतुर्भुजं चतुर्वक्त्रं द्विपादं चाष्टलोचनम् ।
अष्टकर्णसमायुक्तं तनुश्चैकाकृतिस्तथा ॥
उत्तमं दशतालेन मानयेत्त्वङ्गमानकम् ।
स्थानकं चासने वापि चीरवेरधरं तथा ॥
वरदाभयहस्तं च जटामुकुटमण्डितम् ।
कुण्डिका चाक्षमाला च वामे वामे करे क्रमात् ॥
स्रुक्स्रुवधारणं वापि प्राग्वरदाभयान्वितम् ।
मकरलाञ्छितं पुष्पं कुण्डलं वाथ कर्णयोः ॥
यज्ञसूत्रोत्तरीयादि मात्रादोदरबन्धनम् ।
हारोपग्रीवसंयुक्तं बाहुमालाविभूषितम् ॥
केयूरकटकाद्यैश्च कुर्यात्तु मणिबन्धनम् ।
कटकत्रयसंयुक्तं नलकाकटकान्वितम् ॥

कटिसूत्रादिपट्टं स्याद्ग्रीव्यं चलनसंयुतम् ।
रत्नाङ्गुलीयकौ हस्तौ पादं जालसरत्नकम् ॥
ललाटे वृत्ततिलकं स्याच्चन्दनागरूमेव च ।
सर्वाङ्गं हेमवर्णं स्यान्नलकान्तं तु चीरयुक् ।
पार्श्वयोः शक्तिकोपेतं दक्षिणे तु सरस्वती ॥
वामपार्श्वे तु सावित्री सर्वाभरणभूषितम् ॥
एवं पितामहं प्रोक्तं कुर्याच्छास्त्रविद् बुधः ॥

(ix) शिल्प० २५. लिखेच्चतुर्मुखं देवं चतुर्बाहुं शुभेक्षणम् ।
रत्न-कुण्डल-संयुक्तं लम्बकूर्चोपरि स्थितम् ॥
कृष्णाजिनधरं गौरं शुक्लाम्बरविराजितम् ।
दक्षिणं वरदं हस्तं तत्रान्यांशुभ(न्यंस्रुव?)धारिणम् ॥
कमण्डलुधरं वामं तथान्यं संयुतं शु (स्रु) चा ।
बिभ्राणं चतुरो वेदान् पुरतश्चास्य विन्यसेत् ॥
वामे पार्श्वे तु सावित्रीं दक्षिणे तु सरस्वतीम् ।
आज्यस्थालीं पुरोभागे महिषीश्च(महर्षींश्च)समन्ततः ॥
हंसारूढं लिखेत्क्वापि क्वचिच्च कमलासनम् ।
स्रष्टारं सर्वलोकानां ब्रह्माणं परिकल्पयेत् ॥

(x) स० सू० ७७. ब्रह्मानलार्चिःप्रतिमः कर्त्तव्यः सुमहाद्युतिः ॥
स्थूलाङ्गः स्थूलपुष्पश्च श्वेतवेष्टनवेष्टितः ।
कृष्णजिनोत्तरीयश्च श्वेतवासाश्चतुर्मुखः ॥
दण्डः कमण्डलुश्चास्य कर्त्तव्यो वामहस्तयोः ।
अक्षसूत्रधरस्त(द्वा?द्वद)मौञ्ज्या मेखलया वृतः ॥
का(र्या?र्यो)वर्धयमानस्तु जगद् दक्षिणपाणिना ।
एवं कृते तु लोके (शे) क्षेमं भवति सर्वतः ॥
ब्राह्मणा(र्थ !) वर्धन्ते सर्वकामैर्न संशयः ।
यदा विरूपा दीना वा कृशा रौद्रा कृशोदरी ॥
ब्रह्मणोऽर्चा भवेद वर्णा(!)सा नेष्टाभयदायिनी ।
निहन्ति कारकं रौद्रा दीनरूपा च शिल्पिनम् ॥
कृशा व्या(धि?धिं) विनाशं च कुर्यात् कारयितुः सदा ।
कृशोदरी तु दुर्भिक्षं विरूपा चानपत्यताम् ॥
एतान् दोषान् परित्यज्य कर्त्तव्या सा सुशोभना ,
ब्रह्मणो(वा?र्चा)विधानज्ञैः प्रथ(मो?मे)यौवने स्थिता ॥

(xi) अ० पृ० २१४. ऋग्वेदादिविभेदने कृतादियुगभेदतः ।
विप्रादिवर्णभेदने चतुर्वक्त्रश्चतुर्भुजः ॥
ब्रह्मा पितामहश्चैव विरञ्चिः कमलासनः ।
एकैकस्य यथा प्रोक्ता मूर्तिः स्यात्परमेष्ठिनः ॥

कमलासनः—अक्षसूत्रं करे दक्षे शुचिस्तस्योर्ध्वतः स्थिता ।
पुस्तकं वामहस्ते च तस्याधस्तात्कमण्डलुः ॥
कमलासनमूर्तिः स्यात्सर्ववर्णहितप्रदा ।
कलौ युगे भवेच्चैवं कर्तृकप्रवरादिषु ॥
विरञ्चिः—अक्षसूत्रं पुस्तकं च शुचिश्चैव कमण्डलुः ।
विरञ्चेः सा भवेन्मूर्तिः द्वापरे सुखदायिनी ॥
पितामहः—कमण्डलुश्चाक्षसूत्रं श्रुवाश्च पुस्तकं तथा ।
पितामहस्य मूर्तिः स्यात् त्रेतायां सुखदायिनी ॥
ब्रह्मा—पुस्तकं चाक्षसूत्रं च श्रुवाश्चैव कमण्डलुः ।
ब्रह्मणः सा भवेन्मूर्तिः कृते तु सुखदायिनी ॥
ब्रह्मा सुवक्त्रः सुभावः कर्णसंस्थितकुण्डलः ।
किरीटमालाशोभाढ्य समांसगलकेशकः ॥
तप्तकाञ्चनवर्णाभो मणिरत्नहारोज्ज्वलः ।
मुक्ताकटककेयूरसर्वाभरणभूषितः ॥
(xii) रूप० ऋग्वेदादिप्रभेदेन कृतादियुगभेदतः ।
विप्रादिवर्णभेदेन चतुर्वक्त्रं चतुर्भुजम् ॥
दक्षिणाधः करात्स्रष्टा जपमालां तथा स्रुचम् ।
पुस्तं कमण्डलुं धत्ते सकूर्च्चः कमलासनः ॥
अक्षसूत्रं पुस्तकं च धत्ते पद्मं कमण्डलुम् ।
चतुर्वक्त्रा तु सावित्री श्रोत्रियाणां गृहे स्थिता ॥

ब्राह्म-लाञ्छन-रहस्यम्

अरुणं रजसावर्णं तेन पद्माग्रसन्निभः ।
ब्रह्मा देववरो ज्ञेयस्सर्वभूतनमस्कृतः ॥
ऋग्वेदः पूर्ववदनं यजुर्वेदस्तु दक्षिणम् ।
पश्चिमं सामवेद स्यादाथर्वणमथोत्तरम् ॥
ये वेदास्ते मुखा ज्ञेयाश्चतस्रो बाहवःदिशः ।
आप एव जगत्सर्वं स्थावरं जङ्गमं तथा ॥
ताश्च धारयते ब्रह्मा तेन हस्ते कमण्डलुः ।
अक्षमाला विनिर्दिष्टा कालस्तु ब्रह्मणः करे ॥
कलनात्सर्वभूतानां काल इत्यमिधीयते ।
यज्ञो विस्तीर्यते सर्वः शुक्लाशुक्लेन कर्मणा ॥
शुक्लाशुक्लमतो ज्ञेयं वासःकृष्णाजिनं विभोः ।
भूलोकश्च भुवोलोकः स्वर्लोकोऽथ महत्तथा ॥
जनस्तपश्च सत्यं च सप्तलोकाः प्रकीर्तिताः ।
ये लोकास्ते रथे हंसा ब्रह्मणः परेमष्ठिनः ॥
विष्णुनाभौ समुत्पन्नं यत्पद्मं सा महीभुजः ।

मेरुस्तु कर्णिका तस्य विज्ञेया राजसत्तम ॥
सर्वत्र पार्थिवस्थैर्यं ध्यानबन्धमतः स्थितम् ।
पद्मासनेन भगवान्विधत्ते पार्थिवेन तु ॥
आत्मनः परमं धाम रूपहीनं विचिन्तयेत् ।
दृष्टयर्थं जगतामास्ते ध्यानसम्मीलितेक्षणः ॥
तथैवोषधययो राजञ्जगदाभरणकारणाः ।
ब्रह्मणस्ता जटा ज्ञेयः सर्वगस्य महात्मनः ॥
प्रकाशकानि लोकस्य विद्यास्थानानि यानि च ।
तस्याभरणजातानि ज्ञेयानि परमेष्ठिनः ॥

ब्रह्मायतनम्

(i) अ० पृ० १२१. ९-१० आग्नेयां तु गणेशः स्यान्मातृस्थानं च दक्षिणे ।
नैर्ऋत्ये तु सहस्राक्षो जलशायी च वारुणे ॥
उमाशङ्करौ वायव्ये ग्रहाश्चैववोत्तरस्थिताः ।
ईशाने तु श्रियादेवी प्राच्यां तु धणीरधरः ॥

(ii) रूप० जटिलाः श्मश्रुलाः शान्ता आसीना ध्यानतत्पराः ।
कमण्डल्वक्ष-सूत्राभ्यां संयुक्ता ऋषयस्स्मृताः ॥
विश्वकर्मा चतुर्बाहुरक्षमालां च पुस्तकम् ।
कं वा (बुं ?) कमण्डलुं धत्ते त्रिनेत्रो हंसवाहनः ॥
आग्नेय्यां तु गणेशस्स्यान्मातृस्थानं च दक्षिणे ।
नैऋत्ये तु सहस्राक्षं वारूण्यां जलशायिनम् ॥
वायव्ये पार्वतीरूद्रौ ग्रहांश्चैवोत्तरे न्यसेत् ।
ऐशान्ये कमलादेवीं प्राच्यां तु धरणीधरम् ॥

ब्रह्मणोऽष्टप्रतीहाराः

अ० पृ० ब्रह्मणोऽष्टप्रतीहारान् कथयिष्याम्यनुक्रमात् ।
२२०.१-५ पुरुषाकारगम्भीराः सुकूर्चा मुकुटोज्ज्वलाः ॥
पद्मं स्रुक् पुस्तकं दण्डः वामे स्यात्सत्यनामकः ।
शस्त्रापसव्ययोगेन दक्षिणे **धर्मको** भवेत् ॥
अक्षपद्मागमा दण्डः वामे चैव **प्रियोद्भवः** ।
दण्डागमस्रुक् फलकं **यज्ञः** स्यात्सर्वकामदः ॥
अक्षसूत्रं गदा खेटं दण्डो **विजयनामकः** ।
अधोहस्तापसव्येन फलयुक् **यज्ञभद्रकः** ॥
अक्षपाशाङ्कुशदण्डा **भवः** स्यात्सर्वकामदः ।
दण्डाङ्कुशपाशपद्मं **विभवः** सर्वशान्तिदः ॥

इति प्रतिमा-लक्षणे प्रथमो पटलः समाप्तः

द्वितीयो पटलः

वैष्णव-प्रतिमा-लक्षणम्

टि०—वैष्णव-प्रकरणे तत्र प्रतिमा-विज्ञाने लक्ष्ये वैष्णव-प्रतिमानां सप्त वर्गा उपदर्शितास्सन्ति, तदधिकृत्यैव वैष्णव-प्रतिमा-लक्षणान्यत्र समुद्धृतानि भविष्यन्तीति ।

१. साधारण-मूर्तयः

(i) बृ० सं० ५८ कार्योऽष्टभुजो भगवांश्चतुर्भुजो द्विभुज एव वा विष्णुः ।
श्रीवत्साङ्कितवक्षाः कौस्तुभमणिभूषितोरस्कः ॥
अतसीकुसुमश्यामः पीताम्बरनिवसनः प्रसन्नमुखः ।
कुण्डलकिरीटधारी पीनगलोरस्स्थलांसभुजः ॥
खड्गगदाशरपाणिर्दक्षिणतः शान्तिदश्चतुर्थकरः ।
वामकरेषु च कार्मुकखेटकचक्राणि शङ्खश्च ॥
अथ च चतुर्भुजमिच्छति शान्तिद एको गदाधरश्चान्यः ।
दक्षिणपार्श्वे ह्येवं वामे शङ्खश्च चक्रं च ॥
द्विभुजस्य तु शान्तिकरो दक्षिणहस्तोऽपरश्च शङ्खधरः ।
एवं विष्णोः प्रतिमा कर्त्तव्या भूतिमिच्छद्भिः ॥

(ii) वि०ध०तथा रूप० देवदेवं तथा विष्णुं कारयेद् गरुडस्थितम् ।
कौस्तुभोद्भासितोरस्कं सर्वाभरणधारिणम् ॥
सजलाम्बुदसच्छायं पीतदिव्याम्बरं तथा ।
मुखानि चास्य चत्वारि बाहवो द्विगुणास्तथा ॥
सौम्येन्दुवदनं पूर्वं नारसिंहं तु दक्षिणम् ।
कापिलं पश्चिमं वक्त्रं तथा वाराहमुत्तरम् ॥
तस्य दक्षिणहस्तेषु बाणारिमुसलाभयम् ।
चर्म सीरवराविन्दुर्वामे च वनमालिनः ॥
कार्याणि विष्णोर्धर्मज्ञ ! वामहस्तेष्वनुक्रमात् ।

(iii) स० सू० विष्णुर्वैदूर्यसङ्काशः पीतवासाः श्रियावृतः ।
वराहो वामनश्च स्यान्नरसिंहो भयानकः ॥
कार्यो दाशरथी रामो जामदग्न्यश्च वीर्यवान् ।
द्विभुजोऽष्टभुजो वापि चतुर्बाहुररिन्दमः ॥
शङ्खचक्रगदापाणिरोजस्वी कान्तिसंयुतः ।
नानारूपस्तु कर्त्तव्यो ज्ञात्वा कार्यान्तरं विभुः ॥
इत्येष विष्णुः कथितः सुरासुरनमस्कृतः ।

(iv) अंशु० विष्णुः किरीटमकुटकटिसूत्रविभूषितः ।
पीताम्बरधरस्सौम्यश्चतुर्भुजसमन्वितः ॥
अभयं दक्षिणं हस्तं कटकं वामहस्तकम् ।
परहस्ते तु वामे तु शङ्खं चक्रं च दक्षिणे ॥
पद्मपीठोपरिष्टात्तु सस्यश्यामनिभाकृतिः ।
आसीनो वा स्थितो वापि सव्येऽसव्ये श्रियान्वितः ।
संयुक्तः केवलो वापि कर्त्तव्यं विष्णुमूर्त्तिनम् ॥

(v) सुप्र० ३४ शङ्खचक्रधरं देवं पीताम्बरधरं हरिम् ।
श्रीभूमिसहितं देवं सर्वालङ्कारसंयुतम् ॥
स्थितं वाथ समासीनं शयितं वापि कारयेत् ।

(vi) मान० चतुर्भुजं द्विनेत्रं च किरीटमकुटान्वितम् ।
पीताम्बरधरं युक्तं श्यामवर्णाङ्गशोभितम् ॥
सर्ववक्षःस्थले कुर्यात्तदूर्ध्वे श्रीवत्सलान्छनम् ।
उत्तमदशतालेन चाङ्गमानं च मानयेत् ॥
कटकं वा गदाधरं चोर्व्यामाश्रितमेव वा ।
अथवा वरदहस्तं स्यात्पुरतो वामहस्तके ॥
दक्षिणे त्वभयं पूर्वं सव्ये चापरे चक्रयुक् ।
अपरे वामहस्ते तु पाञ्चजन्यावधारणम् ॥
तत्समं कर्णपत्रं स्यात्कुर्यान्मकरकुण्डलम् ।
प्रसन्नवदनं तुङ्गं नासि दीर्घाक्षिशोभितम् ॥
हारोपग्रीवसंयुक्तं यज्ञसूत्रोत्तरीयकम् ।
रत्नोदरबन्धं स्याद् बाहुमालाविभूषितम् ॥
कटकं कटिसूत्रं च केयूरं रत्नपूरितम् ।
रत्नाङ्गुलीयकैर्युक्तं पादजालविभूषितम् ॥
नलकान्तं चलान्तं स्यात्पीताम्बरविलम्बिनम् ।
शिरश्चक्रं शिरः पृष्ठे युक्तं सर्वाङ्गभूषणम् ॥
द्वयोर्जङ्घावसानं स्याद् वनमालामनोहरम् ।
एवं तु विष्णुमूर्तिः स्याच्छक्तियुक्ता तु पार्श्वयोः ॥
त्रि(श्री)भूमिं दक्षिणे वामे स्थावरे जङ्गमेऽपिवा ।
कुर्यादासनं वापि स्थानकं चापि एव च ॥

(vii) शिल्प० २३ अर्कौघाभं किरीटान्वितमकरलसत्कुण्डलं दीप्तिराज—
त्केयूरं कौस्तुभाढ्यं शबलरुचिरहारं चारूपीताम्बरं च ॥
नानारत्नांशुभिन्नाभरणशतयुजं श्रीधराश्लिष्टपार्श्वं ।
वन्दे दोःसक्तचक्राम्बुरूहदरगदं विश्ववन्द्यं मुकुन्दम् ॥
ध्येयः सदा सवितृमण्डलमध्यवर्ती ।
नारायणः सरसिजासनसन्निविष्टः ॥

केयूरवान् मकरकुण्डलवान् किरीटी ।
हारी हिरण्मयवपुर्धृतशङ्खचक्रः ॥
धृतशङ्ख+चक्रवराब्जगदाकुलदोः परिघं सितपद्मगतम् ।
वलयाङ्गदहारकिरीटधरं नवकुन्दनिभं प्रणमामि सदा ॥
दुग्धाब्धिद्वीपवर्यप्रविलसितसुरोद्यानकल्पद्रुमाधो
भद्राम्बोजन्मपीठोपरिगतविनतानन्दनस्कन्धसंस्थः ।
दोर्बिभ्रद् रथाङ्गं वरदमथ गदापङ्कजे स्वर्णवर्णे
भास्वन्मौलिर्विचित्राभरणपरिगतः स्याच्छ्रियै वो मुकुन्दः ॥

असाधारण-मूर्तयः

अनन्तशायी, जलशायी वा नारायणः

(i) प० पु०

देवदेवस्तु कर्त्तव्यः शेषसुप्तो द्विबाहुकः ।
एकपादोऽस्य कर्तव्यो लक्ष्म्युत्सङ्गगतः प्रभोः ॥
तथा परश्च कर्तव्यश्शेषभागांकसंस्थितः ।
एकः करोऽस्य कर्तव्यः सव्यजानौ प्रसारितः ॥
कर्तव्यो मूर्धदेशस्थस्तथा तस्यापरः करः ।
नाभीसंभूतकमले सुखासीनः पितामहः ॥
नाले लग्नौ तु कर्तव्यौ पद्मस्य मधुकैटभौ ।
शंखचक्रगदादीनि मूर्तानि परितो न्यसेत् ॥

(ii) वि० ध०

जलमध्यगतः कार्यश्शेषपन्नगतल्पगः ।
फणापुञ्जमहारत्नदुर्निरीक्ष्यशिरोधरः ॥
देवदेवस्तु कर्त्तव्यस्तत्र सुप्तश्चतुर्भुजः ।
तथापरश्च कर्त्तव्यश्शेषभोगाङ्कसंस्थितः ॥
एकपादोऽस्यकर्त्तव्यो लक्ष्म्युत्सङ्गगतः प्रभोः ।
तथापरश्च कर्त्तव्यस्तत्र जानौ प्रसाधितः ॥
कर्तव्यो नाभिदेशस्थस्तथा तस्यापरः करः ।
तथैवान्यः करः कार्यो देवस्य तु शिरोधरः ॥
सन्तानमञ्जरी धारो तथैवास्यापरो भवेत् ।
नाभीसरसि सम्भूते कमले तस्य यादव ॥
सर्वपृथ्वीमयो देवः प्राग्वत्कार्यः पितामहः ।
नाललग्नौ च कर्त्तव्यौ पद्मस्य मधुकैटभौ ॥
नृरूपधारीणि भुजङ्गमस्य कार्याण्यथास्त्राणि तथा समीपे ।
एतत्तवाग्रे यदुपुङ्गवोक्तं देवस्य रूपं परमस्य तस्य ॥

(iii) अ० पृ० २१९. १-९

अथातः संप्रवक्ष्यामि लक्षणं जलशायिनः ।
शयानः शेषपर्यङ्के शेषं तुल्यो ने धृतिः? ॥
अष्टतालस्तथा यामे तन्मानि धू वृतोद्भवम्? ।
नवतालः पूर्णवृत्ते लिङ्गरूपसुखासनम् ॥
तेनावर्तेन रूपं स्यात् गर्भं कुर्यात् शाश्वतम् ।
एकः शिरोधरो हस्तश्चैको हृत्कमलस्थितः ॥

गदा वै वामतो हस्ते उर्ध्वे चैव सुदर्शनम् ।
किरीटमालाशोभाढ्यो वनमालाविभूषितः ।।
हारकेयूरसंयुक्तः कुण्डलाभ्यामलङ्कृतः ।
माला तुल्याः सप्त फणाः मुकुटान्ते व्यवस्थितः ।।
भृतामृताः सप्तकुम्भा नवनागकुलान्यधः ।
लक्ष्मीः पादतले लग्ना तार्क्ष्यः करपुटाञ्जलिः ।।
ब्रह्मा च नाभिकमले कमलयोनिसंज्ञकः ।
सप्तलोकाः परिकराः क्रमेण परिकीर्तिताः ।।
दशावताराः कर्तव्याः मन्दरोन्मथनादिकम् ।
एवं विधः प्रकर्तव्यो विष्णुर्वै जलशायिकः ।।
साहाय्ये केशवः कार्यस्त्रिविक्रमदामोदरौ ।
अधोक्षजस्तथैव स्यात् नान्यमूर्तिः प्रशस्यते ।।

(iv) रूप०

सत्पुरुषं शेषतल्पे दक्षो दण्डभुजोऽस्य तु ।
शिरोधरोऽस्य वामस्तु सपुष्पोऽयं जलेशयः ।।
तन्नाभिपङ्कजे धाता श्रीभूमी च शिरोहिगे ।
निध्यस्त्रादिस्वरूपाणि पार्श्वयोर्मधुकैटभौ ।।

नारायण-वासुदेवः दैविको वासुदेवो वा

(i) अ० पु०

दक्षिणे तु करे चक्रमधस्तात्पद्ममेव च ।
वामे शङ्खं गदाधस्ताद्वासुदेवस्य लक्षणम् ।।
श्रीपुष्टी चापि कर्त्तव्ये पद्मवीणाकरान्विते ।
उरुमात्रोच्छ्रितायामे मालाविद्याधरौ तथा ।।
प्रभामण्डलसंस्थौ तौ प्रभाहस्त्यादिमूषणौ ।
पद्माभं पादपीठं तु प्रतिमास्वेवमाचरेत् ।।

(ii) वि० ध०

एकवक्त्रश्चतुर्बाहुस्सौम्यरूपस्सुदर्शनः ।
पीताम्बरश्च मेघाभस्सर्वाभरणभूषितः ।।
कण्ठेन शुभदेशेन कम्बुतुल्येन राजता ।
वराभरणयुक्तेन कुण्डलोत्तरभूषिणा ।।
अङ्गदीबद्धकेयूरी वनमालविभूषणः ।
उरसा कौस्तुभं विभ्रत्किरीटं शिरसा तथा ।।
शिरः पद्मस्तथैवास्य कर्त्तव्यश्चारुकर्णिकः ।
मध्येन त्रिवलीभङ्गशोभितेन सुचारुणा ।।
स्त्रीरूपधारिणी क्षोणी कार्या तत्पादमध्यगा ।
तत्करस्थाङ्घ्रियुगलो देवः कार्यो जनार्दनः ।
तालान्तरपदन्यासः किञ्चिन्निष्क्रान्तदक्षिणः ।।
अनुदृश्या (?) मही कार्या देवदर्शितविस्मिता ।
देवश्च कटिवासेन कार्यो जान्ववलम्बिना ।।
वनमाला च कर्त्तव्या देव जान्ववलम्बिनी ।

यज्ञोपवीतं कर्त्तव्यं नाभिदेशमुपागतम् ॥
उत्फुल्लकमलं पाणौ कुर्याद्देवस्य दक्षिणे ।
वामपाणिगतं शङ्खं शङ्खाकारं तु कारयेत् ॥
दक्षिणे तु गदादेवी तनुमध्या सुलोचना ।
स्त्रीरूपधारिणी मुग्धा सर्वाभरणभूषिता ॥
पश्यन्ती देवदेवेशं कार्या चामरधारिणी ।
कुर्यात्तन्मूर्ध्नि विन्यस्तं देवहस्तं तु दक्षिणम् ॥
वामभागगतश्चक्रः कार्यो लम्बोदरस्तथो ।
सर्वाभरणसंयुक्तो वृत्तविष्फारितेक्षणः ॥
कर्त्तव्यश्चामरकरो देववीक्षणतत्परः ।
कुर्याद्देवकरं वामं विन्यस्तं तस्य मूर्धनि ॥

संकर्षणः वासुदेवस्वरूपेण कार्यस्संकर्षणः प्रभुः ।
स तु शुक्लवपुःकार्यो नीलवासा यदूत्तम ! ॥
गदास्थाने च मुसलं चक्रस्थाने च लाङ्गलम् ।
कर्तव्यौ तनुमध्यौ तु नृरूपौ रूपसंयुतौ ॥

प्रद्युम्नः वासुदेवस्वरूपेण प्रद्युम्नश्च तथा भवेत् ।
स तु दूर्वाङ्कुरश्यामस्सितवासा विधीयते ॥
चक्रस्थाने भवेच्चापो गदास्थाने तथा शरः ।
तथाविधौ तौ कर्त्तव्यौ यथा मुसललाङ्गलौ ॥
चापबाणधरः कार्यः प्रद्युम्नश्च सुदर्शनः ।
राजन्निन्द्रमणिश्यामश्वेतवासा मदोत्कटः ।

अनिरुद्धः एतदेव तथा रूपमनिरुद्धस्य कारयेत् ।
पद्मपत्राभवपुषो रक्ताम्वरधरस्य तु ॥
चक्रस्थाने भवेच्चर्म गदास्थानेऽसिरेव च ।
चर्म स्याच्चक्ररूपेण प्रांशुः खड्गो विधीयते ॥
चक्रादीनां स्वरूपाणि किंचित्पूर्वं सुदर्शयेत् ।
रम्याण्यायुधरूपाणि चक्रादीन्येव यादव ! ॥
वामपार्श्वगताः कार्या देवानां प्रवरा ध्वजाः ।
सुपताकायुता राजन् ! यष्टिस्थास्ते यथेरितम् ॥

अनिरुद्धसाम्बौ कर्त्तव्यश्चानिरुद्धोऽपि खड्गचर्मधरः प्रभुः।
साम्बः कार्यो गदाहस्तस्सुरूपश्च विशेषतः ॥
साम्बानिरुद्धौ कर्त्तव्यौ पद्माभौ रक्तवाससौ ।

(iii) वै॰ आ॰ दैविकवासुदेवं सिंहासने समासीनं चतुर्भुजं शंखचक्रधरं श्रीभूम्या सहितं तथा देवस्य दक्षिणवामयोः पूर्वोक्तान्देवान्बलभद्रस्य दक्षिण देवीं रेवतीं प्रद्युम्नस्य दक्षिणो रोहिणीमनिरुद्धस्योषां साम्बस्येन्दुकरीं च सहैव स्थापयेत् । एतेषां कौतुकबिम्बं पूर्ववत् ।

(iv) अ० पृ० २१७

अ. वासुदेवत्रयम्

अथातः सम्प्रवक्ष्यामि विष्णुमूर्तेश्च लक्षणम् ।
मूर्तयो वासुदेवाद्या युगादिवर्णभेदतः ॥
कृते युगे वासुदेवस्त्रेतायां कृष्ण एव च ।
प्रद्युम्नो द्वापरे चैवानिरुद्धश्च कलौ युगे ॥
वासुदेवो भवेद्विप्रे क्षत्रे संकर्षणः शुभः ।
प्रद्युम्नश्च तथा वैश्ये शूद्रे चैवानिरुद्धकः ॥
शुद्धस्फटिकसंकाशं छत्राकारं तु मस्तके ।
दक्षिणे च करे शङ्खस्तस्याधस्ताद् गदा शुभा ॥
वामे चोर्ध्वे तथा चक्रमधः पद्मं सुशोभनम् ।
स्याद्वासुदेवमूर्तिः स्वा पूजनीया द्विजोत्तमैः ॥
रक्तवर्णं दिव्यदेहं मुकुटं चैव मस्तके ।
दक्षिणोर्ध्वे करे शङ्खं तस्याधश्च गदोत्तमा ॥
वामोर्ध्वे तु भवेत् पद्मं तस्याधश्च सुदर्शनम् ।
साङ्कर्षणी भवेन्मूर्तिः क्षत्रियाणां वरप्रदा ॥
पीतवर्णा महातेजः प्रमुखीकृतमस्तका ।
दक्षिणोर्ध्वकरे शङ्खं तस्याऽधश्चक्रमुत्तमम् ॥
वामे कौमोदकी चोर्ध्वे तस्याधः पङ्कजं तथा ।
प्रद्युम्नस्य भवेन्मूर्तिर्वैश्यानां हितकामदा ॥
अतसीपुष्पसंकाशा बालेन्दुकृतमस्तका ।
दक्षिणोर्ध्वे गदा चैव तस्यधाश्चक्रमुत्तमम् ॥
वामोर्ध्वहस्ते शङ्खं च तस्याधः पङ्कजोत्तमम् ।
अनिरुद्धस्य मूर्तिः स्यात् शूद्राणां वरदायिनी ॥
केशवो नारायणश्च माधवो वासुदेवकः ।
त्रिविक्रमो वामनश्च श्रीधरः प्रद्युम्नस्तथा ॥
हृषीकेशः पद्मनाभो दामोदरोऽनिरुद्धकः ।
दक्षहस्तस्याध आद्यं दक्षिणोर्ध्वं पुनस्तथा ॥
वामस्योर्ध्वमधश्चान्ते नाम्ना प्रदक्षिणक्रमः ॥
अथासां सर्वमूर्तीनां शस्त्रभेदाः करक्रमात् ।
नापसव्येन कुर्वीत मूर्तीर्वै विष्णुरूपिकाः ॥
पद्मशङ्खे चक्रगदे केशवे वासुदेवके ।
शङ्खाम्बुजगदाचक्रं नारायणे तत्सम्भवे ॥
गदाचक्रे शंखपद्मे माधवे वासुदेवके ।
सालङ्कारं भवेद्रूपं श्वेतवर्णं तथैव च ॥

ब. संकर्षणादित्रयम्

चक्रं गदा पद्मशङ्खौ गोविन्दे गोपवर्द्धने ।
गदापद्मे शङ्खचक्रे विष्णौ स्युर्जगतीपतौ ॥
चक्रशङ्खौ पद्मगदे तथा स्युर्मधुसूदने ।
साङ्कर्षणास्त्रयो भेदा विष्णुरूपादिकोद्भवाः ॥

स. प्रद्युम्नादित्रयम्

पद्मं गदा चक्रशंखौ रूपे त्रैविक्रमे तथा ।
शंखचक्रगदापद्मं वामने बलिबन्धने ॥
पद्मं चक्रं गदा शंखं श्रीधरे श्रीनिकेतने ।
प्रद्युम्नस्य त्रयो भेदा विष्णुशस्त्रसमुद्भवाः ॥

य. अनिरुद्धादित्रयम्

गदा चक्रं पद्मशंखौ हृषीकेशे उदाहृताः ।
शंखपद्मे चक्रगदे पद्मनाभे ब्रह्मोद्भवे? ॥
पद्मशंखगदाचक्रं दामोदर उदाहृतम् ।
अनिरुद्धस्य भेदाश्च पुराणैश्च प्रबोधिताः ॥

र. अन्याः वासुदेवजाः द्वादश मूर्तयः

अथान्याःसम्प्रवक्ष्यामि मूर्तिर्वै वासुदेवजाः ।
संकर्षणश्च प्रद्युम्नोऽनिरुद्धश्च यथाक्रमम् ॥
अधोक्षजः कृष्णकार्तिकेयश्च पुरुषोत्तमः ।
तार्क्ष्यध्वजाच्युतोपेन्द्रा जयन्तो नारसिंहकः ॥
जनार्दनो गोवर्द्धनो हरिः कृष्णस्तथैव च ।
पद्मं गदा शंखचक्रे तथैवाऽधोक्षजे सदा ॥
पद्मं कृष्णकार्तिकेये शक्तिखेटककम्ववः ।
चक्रपद्मे शंखगदे तथा च पुरुषोत्तमे ॥
पद्मं शंखो ध्वजा गदा चिन्हं चक्रं तार्क्ष्यस्थे गरुडध्वजे ।
गदा पद्मं चक्रशंखावच्युते विष्णुरूपके ॥
उपेन्द्रमूर्तौ शंखोऽथ गदा चक्रं च पद्मकम् ।
अक्षचक्रदण्डपद्मं वादित्रैः परिवेष्टिते ॥
जयन्तनामविख्याते रिपुसैन्यविमर्दने ।
चक्रपद्मगदाशंखा नारसिंहे तथैव च ॥
पद्मं चक्रं शङ्खगदे तथैव च जनार्दने ।
गोवर्धने चाऽक्षचक्रशंखाब्जं गोपवल्लभे ॥
शङ्खचक्रे पद्मगदे हरौ वै मोक्षदायके ।
शङ्खो गदा पद्मचक्रं कृष्णमूर्तौ तथैव च ॥
तिस्रस्तिस्रश्चतुर्भेदैरेवं द्वादशमूर्तयः ।

(v) रूप०

वासुदेवस्संकर्षणः प्रद्युम्नश्चानिरुद्धकः ।
श्वेतरक्तपीतकृष्णाः क्रमात्कृतयुगादिषु ॥
पूज्या द्विजातिभिश्चैषां छत्राभं कुर्कुटाण्डवत् ।
त्रपुषाभं च बालेन्दूपमं कुर्याच्छिर क्रमात् ॥

(vi) शिल्प० २३

विक्रान्त्या ध्वस्तवैरिव्रजमजितमपास्तावनीभारमाद्यै-
रावीतं नारदाद्यैर्मुनिभिरनुदिनं तत्त्वनिर्णीतिहेतोः ।
सायाह्ने निर्मलं तं निरूपममजरं पूजयेन्नीलभासं
मन्त्री विश्वोदयस्थित्यपहरणपरं मुक्तिदं वासुदेवम् ॥

वासुदेवसङ्कर्षणौ प्रद्युम्नश्चानिरुद्धकः ।
स्फटिकस्वर्णदूर्वेन्दुनीलाभा वर्णतो मताः ॥
चतुर्भुजाश्चक्रशङ्खगदापङ्कजधारिणः ।
किरीटकेयूरिणश्च पीताम्बरधरा अपि ॥

मानुषो वासुदेवः
वै० आ०

अथ मानुष वासुदेवमायताश्रे विमाने मध्यमं दशतालमितं सविंशतिशतांगुलं द्विभुजं चक्रशंखधरं दक्षिणे रुक्मिणीं देवीं तद्दक्षिणे हलमुसलधरं बलभद्रं तद्दक्षिणे प्रद्युम्नं द्विभुजं क्षुरिकाधरदक्षिणहस्तं कटचवलम्बितवामहस्तं तद्दक्षिणे विरिञ्चं चतुराननं चतुर्भुजं देवस्य वामपार्श्वेऽनिरुद्धं द्विभुजं खड्गखेटकधरं तद्वामे साम्बं द्विभुजं दानदक्षिणकरमन्यद्दण्डधरं तस्य वामे गरुडं च कारयेत् । तेषां वर्णाम्बराभरणानि भृगूक्तविधिना कारयेत् । देवानेतान्स्थितानेव संस्थाप्य तद्रूपं कौतुकं कारयेत् । अथवा तेषां मध्ये विष्णुं चतुर्भुजमेव स्थापयेत् ।

त्रैलोक्यमोहनः
(i) अ० पृ० २१९

त्रैलोक्यमोहनं वक्ष्ये संसारे मोहकारकः ।
स षोडशभुजैर्युक्तः तार्क्ष्यस्थश्च महाबलः ॥
गदा वज्रांकुशौ बाणः शक्तिश्चक्रं तथा क्रमात् ।
वरदश्चेति हस्तेषु ह्यस्त्राणि दक्षिणेषु च ॥
मुद्गरः पाशशार्ङ्गे च शंखः पद्मं कमण्डलुः ।
शृङ्गी वामेषु हस्तेषु योगमुद्रा करद्वये ॥
नरास्यो नारसिंहास्यः सूकरः कपिलाननः ।
द्विरष्टशक्तिसंयुक्तः कार्यस्त्रैलोक्यमोहनः ॥

(ii) रूप०

मुखानि पूर्ववत्तस्याप्यथ त्रैलोक्यमोहनः ।
स षोडशभुजस्ताक्ष्यारूढः प्राग्वच्चतुर्भुजा? ॥
गदाचक्राङ्कुशौ बाणं शक्तिश्चक्रं वरं क्रमात् ।
दक्षेषु मुद्गरः पाशश्शार्ङ्गशङ्खाब्जकुण्डिका ॥
शृङ्गी वामेषु हस्तेषु योगमुद्राकरद्वयम् ।
नरं च नारसिंहं च सूकरं कपिलाननम् ॥

विश्वरूपः
(i) अ० पृ० २१९

विश्वरूपो महातेजा विश्वज्ञः सृष्टिकारकः ।
तस्य चाऽनुक्रमं वक्ष्ये भुजानां विंशतिस्तथा ॥
पताका हलशंखौ च वज्रांकुशशरास्तथा ।
चक्रं च बीजपूरं च वरो दक्षकरेषु च ॥
पताका दण्डपाशौ च गदाशार्ङ्गे तथैव च ।
पद्मं शृङ्गी च मुसलमक्षं वामभुजेषु च ॥
करयुग्मे योगमुद्रा वैनतेयोपरिस्थितः ।
नरश्च नारसिंहश्च श्रीमुखः सूकराननः ॥

स्रस्टा विश्वस्य जगतो विश्वमूर्ति महोद्भवः ।
शक्तिर्विंशतिसंयुक्तः कर्तव्यः सर्वकामदः ।।

(ii) रूप०
विंशत्या हस्तकैर्युक्तो विश्वरूपश्चतुर्मुखः ।
पताका हलशङ्खौ च वज्राङ्कुशशरास्तथा ।।
चक्रं च बीजपूरं च वरो दक्षिणबाहुषु ।
पताका दण्डपाशौ च गदाखड्गोत्पलानि च ।।
शृङ्गी मुसलमक्षं च क्रमात्स्युर्वामबाहुषु ।
हस्तद्वये योगमुद्रा चैन (?) गरुडोपरिस्थितः ।।
क्रमान्नरनृसिंहस्त्रीवराहमुखवन्मुखैः ।

वैकुण्ठः
(i) अ०पृ० २१९
प्रवचम्यथ वैकुण्ठं सोऽष्टबाहुर्महाबलः ।
गरुडस्थश्चतुर्वक्त्रः कर्तव्यः शान्तिमिच्छता ।।
गदाखड्गो बाणचक्रे दक्षिणेऽस्त्रचतुष्टयम् ।
शंखःखेटो धनुः पद्मं वामे चाऽस्त्रचतुष्टयम् ।।
पुरतः पुरुषाकारो नारसिंहश्च दक्षिणे ।
अपरे श्रीमुखाकारो वाराहास्यस्तथोत्तरे ।।

(ii) रूपः
वैकुण्ठं तु प्रवक्ष्यामि सोऽष्टबाहुर्महाबलः ।
ताक्ष्यासिनश्चतुर्वक्त्रः कर्तव्यश्शान्तिमिच्छता ।।
गदां खड्गं शरं चक्रं दक्षिणेऽस्य चतुष्टयम् ।
शङ्खं खेटं धनुः पद्मं वामे दद्याच्चतुष्टयम् ।।
अग्रतः पुरुषाकारं नारसिंहं च दक्षिणे ।
अपरं स्त्रीमुखाकारं वाराहास्यं तथोत्तरम् ।।

अनन्तः
अ० पृ० २१९
अनन्तोऽनन्तरूपश्च यतोऽनन्तजगद्भवः ।
अनन्तशक्तिसंकीर्णोऽनन्तरूपसमुद्भवः ।।
भुजै द्वादशकैर्युक्तश्चतुर्वक्त्रो महोत्सवः ।
सुपर्णकेतुराख्यातः कर्तव्यः सर्वकामदः ।।
गदा खड्गश्च चक्रं च वज्रांकुशवरास्तथा ।
भुजेषु दक्षिणेष्वेवमस्त्रषट्कं तथोत्तमम् ।।
शंखः खेटो धनुःपद्मं दण्डपाशौ तथैव च ।
भुजेषु चैव वामेषु ह्यस्त्रषट्कमितीरितम् ।।
नरास्यो नारसिंहास्यः श्रीमुखः सूकराननः ।
तेजपुञ्जमयः कार्यो ह्यनन्तो नाम नामतः ।।

(ii) रूप०
अनन्तोऽनन्तरूपस्तु हस्तैर्द्वादशभिर्युतः ।
अनन्तशक्तिसंवीतो गरुडस्थश्चतुर्मुखः ।।
गदाकृपाणचक्राढ्यो वज्राङ्कुशवरान्वितः ।
शङ्खखेटं धनुःपद्मं दण्डपाशौ च वामतः ।।

योगेश्वरः
(i) सि० सं०

पद्मासनसमासीनः किञ्चिन्मीलितलोचनः ।
घोणाग्रे दत्तदृष्टिश्च श्वेतपद्मोपरि स्थितः ॥
वामदक्षिणगौ हस्तावुत्तानावेकभागगौ ।
तत्करद्वयपार्श्वस्थे पङ्केरुहमहागदे ॥
ऊर्ध्वे करद्वये तस्य पाञ्चजन्यस्सुदर्शनः ।
योगस्वामी स विज्ञयः पूज्यो मोक्षार्थियोगिभिः ॥

(ii) वै० अ० अथादिमूर्तिविधिं वक्ष्ये । अनन्तोत्सङ्गे समासीनं दक्षिणं प्रसार्य वाममाकुञ्च्य दक्षिणहस्तमनन्तोत्सङ्गे न्यस्य वामं वामजानूर्ध्वे प्रसार्य चतुर्बाहुं शङ्खचक्रधरं फणाभिः पञ्चभिर्वा छन्नमौलिं प्रवालाभं सर्वाभरणभूषितं कृत्वा तद्दक्षिणे भृगुं बामे मार्कण्डेयमेकजानुक्रमेणासयित्वा दक्षिणे ब्रह्माणं वामे शङ्करं च कृत्वा तद्रूपं कौतुकं च कृत्वा प्रतिष्ठोक्तक्रमेण प्रतिष्ठां कारयेत् ।

लक्ष्मीनारायणौ
(i) विश्वकर्म०

लक्ष्मीनारायणौ कार्यौ संयुक्तौ दिव्यरूपिणौ ।
दक्षिणस्था विभोर्मूर्तिर्लक्ष्मीमूर्तिस्तु वामतः ॥
दक्षिणः कण्ठलग्नोऽस्या वामो हस्तस्सरोजभृत् ।
विभोर्वामकरो लक्ष्म्याः कुक्षिभागस्थितस्सदा ॥
सर्वावयवसम्पूर्णा सर्वालङ्कारभूषिता ।
सुष्ठुनेत्रकपोलास्या रूपयौवनसंयुता ॥
सिद्धिः कार्या समीपस्था चामरग्राहिणी शुभा ।
कर्तव्यं वाहनं सव्ये देवाधोभागगं सदा ॥
शङ्खचक्रधरौ तस्य द्वौ कार्यौ पुरुषौ पुरः ।
वामनौ हारकेयूरकिरीटमणिभूषणौ ॥
उपासकौ समीपस्थौ प्रभोर्ब्रह्मशिवात्मकौ ।
रशनां योगपट्टं च शिखामञ्जलिमास्थितौ ॥

(ii) शिल्प० २३

हस्ते विभ्रत् सरसिजगदाशङ्खचक्राणि विद्यां
पद्मादर्शौ कनकलशं मेघविद्युद्विलासम् ।
वामोत्तुङ्गस्तनमविरलाकल्पमाश्लेषलोभा-
देकीभूतं वपुरवतु वः पुण्डरीकाक्षलक्ष्म्योः ॥

(iii) शिल्प० २५

चक्रं विद्यादरघटगदादर्पणान् पद्मयुग्मं
दोर्भिर्बिभ्रत् सुरुचिरतरं मेघविद्युन्निभामम् ।
गाढोत्कण्ठाविवशमनिशं पुण्रीकाक्षलक्ष्म्यो-
रेकीभूतं वपुरवतु वः पीतकौशेयकान्तम् ॥

३. वैष्णवद्वादशध्रुववेराणि—(वैखा०)

१. योगस्थानकमूर्तिः देवेशं श्यामाभं चतुर्भुजं शंखचक्रधरमभयकरदक्षिणहस्तं वरदं कटचवलम्बितवामहस्तं दक्षिणे चैकजानुनासीनं भृगुं तथा

वामे मार्कण्डेयं तथैव भूमिपुण्यार्चिते वा दक्षिणे भित्तिपार्श्वे हेमाभं चतुर्भुजमक्षमालाकमण्डलुधरमभयकटचवलम्बितहस्तं ब्रह्माणमुत्तराभिमुखमुत्तरे भित्तिपार्श्वे श्वेताभं चतुर्भुजं मृगपरशुधरमभयकटचवलम्बितहस्तं शङ्करं दक्षिणाभिमुखं स्थितमेव कारयेत् ।

टि०—ब्रह्मशङ्कराभ्यां हीनं मध्यमम् । पूजकमुनिभ्यां हीनमधमम् ।

२. भोगस्थानकमूर्तिः द्वितीयं भोगस्थानकं चतुर्भुजं श्यामाभं शंखचक्रधरमभयवरददक्षिणहस्तकटचवलम्बितसिंहकर्णवामहस्तं तथा ब्रह्मेशौ, दक्षिणे श्रीदेवीं रुक्माभां सुस्थितदक्षिणपादां किंचित्कुञ्चितवामपादां धृतकमलदक्षिणहस्तां प्रसारितवामकरां देवं किंचित्समीक्ष्य स्थितां, वामे हरिणीं श्यामाभां प्रसारितदक्षिणहस्तां धृतोत्पलवामहस्तां सुस्थितवामपादां किंचित्कुंचितदक्षिणपादां देवं किंचित्समीक्ष्य स्थितां कारयेत् । देव्योर्हस्तौ पादौ विपरीतौ वा कारयेत् । दक्षिणे भृगुं दक्षिणजानुनासीनं वामेनोत्कुटिकमासीनं सपद्मवामहस्तं दक्षिणोरुनिहितदक्षिणकरं वामे पुराणं वामेन जानुनासीनं सपद्मदक्षिणहस्तं (वामोरु) विन्यस्तवामकरं कारयेत । एवमासयित्वा हस्तौ सम्पुटौ वा कारयेत् । भित्त्यूर्ध्वभागे मायासंह्लादिनीभ्यां कामिनीव्याजनीभ्यां तुम्बुरुनारदाभ्यां किन्नरमिथुनाभ्यां यक्षविद्याधराभ्यां सनकसनत्कुमाराभ्यां सूर्यचन्द्राभ्यां युक्तमुत्तमं भोगस्थानकम् ।

टि०—तुम्बुरुनारदाभ्यां यक्षविद्याधराभ्यां हीनं मध्यमम् ।
सनकसनत्कुमाराभ्यामादित्यचन्द्राभ्यां पूजकमुनिभ्यां हीनमधमम् ।

३. वीरस्थानकमूर्तिः तृतीयं वीरस्थानकं देवं श्यामाभं चतुर्भुजं शंखचक्रधरं दक्षिणवामयोः ब्रह्मेशाभ्यां भृगुपुण्याभ्यां किष्किन्धसुन्दराभ्यां सनकसनत्कुमाराभ्यां सूर्यचन्द्राभ्यां युक्तमुत्तमम् वीरस्थानकम् ।

टि०—किष्किन्धसुन्दराभ्यां सनकसनत्कुमाराभ्यां हीनं मध्यमम् ।
आदित्यचन्द्राभ्यां पूजकमुनिभ्यां हीनमधमं वीरस्थानकम् ।

४. आभिचारक-स्थानकमूर्तिः चतुर्थमाभिचारिकस्थानकं देवं द्विभुजं चतुर्भुजं वा धूमवर्णं श्यामवस्त्रधरं शुष्कवस्त्रं शुष्काङ्गं तमोगुणान्वितमूर्ध्वनेत्रं ब्रह्मादिदेवैर्विवर्जितं पैशाचपद आर्द्राद्यनुक्तनक्षत्रे शर्वर्यां चरराशौ स्थापितं विमानं च लक्षणहीनं वा कारयेत् ।

५. योगासनमूर्तिः अथ योगासनं वक्ष्ये । देवेशं श्वेताभं पीतवाससं चतुर्भुजं जटामौलिं श्वेतपद्मे समासीनमूर्ध्वस्थितदक्षिणपादमधस्स्थवामपादमङ्कविन्यस्तवामकरं शङ्खचक्ररहितपरभुजं श्वेतवस्त्रोत्तरीयं सोपवीतं कुण्डलाङ्गदाद्यलङ्कारभूषितमीषन्निमीलितलोचनं च भित्तिपार्श्वे दक्षिणे ब्रह्माणमुत्तरे शङ्करमूर्ध्वभागे चन्द्रादित्यौ सनकसनत्कुमारौ

कौतुकाद्दक्षिणवामभागयोर्भृगुमार्कण्डेयौ तथा महीमार्कण्डेयौ वा कारयेत्तदुत्तमं योगासनम् ।

टि०—चन्द्रादित्याभ्यां सनकसनत्कुमाराभ्यां हीनं मध्यमम् । भृगुमार्कण्डेयाभ्यां हीनमधमम् ।

६. भोगासनमूर्तिः देवं सिंहासने समारूढं श्यामलाङ्गं चतुर्भुजं शङ्खचक्रधरमभयवरददक्षिणहस्तकटिविन्यस्तसिंहकर्णवामहस्तं प्रसारितदक्षिणपादं दक्षिणे श्रियं देवीं वामपादमाकुञ्च्य दक्षिणं प्रसार्य सिंहासने समासीनां वामपार्श्वे महीं देवीं दक्षिणं पादमाकुञ्च्य वामं प्रसार्य सिंहासनसमासीनामेतयोर्वामदक्षिणकरौ पद्मोत्पलधरावन्यहस्तौ सिंहासने निहितौ स्वोरुनिहितौ सिंहकर्णौ वा तद्विपरीतौ वा ... ...दक्षिणोत्तरयोर्ब्रह्मशङ्करौ तथासीनौ भृगुमार्कण्डेयौ चैकजानुक्रमेणासीनौ, अन्यत्सर्वं योगासनवत्कुर्यात् । अपरभित्तिपार्श्वे मायासंह्लादिनीभ्यां तुम्बुरुनारदाभ्यां किन्नरमिथुनाभ्यां यक्षविद्याधराभ्यां सनकसनत्कुमाराभ्यां सूर्यचन्द्राभ्यां देवद्रुमसमायुक्तमुत्तमं भोगासनम् ।

टि०—तुम्बुरुनारदाभ्यां किन्नरमिथुनाभ्यां यक्षविद्याधराभ्यां हीनं मध्यमम् । सनकसनत्कुमाराभ्यामादित्यचन्द्राभ्यां पूजकमुनिभ्यां हीनमधमं भोगासनम् ।

७. वीरासनमूर्तिः सिंहासनोपरिष्टात्पद्मासने वामपादं समाकुञ्च्य दक्षिणं किंचित्प्रसार्य समासीनं चतुर्भुजं शंखचक्रधरमभयदक्षिणहस्तं सिंहकर्णवामहस्तं प्रवालाभं श्यामाम्बरधरं पूजकस्थाने श्रीदेवीं वामे महीदेवीमेकजानुक्रमेणासयित्वा दक्षिणे ब्रह्माणं मार्कण्डेयं वामे शङ्करं भृगुं च गीर्वाण्यौ चामरधारिण्यौ च कारयेत् । सनकसनत्कुमाराभ्यां सूर्यचन्द्राभ्यां सहितमुत्तमं वीरासनम् ।

टि०—तुम्बुरुनारदाभ्यां सनकसनत्कुमाराभ्यां कामिनीव्याजिनीभ्यां हीनं मध्यमम् । ब्रह्मशङ्कराभ्यां सूर्यचन्द्राभ्यां पूजकस्थाने देवीभ्यां हीनमधमम् ।

८. आभिचारिकासनमूर्तिः देवं वेदिकासने समासीनं द्विभुजं चतुर्भुजं वा नीलाभं श्यामवस्त्रधरं तमोगुणान्वितमूर्ध्वाक्षं देव्यादीन्विना लक्षणहीने विमाने शत्रुदिङ्मुखे कृष्णाष्टम्यामार्द्राद्यनुक्तनक्षत्रे रात्रौ गर्भालये पैशाचपदे चरराशौ स्थापितमाभिचारिकासनम् ।

९. योगशयनमूर्तिः अथ योगशय्याक्रमं वक्ष्ये । देवं द्विभुजमर्धार्धशयनं पीतश्यामं दक्षिणहस्तमुपधाने न्यस्य मौल्यग्रं समुद्धृत्य सम्यक् प्रसार्य वान्यं समाकुञ्च्य तत्कोर्परमूर्ध्वं कृत्वा कटिमवलम्ब्याथवा तदूरौ प्रसार्य वा, पादं दक्षिणं प्रसार्य वाममाकुञ्च्य शयानं सर्वाभरणभूषितं किंचिदुन्मीलितलोचनं भृगुपुण्यार्चितं पादपार्श्वे मधुकैटभसंयुक्तं च

नाभ्यम्बुजसमासीनं ब्रह्माणं पञ्चायुधान् गरुडं विष्वक्सेनं सप्तर्षीश्चापरभित्पूर्वभागे प्राञ्जलीकृत्य स्थितान्दक्षिणभित्तिपार्श्वे ब्रह्माणं वामे शङ्करं च समासीनमेव कारयेत् । एतदुत्तमं योगशयनम् ।

टि०—सप्तर्षीन्विष्वक्सेनं च विना मध्यमम् । पूजकमुनिभ्यां मधुकैटभाभ्यां हीनमधमं विज्ञायते ।

१०. भोगशयनमूर्तिः द्वितीयं भोगशयनं देवेशं श्यामलाङ्गं दर्शनीयं सुपुष्टाङ्गं चतुर्भुजं वार्धशयानं चापवद्गात्रं हस्तं दक्षिणमुपधाने निधाय मुकुटमालम्ब्य किञ्चित्प्रसार्य वामं वामोरौ प्रसार्य दक्षिणं पादं प्रसार्य वाममाकुञ्च्य शयानं कारयेत् । ··· ··· शिरःपार्श्वे श्रियं देवीं देवस्कन्धबाहुस्पर्शां सपद्मदक्षिणहस्तां कटकवामहस्तां पादपार्श्वे महीदेवीं वामाङ्घ्रिसंस्पर्शां हस्तेन दक्षिणेनोत्पलधृतां वामहस्तं कटकं कौतुकाद्दक्षिणे मार्कण्डेयं वामे भृगुं दक्षिणे भित्तिपार्श्वे चासीनं ब्रह्माणं वामे शङ्करं च दक्षिणे वक्रतुण्डं वामे विन्ध्यवासिनीं पादपार्श्वे मधुकैटभावुग्रवेगसमन्वितौ समुद्रतरङ्गच्छादितजानू अनन्तस्य विषज्वालाभिर्दह्यमानौ वा कारयेत् । नाभिपद्मे समासीनं ब्रह्माणं तद्दक्षिणे पञ्चायुधान् गरुडोपरिष्टाद्दक्षिणे भास्करमुत्तरे निशाकरं तथा बालरूपिणौ तुम्बुरुनारदौ दक्षिणेऽश्विनावष्टलोकपालांस्तथाप्सरसश्च कारयेत् । एतदुत्तमं भोगशयनम् ।

टि०—तुम्बुरुनारदाभ्यां लोकपालैश्च बिना मध्यमम् । पूजकमुनिभ्यामप्सरोभिश्च विनाधमम् ।

११. वीरशयनमूर्तिः तृतीयं वीरशयनं देवं श्यामाभं चतुर्भुजं शङ्खचक्रधरं सव्यहस्तं शिरोपधानं कृत्वा वामहस्तं प्रसार्य शयानं पादपार्श्वे श्रीभूमिभ्यां पादमर्दकाभ्यां मधुकैटभाभ्यां संयुक्तं कौतुकाद्दक्षिणे मार्कण्डेयं वामे भृगुं नाभिपद्मे समासीनं ब्रह्माणं पञ्चायुधान् गरुडं चन्द्रादित्यौ सप्तर्षीन् द्वादशादित्यानेकादशरुद्रान् जयाद्यप्सरसस्तुम्बुरुनारदौ किन्नरमिथुने सनकसनत्कुमारौ ब्रह्मेशौ च कारयेदिति । एतदुत्तमं वीरशयनम् ।

टि०—रुद्रादित्यैरप्सरसोभिर्मुनिभिश्च विना मध्यमम् । किन्नरमिथुनाभ्यां सनकसनत्कुमाराभ्यां पूजकमुनिभ्यां हीनमधमम् ।

१२. आभिचारिकशयनमूर्तिः शेषशयनं लक्षणहीनं द्विफणं द्विवलयमनुन्नतं शिरःपार्श्वे, देवं नीलाभं द्विभुजं चतुर्भुजं वा समनयनं महानिद्रासमायुक्तं शुष्कवक्त्रं शुष्काङ्गं श्यामवस्त्रधरं सर्वदेवैर्विहीनं कारयेत् । एतदुत्तममाभिचारिकशयनम् ।

टि०—एकफणमेकवलयं मध्यमम् । सर्पदेहं विना ममस्थलशयनमधमम् ।

४. वैष्णवदशावताराः (द्वादशावताराः वो)

१. मत्स्यावतारः — 'मत्स्यावतारिणं देवं मत्स्याकारं प्रकल्पयेत्'।

२. कूर्मावतारः — 'कूर्मावतारिणं देवं कमठाकृतिमालिखेत्'।

३. वराहः

(i) अ० पु०

नराङ्गो वाथ कर्तव्यो भूवराहो गदादिभृत्।
दक्षिणे वामके शंखं लक्ष्मीर्वा पद्ममेव वा ॥
श्रीर्वामकूर्परस्था तु क्ष्मानन्तौ चरणानुगौ।
वराहस्थापनाद्राज्यं भवाब्धितरणं भवेत् ॥

(ii) वि० ध०

ऐश्वर्यसंनिरुद्धश्च वराहो भगवान् हरिः।
ऐश्वर्यशक्त्या दंष्ट्राग्रसमुद्धृतवसुन्धरः ॥
नृवराहोऽथवा कार्यश्शेषोपरिगतः प्रभुः।
शेषश्चतुर्भुजः कार्यश्चारुरत्नफणान्वितः ॥
आश्चर्योत्फुल्लनयनो देववीक्षणतत्परः।
कर्तव्यौ सीरमुसलौ करयोस्तस्य यादव ! ॥
सर्पभोगश्च कर्तव्यः तथैव रचिताञ्जलिः।
आलीढस्थानसंस्थानस्तत्पृष्ठे भगवान्भवेत् ॥
वामारत्निगता तस्य योषिद्रूपा वसुन्धरा।
नमस्कारपरा तस्य कर्तव्या द्विभुजा शुभा ॥
यस्मिन्भुजे धरादेवी तत्र शंखकरो भवेत्।
अन्ये तस्य कराः कार्याः पद्मचक्रगदाधराः ॥
हिरण्याक्षशिरश्छेदचक्रोद्वृत्तकरोऽथवा ।
मृतोद्धतहिरण्याक्षः सुमुखो भगवान्भवेत् ॥
मूर्तिमन्तमनैश्वर्यं हिरण्याक्षं विदुर्बुधाः।
ऐश्वर्येणाविनाशेन स निरस्तोऽरिमर्दनः ॥
नृवराहोऽथवा कार्यो ध्याने कपिलवत्स्थितः।
द्विभुजस्त्वथवा कार्यः पिण्डनिर्वपनोद्यतः ॥
समग्रक्रोडरूपेण बहुदानवमध्यगः।
नृवराहो वराहश्च कर्तव्यः क्ष्माविदारणः ॥

(iii) वै० आ० आदिवराहं चतुर्भुजं शङ्खचक्रधरं सस्यश्यामनिभं नागेन्द्रफणामणिस्थापितदक्षिणपादं तदूरौ महीं दधानं दक्षिणहस्तेन देव्योः पादौ गृहणन्तं वामहस्तेन तामुपगृह्णन्तं मुखेन देवीं जिघ्रन्तं कृत्वा तां महीं प्राञ्जलीकृतहस्तां प्रसारितपादां पुष्पाम्बरधरां श्यामाभां किंचिद्देवं समीक्ष्य व्रीडाहर्षेण संयुक्तां सर्वाभरणसंयुक्तां देवस्य स्तनान्तां वा पञ्चतालेन मानेन कारयेत्।

(iv) अ० पु० २१९

सप्तभागोच्छ्रयं कुर्यान्नवभागायतो भवेत्।
द्विभागं मस्तकं कुर्यात तुण्डनाली द्विभागतः ॥

भागा पिण्डे तुण्डनाली? ग्रीवास्थाने सार्धद्विकम् ।
त्रिवलीसहिता ग्रीवा सार्धांशद्विकवृत्तिका ॥
मस्तकार्धभागः स्कन्धः पादाश्चतुर्भागतः ।
एवं पृष्ठोद्भवः कार्यो द्विरदाकारकस्तथा ॥
सार्धद्वयंशावग्रपादावपरौ च द्विभागकौ ।
त्रिभागं पिण्डकं कार्यं भागं स्यादक्षदेशकम् ॥
भागार्धश्चाग्रपादश्च भागपादा खुरी मता ।
द्विभागं वाह्यकं कार्यं सार्धस्यापि क्रमेण च ॥
जानुभागं चार्ध-भागं शुण्डिका? (क्षुरिका)पादभागिका ।
पिण्डभागे बाहुमध्ये एकभागं तथोदरम् ॥
चतुर्भागौ च द्वौ कुक्षी सुवृत्तं जठरं तथा ।
पुष्करं भागपादोनं पादैका कोष्ठपालिका ॥
पुष्करं समविस्तारं वृत्ताकारं सुसंस्थितम् ।
पुष्करे छिद्रयुग्मं च वक्त्रं दंष्ट्राद्वयान्वितम् ॥
भागत्रयात्पुष्करतोऽर्धभागं मस्तकं परे ।
सपादभागः कर्णश्च स तत्राग्रोन्नतो भवेत् ॥
कर्णयोः समसूत्रे तु भागार्धं दृष्टिरेव च ।
गजनेत्रोपमा कार्या मस्तकं गजमस्तवत् ॥
मस्तपुतकयोर्मध्ये भाग षंडश वृत्तकाः ।
उद्धृताग्रो वामपादोऽपरं स्याग्र क्रमम्? ॥
मस्तकस्य भागपादे पृष्ठे मेरुर्लिङ्गाकृतिः ।
तत्प्रदक्षिणतः कुर्यात् त्रैलोक्यं सचराचरम् ॥
पुच्छग्रीवाग्रन्थिहृदयाग्रे वै शेषसम्भवः ।
कार्यश्चाधस्तु कूर्मो वै तस्याधो जलपट्टकम् ॥
एवमादि प्रकर्तव्यमुक्तं सौकरमानकम् ।
दंष्ट्राग्रे वै लक्ष्मीर्वामे दंष्ट्रायां दक्षिणः करः ॥

(v) रूप० मत्स्यकूर्मौ स्वस्वरूपौ नृवराहो गदाम्बुजे ।
विभ्रच्छ्यामो वराहास्यो दंष्ट्राग्रेणोद्धृतां धराम् ॥

(vi) शिल्प० २५ नृवराहं प्रवक्ष्यामि सूकरास्येन शोभितम् ।
गदापद्मधरं धात्रीं दंष्टाग्रेण समुद्धृताम् ॥
विभ्राणं कोर्परे वामे विस्मयोत्फुल्ललोचनाम् ।
नीलोत्पलधरां देवीमुपरिष्टात्प्रकल्पयेत् ॥
दक्षिणं कटिसंस्थं च बाहुं तस्य प्रकल्पयेत् ।
कूर्मपृष्ठे पदं चैकमन्यन्नागेन्द्रमूर्धनि ॥
अथवा सूकराकारं महाकायं क्वचिल्लिखेत् ।
तीक्ष्णदंष्ट्राग्रघोणास्यस्कन्धकर्णोर्ध्वरोमकम् ॥

वराहभेदाः

अ. प्रलयवराहः
वै० आ०

वक्ष्ये प्रलयवराहं वामपादं समाकुञ्च्य दक्षिणं प्रसार्य सिंहासने समासीनं नीलाभं शंखचक्रधरमभयदक्षिणहस्तमूरुप्रतिष्ठितवामहस्तं पीताम्बरधरं सर्वाभरणभूषितं कारयित्वा तस्य दक्षिणे देवीं महीं पादं वाममाकुञ्च्य दक्षिणं प्रसार्यासीनां श्यामाभां सर्वाभरणभूषितामुत्पलधरवामकरामासननिहितदक्षिणकरां किंचिद्देवं समीक्ष्य विस्मयोत्फुल्ललोचनां कारयेत् ।

ब. यज्ञवराहः

अथ यज्ञवराहं श्वेताभं चतुर्भुजं शंखचक्रधरं वामपादं समाकुञ्च्य दक्षिणं प्रसार्य सिंहासने पीताम्बरधरं सर्वाभरणभूषितं कारयित्वा तस्य दक्षिणे देवी श्रियं हेमाभां वामपादं समाकुञ्च्य दक्षिणं प्रसार्यासीनां पद्मधरवामहस्तमासने निहितदक्षिणहस्तां वामपार्श्वे महीं देवीं सस्यश्यामनिभां दक्षिणपादमाकुञ्च्य वामं प्रसार्यासीनामुत्पलधरदक्षिणहस्तामासने निहितवामहस्तां देवं किंचित्समीक्ष्य विस्मयोत्फुल्ललोचनां कारयेत् । त्रयाणां वराहाणां तत्तद्रूपं कौतुकबिम्बं विष्णुं चतुर्भुजं वा कारयेत् ।

४. नरसिंहः
वै० आ०

नारसिंहो द्विविधो गिरिजस्स्थूणजश्चेति । तयोर्मुखं सिंहस्येवान्यन्नराकारं तस्य मूर्धादिपादतलान्तं सविंशतिशताङ्गुलं ··· ··· ··· ··· ··· ··· ···नारसिंहं देवं सिंहासने पादं दक्षिणं प्रसार्य वाममाकुञ्च्य समासीनं चतुर्भुजं शंखचक्रधरं कुन्देन्दुधवलप्रभं रक्तवस्त्रधरं सर्वाभरणभूषितं करण्डिकामकुटयुतं पूर्वं दक्षिणकरमभयं दधानं वामं कटचवलम्बितमूरुस्थं वा कारयेत् । तद्दक्षिणे श्रियं देवीं वामपादमाकुञ्च्य दक्षिणं प्रसार्यासीनां पद्मधरवामहस्तामासने निहितदक्षिणहस्तां सुवर्णाभां सर्वाभरणभूषितां वामपार्श्वे महीं देवीं दक्षिणं पादमाकुञ्च्य वामं प्रसार्यासीनामुत्पलधरदक्षिणहस्तामासने निहितवामहस्तां श्यामाभां सर्वाभरणभूषितां कारयेत् । अथवा सिंहासनस्योर्ध्वे वामं पादं प्रसार्याकुञ्च्य तज्जानूर्ध्वे दक्षिणहस्तं गजहस्तवत्प्रसार्य वाममूरौ संन्यस्यासीनं शंखचक्रधरं देवीभ्यां सहितं कारयेत् ।

नरसिंहभेदाः

अ. केवलनरसिंहः
(i) वै० आ०

केवलं नृसिंहदेवं पद्मपीठोपरिष्टाद् द्वौ पादौ व्यत्ययेन न्यस्योत्कुटिकासनेनासयित्वोरूमध्ये वस्त्रेणाबध्य सर्वाभरणसंयुक्तं चतुर्भुजं शंखचक्रधरमन्यहस्तौ जानूपरिष्टात्प्रासारितौ च कारयेत् ।

शि० सं०

आसीनं द्विभुजं देवं प्रमत्तवदनेक्षणम् ।
श्वेतस्फटिकसंकाशं चतुर्बाहुमथापि वा ॥

आजानुलम्बिनौ बाहू कर्तव्यौ तत्र दक्षिणे ।
समीपे कल्पयेच्चक्रं वामे शंखं समीपतः ॥
ऊर्ध्वस्थिताभ्यां बाहुभ्यां दक्षिणे पङ्कजं न्यसेत् ।
वामे बाहौ गदाभ्यां लिखेच्चित्रविशारदः ॥

ब. स्थौण-नारसिंहः

(i) वै० आ० अथ स्थूणनारसिंह सोपाधानसिंहासने वामपादमाकुञ्च्यान्यं प्रसार्य समासीनं चतुर्भुजं शंखचक्रधरमभयकदानदक्षिणहस्तमूरुप्रतिष्ठितवामहस्तं सटास्कन्धसंयुक्तं तीक्ष्णदंष्ट्रेक्षणं भयानकं श्वेताभं रक्ताम्बरधरं सर्वाभरणसंयुक्तं कारयेत् । तस्य कोपशान्त्यर्थं पार्श्वयोर्दक्षिणवामयोः श्रीमह्यौ प्रह्लादं वन्दमानं च कारयेत् । दक्षिणे नारदं वीणाहस्तं भित्तिपार्श्वे परितः प्रागाद्यैशानान्तमिन्द्रादिलोकपालान्वन्दमानांश्च कारयेत् ।

(ii) अ० पु० नरसिंहो विवृत्तास्यो वामोरुक्षतदानवः ।
तद्वक्षो दारयन्माली स्फुरच्चक्रगदाधरः ॥

(iii) वि० ध० य एवं भगवान्विष्णुनरसिंहवपुर्धरः ।
ध्यानविधिस्स एवोक्तः परमज्ञानवर्धनः ॥
पीनस्कन्धकटिग्रीवः कृशमध्यः कृशोदरः ।
सिंहाननो नृदेहश्च नीलवासाः प्रभान्वितः ॥
आलीढस्थानसंस्थानस्सर्वाभरणभूषितः ।
ज्वालामालाकुलमुखो ज्वालाकेसरमण्डलः ॥
हिरण्यकशिपोर्वक्षः पाटयन्नखरैः खरैः ।
नीलोत्पलाभः कर्तव्यो देवजानुगतस्तथा ॥
हिरण्यकशिपुर्दैत्यस्तमज्ञानं विदुर्बुधाः ।

(iv) रू० नृसिंहस्सिहवक्त्रोऽतिदंष्ट्रालः कुटिलोरुकः ।
हिरण्योरस्स्थलासक्तविदारणकरद्वयः ॥

(v) शिल्प० २५ नृसिंहस्याकृतिं वक्ष्ये रौद्रपिङ्गमुखेक्षणाम् ।
भुजाष्टकसमायुक्तां स्कन्धपीनसमाश्रिताम् ॥
हिरण्यकशिपुं दैत्यं दारयन्तीं नखाङ्कुरैः ।
ऊरोरुपरि पीनस्य खड्गखेटकधारिणम् ॥
तस्यान्त्रमालां निष्कृत्य बाहुयुग्मेन बिभ्रतीम् ।
मध्यस्थिताभ्यां बाहुभ्यां दक्षिणे चक्रपङ्कजौ ॥
कौमोदकीं गदां शंखं बाहुभ्यामिति वामतः ।
नीलोत्पलवच्छायां किं वा चम्पकसप्रभाम् ॥
तप्तकाञ्चनसङ्काशां बालार्कसदृशीं लिखेत् ।

स. यावकनरसिंहः

वै० आ० अथ यानकनरसिंहं वीशस्कन्धोपरिष्टाच्छेषोत्सङ्गे समासीनं तत्फणैः पञ्चभिः छन्नमौलिं चतुर्भुजं शंखचक्रधरं

सर्वाभरणभूषितं कारयेत् । अथवाष्टाभिर्द्विरष्टाभिर्वा भुजैर्युक्तं भयानकं दैत्यवधानुरूपं नृसिंहं स्थूणजं कारयेत् ।

५. वामनः (i) अ० पृ० 'छत्री दण्डी वामनःस्यादथवा स्याच्चतुर्भुजः'

(ii) वि० ध० कर्तव्यो वामनो देवस्सङ्क्षिप्तैर्गात्रपर्वभिः ।
पीनगात्रश्च कर्तव्यो दण्डी चाध्ययनोद्यतः ॥
दूर्वाश्यामश्च कतव्यः कृष्णाजिनधरस्तथा ।

(iii) वै० आ० अथ वामनं पञ्चतालमितिं द्विभुजं छत्रदण्डधरं कौपीनवाससं शिखापुस्तकमेखलोपवीतकृष्णाजिनसमायुतं पवित्रपाणिं बालरूपं ब्रह्मवर्चस्विनं कारयेत् ।

(iv) रूप० 'वामनस्सशिखश्श्यामो दण्डी पीनोम्बुपात्रवान्'

(v) शिल्प० २५ कृष्णाजिन्युपवीती स्याच्छत्री धृतकमण्डलुः ।
कुण्डली शिखया युक्तः कुब्जाकारो महोदरः ॥

६. त्रिविक्रमः त्रिविक्रमस्त्रिविधः प्रोक्तो लोकेषु त्रिपदन्यासाद् भूलोकाक्रमणार्थं

(i) वै० आ० जानुमात्रमन्तरिक्षलोकाक्रमणार्थं नाभिमात्रं स्वर्गलोकाभिक्रमणार्थं ललाटमात्रं चोर्ध्वपादो भवेत् । एतेषु यथेष्टरूपं निश्चित्य पूर्ववच्चतुर्विंशतितालविभागेन देवमष्टबाहुं चतुर्बाहुं वाष्टभुजे दक्षिणहस्ते चक्रशङ्खगदाशार्ङ्गहलधरं चतुर्भुजे दक्षिणहस्तेन चक्रधरं वामहस्तेन शङ्खधरमभयं वरदं वा दधानं दक्षिणहस्ते प्रसारितपादेन प्रसारितवामहस्तं स्थितदक्षिणपादं प्रसारितोद्धृतवामपादं श्यामाभं रक्ताम्बरधरं सर्वाभरणभूषितं, तत्पृष्ठे कल्पद्रुममिन्द्रश्छत्रमुभयोः पार्श्वयोर्जवनजलेशौ चामरधारिणौ तदूर्ध्वे दक्षिणे दिवाकरं वामे निशाकरं तथा सन् सनकसनत्कुमारौ च कृत्वा प्रसारितपादस्योर्ध्वभागे ब्रह्माणं तत्पादं प्रगृह्य हस्ताभ्यां प्रक्षालयन्तं कृत्वा तत्स्रौतसीं गङ्गां श्वेताभां नाभेरूर्ध्वं शङ्करं प्राञ्जलीकृतहस्तं च कारयेत् । पादपार्श्वे नमुचिमंभ्रम?माणं वामपार्श्वे क्रतुविघ्नकरं तं मुष्टिना प्रहरन्तं गरुडं, दक्षिणे वामनं तत्पार्श्वे वलिं हेमाभं सर्वाभरणभूषितं सपत्नीकं हर्षेण पाणिभ्यां हेमकलशमुद्धरन्तं तस्योर्ध्वे जाम्बवन्तं भेरीताडनपरं च कारयेत् । अत्रानुक्तं सर्वं भूभर्तुर्विधिना कारयेत् । त्रिविक्रमस्य कौतुकं विष्णुं चतुर्भुजमेव कारयेत् ।

(ii) वि० ध० सजलाम्बुदसंकाशस्तथा कार्यस्त्रिविक्रमः ।
दण्डपाशधरः कार्यश्शंखचक्रगदाधरः ॥
शंखचक्रगदापद्माः कार्यास्तस्यसु रूपिणः ।
निर्देहास्ते न कर्तव्याश्शेषं कार्यो तु पूर्ववत् ॥
एकोर्ध्ववदनः कार्यो देवो विष्फारितेक्षणः ।

(iii) शिल्प० २५ त्रिविक्रमक्रमं वक्ष्ये वामपादेन मेदिनीम् ।
आक्रामन्तं द्वितीयेन साकल्येन नभस्स्थलम् ॥

७. जामदग्न्यरामः
(i) वै० आ० जामदग्न्यरामं मध्यमदशतालेन मितं सविंशतिशताङ्गुलं द्विभुजं रक्ताभं श्वेतवस्त्रधरं दक्षिणहस्तेन परशुधरमुद्देश्यवामकरं जटामुकुटधरं सोपवीतं सर्वाभरणभूषितमेवं कारयेत् । कौतुकं तद्रूपं विष्णुं चतुर्भुजं वा कारयेत् ।

(ii) अ० पु० रामश्चापेषुहस्तस्स्यात्खड्गी परशुनान्वितः ।

(ii) वि० ध० कार्यस्तु भार्गवो रामो जटामण्डलदुर्दृशः ।
हस्तेऽस्य परशुः कार्यः कृष्णाजिनधरस्य तु ॥

(iv) रूप० जटाजिनधरो रामो भार्गवः परशुं दधत् ।

८. राघवरामः (i) बृ० स० ५८ दशरथतनयो रामो बलिश्च वैरोचनिः शतं विंशम् ।
द्वादशहान्या शेषाः प्रवरसमन्यूनपरिमाणाः ।

(ii) अ० पु० रामश्चापी शरी खड्गी शङ्खी वा द्विभुजस्मृतः ।

(iii) वि० ध० रामो दाशरथिः कार्यो राजलक्षणलालितः ।
भरतो लक्ष्मणश्चैव शत्रुघ्नश्च महायशाः ॥
तथैव सर्वे कर्तव्याः किंतु मौलिविवर्जिताः ।

(iv) वै० अ० अथ राघवरामं सविंशतिशताङ्गुलमितं द्विभुजं त्रिभङ्गस्थितं दक्षिणेन हस्तेन शरधरं वामेन चापधरं श्यामाभं रक्ताम्बरधरं किरीटाद्याभरणान्वितं कारयेत् । देवस्य बाहुसमां देवीं सीतां नवार्धतालमानेनाभङ्गवशाद्रुक्माभां शुकपिच्छनिभाम्बरधरां सर्वाभरणभूषितां धम्मिल्लबन्धयुतां करण्डिकामकुटोपेतां वामहस्तेन नीलोत्फुल्लपद्मधरां प्रसारितदक्षिणहस्तां कारयेत् । देवस्य दक्षिणे पार्श्वे देवं किंचित्समीक्ष्य विस्मयोत्फुल्ललोचनां देवीं कारयेत् । वामपार्श्वे सौमित्रिं देवस्य कर्णसीमान्तं बाह्वन्तं वा लक्ष्मणं दशतालं षोडशाधिकशताङ्गुलं ... ... उद्बद्धकुन्तलं युवराजभूषणान्वितं द्विभुजं रामवच्छरचापधरं सुवर्णवर्णं श्यामाम्बरधरं समभङ्गान्वितं कारयेत् । हनूमन्तं प्रमुखे किंचिद् दक्षिणमाश्रित्य स्थितं देवस्य स्तनान्तं नाभ्यन्तमूरुमूलान्तं वा सप्ततालमितं द्विभुजं दक्षिणेन हस्तेनास्यं वामेन स्ववस्त्रं च पिधानं किंचिदूर्ध्वाननं कारयेत् ।

आग्नेये राघवं पश्चिमाभिमुखमुत्तराभिमुखं वा श्यामाभो रक्ताम्बरो मुकुटादिसर्वाभरणसंयुक्तः श्रीवत्साङ्को द्विभुजो दक्षिण इषुधरो वामे धनुरवलम्ब्य त्रिभङ्गसंस्थितो माघमासे पुनर्वसूजातस्सीतापति रथान्यत्सर्वमादिमूर्तेरिवा, रामं दाशरथिं वीरं काकुत्स्थमिति। तस्य दक्षिणे सीता हेमाभा शुक्लाम्बरा वामे पद्मधरी

दक्षिणहस्तप्रसारिता दक्षिणं स्थितं वाममाकुञ्च्य पादमुद्बन्धकौटिकौन्तलं करण्डिकामकुटसंयुक्ता वा सीताद्यक्षरबीजान्यत्सर्वं श्रीमिव, सीतामयोनिजां लक्ष्मीं बैदेहीमिति। वामे सौमित्रि रक्ताभं श्यामाम्बरं द्विभुजो रामवत्त्रिभङ्गस्थितश्चापधरश्चोद्बन्धकौन्तलयुतो वैशाखे रोहिणीजातो लक्षाद्यक्षरबीजोऽन्यत्सर्वं रामवत्, सौमित्रि रामानुजं लक्ष्मणं लक्ष्मीवर्धनमिति। दक्षिणे भरतश्श्यामाभो रक्ताम्बरोद्बन्धकौन्तलयुतश्शरचापखड्गखेटकधरो द्विभुजस्त्रिभङ्गस्थितश्चैत्रे स्वात्युद्भवो मलेशो भगाद्यक्षरबीजः श्रीवत्सकौस्तुभोऽन्यत्सर्वं रामवत्, भरतं कैकेयीसुतं रामानुजं धर्मचारिणमिति। वामे शत्रुघ्नो हेमाभो रक्ताम्बरोद्बन्धकौन्तलयुतो ज्येष्ठमासे धनिष्ठाजातो नामाद्यक्षरबीजो निर्मलेशोऽन्यत्सर्वं लक्ष्मणवत, शत्रुघ्नं रामप्रियं विजयं भरतानुजमिति। दक्षिणे पुरतोऽञ्जनाभः श्वेतवस्त्रधरः कपिरूपस्सर्वाभरणभूषितो द्विभुजो दक्षिणेनास्यं पिधाय वामेन वस्त्रं विधायावनतगात्रः सीताया वार्ताविज्ञापनपरो मृगवाहनो दण्डध्वजो महानादरवः श्रावणे मासि श्रवणजः कलाद्यक्षरबीजो हनूमान् कपिराजं हनूमन्तं शब्दराशिं महामतिमिति। दक्षिणे शरं नपुंसकं श्यामाभं श्वेताम्बरं त्रिनेत्रं रौद्रसमुद्रघोषरवं वायुवाहनं पक्षध्वजं शिरसि शरभूतं माघमासे वारुण्यजातं शराद्यक्षरबीजं शरं महारवममोघं तीक्ष्णधारमिति। (अग्रतः बहुभ्रष्टमस्ति— ग्रंथकर्ता)

(v) रूप० 'रामश्शेरषुधृक्छचामः'

(vi) शिल्पः

वैदेहीसहितं सुरद्रुमतले हैमे महामण्डपे
मध्ये पुष्पकमासने मणिमये वीरासने सुस्थितम्।
अग्रे वाचयति प्रभञ्जनसुते तत्त्वं मुनिभ्यः परं
व्याख्यान्त भरतादिभिःपरिवृतं रामं भजे श्यामलम्॥

रामं रत्नकिरीटकुण्लधरं केयूर हारा न्वितम्
सीतालङ्कृतवामभागममलं सिंहासनस्थं प्रभुम्।
सुग्रीवादिसमस्तवानरगणैः संसेव्यमानं सदा
विश्वामित्रपराशरादिमुनिभिः संस्तूयमानं भजे॥

वामे भूमिसुता पुरस्तु हनुमान पश्चात् सुमित्रासुतः
शत्रुघ्नो भरतश्च पार्श्वदलयोरग्न्यादिकोणेष्वथ।
सुग्रीवश्च विभीषणश्च युवराट् तारासुतो जाम्बवान्
मध्ये नीलसरोजकोमलरचिं रामं भजे श्यामलम्॥

वैदेहीमधिरूह्य जातपुलकां वामाङ्कमासेविनीं
वामेन स्तनचूचुकं पुलकिना वामं करेणामृशन।
तत्त्वं दक्षिणपाणिना कलितया चिन्मुद्रया शोभयन्
रामो मारुतिसेवितो लसतु मे साम्राज्यसिंहासने॥

९. बलरामः
(i) बृ० सं०

बलदेवो हलपाणिर्मदविभ्रमलोचनश्च कर्तव्यः ।
बिभ्रत्कुण्डलमेकं शंखेन्दुमृणालगौरवपुः ॥
एकोनांशा कार्या, देवी बलदेवकृष्णयोर्मध्ये ।
कटिसंस्थितवामकरा सरोजमितरेण चोद्वहती ॥
कार्या चतुर्भुजा सा वामकराभ्यां सपुस्तकं कमलम् ।
द्वाभ्यां दक्षिणपार्श्वे वरमर्थिष्वक्षसूत्रं च ॥
वामेष्वष्टभुजायाः कमण्डलुश्चापमम्बुजं शास्त्रम् ।
वरशरदर्पणयुक्तास्सव्यभुजास्साक्षसूत्राश्च ॥

(ii) अ० पु०

गदालाङ्गधारी च रामो वाथ चतुर्भुजः ।
वामोर्ध्वे लाङ्गल दद्यादधश्शङ्खं सुशोभनम् ॥

(iii) वि० ध०

सीरपाणिर्बलः कार्यो मुसली चैव कुण्डली ।
श्वेतोऽतिनीलवसनो मदोदञ्चितलोचनः ॥

(iv) वै० आ० अथ बलभद्ररामं मध्यमं दशतालमितिं द्विभुजं त्रिनतं दक्षिणहस्तेन मुसलधरं वामेन हलधरं श्वेताभं रक्तवस्त्रधरमुद्बद्धकुन्तलं दक्षिण रेवतीं देवीं पद्मकिञ्जल्कवर्णां पुष्पाम्बरधरां दक्षिणेन हस्तेन पद्मधरां प्रसारितवामहस्तामेवं कारयेत् । तद्रूपं कौतुकं विष्णुं चतुर्भुजं वा कारयेत् ।

(v) स० सू०

बलस्तु सुभुजः श्रीमांस्तालकेतुर्महाद्युतिः ।
वनमालाकुलोरस्को निशाकरसमप्रभः ॥
गृहीतसीरमुसुलः कार्यो दिव्यमदोत्कटः ।
चतुर्भुजः सौम्यवक्त्रो नीलाम्बरसमावृतः ॥
मुकुटालङ्कृतशिरोरोहो रागविभूषितः ।
रेवतीसहितः कार्यो बलदेवः प्रतापवान् ॥

१०. कृष्णः ध्यानम्
(i) वि० ध०

उदयगिरितटान्ते रुक्मिणीसत्यभामा-
सहितमखिलगोपीवल्लभं देवदेवम् ।
अभयवरदहस्तं पायसादं प्रसन्नं
विबुधगणनिषेव्यं नन्दसूनुं नमामि ॥
कृष्णश्चक्रधरः कार्यो नीलोत्पलदलच्छविः ।
इन्दीवरधरा कार्या तस्य साक्षाच्च रुक्मिणी ॥

(ii) वै० आ० कृष्णस्य लक्षणं वक्ष्ये । मध्यमं दशतालमितिं सविंशति शताङ्गुलं द्विभुजं श्यामाभं रक्तवस्त्रधरं सर्वाभरणभूषितं-किरीटिनमुद्बद्धकुन्तलं वा दक्षिणेन हस्तेन क्रीडायष्टिधरं वामोद्यतकरकपूर्रहिक्कासूत्रादधस्तादथोर्ध्वं करमन्यत्सर्वं

राघवस्योक्तमार्गेण । दक्षिणे रुक्मिणीं देवी हेमाभां धम्मिल्ल-कुन्तलयुतामुद्बद्धकुन्तलां वा प्रसारितदक्षिणहस्तां सपद्मवाम-हस्तां तथा वामपार्श्वे सत्यभामां श्यामाभां शिरोरुहबन्ध-धम्मिलयुतामुद्बद्धकुन्तलयुतां वा सोत्पलदक्षिणहस्तां प्रसारित वामहस्तां सर्वाभरणसंयुक्तां कारयेत् । देवीभ्यां करण्डिकामुकुटं वेति केचित् । देवस्य वामपार्श्वे गरुडं प्राञ्जलीकृत्य सुस्थितं कारयेत् । देवस्य दक्षिणहस्तं लीलायष्टियुतं वामं सशङ्खं वा कारयेत् । तद्रूपं कौतुकं विष्णुं चतुर्भुजं कारयेत् ।

नवनीतनटः
(i) वै० आ० नवनीतनटस्य वामपादमाकुञ्च्य स्थितं दक्षिणमुत्तान-कुञ्चितं दक्षिणहस्तमभयं नवनीतयुतं वा वामं प्रसार्योत्तानं सर्वाभरणभूषितमम्बरहीनमम्बरधरायुतं नवनीतनृत्तरूपं कारयेत् ।

वेणुगोपालः
(i) वि० ध०

गोपालप्रतिमां कुर्याद्वेणुवादनतत्पराम् ।
वर्हापीडां घनश्यामां द्विभुजामूर्ध्वसंस्थिताम् ॥

(ii) वै० आ० गोपीगोपकन्याभिः परिवृतं दक्षिणं सत्ययोद्यतपादं वामं सुस्थितमाहृत्य द्विहस्ताभ्यामङ्गुलीषु वेणुविवरान्संयोज्य त्रिभङ्गभङ्गगानरससमन्वितगोपालं गायकम् ।

पार्थसराथिः रथारूढं ध्वजाश्वचक्रमुकुलादिरथाङ्गैर्युक्तं रथं कृत्वा पार्थं सचापं प्राञ्जलीकृत्याधस्स्थले स्थितं चोपरि यत्र यष्टिपाशौ गृहीत्वा दक्षपादं स्थितं वाममुद्धृत्य रथभित्तौ संस्थाप्य दक्षिण-हस्तेन व्याख्याननिर्णयाङ्गुलिमुद्रया संयुक्तं पार्थसारथिरूपं कारयेत् ।

मदनगोपालः
पाञ्चरात्रे

रक्तवर्णो दशभुजस्सर्वालङ्कारभूषितः ।
शङ्खचक्रगदापद्मपाशाङ्कुशसुमाशुगान् ॥
इक्षुकोदण्डमन्याभ्यां वादयन्वेणुमादरात् ।
षोडशच्छदपद्मस्थष्षट्कोणोपरि संस्थितः ॥
गोपालो मदनाख्योऽयं मन्दस्मितमुखाम्बुजः ।
स्वरपत्रस्थगोपीभिरादरादीक्षितोऽवतात् ॥

कालियाहिमर्दकः एवमेव कालियाहिफणोपरिस्थितं दक्षिणहस्तं सपताकं वामकरेणाहिपुच्छं संग्रहच नृत्यन्तं कारयेत् ।इति दिक्—कृष्ण-रूपाण्यसंख्यानि वक्तुं न शक्यानि ; तस्माद्यथेष्टरूपं कारयेत् ।

११ बुद्धः
(i) बृ० स०

पद्माङ्कितकरचरणः प्रसन्नमूर्तिस्सुनीचकेशश्च ।
पद्मासनोपविष्टः पितेव जगतो भवेद्बुद्धः ॥

(ii) अ० पु०

शान्तात्मा लम्बकर्णश्च गौराङ्गश्चाम्बरावृतः ।
ऊर्ध्वपद्मस्थितो बुद्धो वरदाभयदायकः ॥

(iii) वि० ध०

काषायवस्त्रसंवीतस्स्कन्धसंसक्तचीवरः ।
पद्मासनस्थो द्विभुजो ध्यायी बुद्धः प्रकीर्तितः ॥

(iv) मान०
बौद्धस्य लक्षणं वक्ष्ये सम्यक् च विधिनाधुना ।
जिनदेवमस्थिरं युक्तं बौद्धस्य च विशेषतः ॥
स्थानकं चासनं वापि सिंहासनादिसंयुतम् ।
अश्वत्थवृक्षसंयुक्तं कल्पवृक्षं तथा न्यसेत् ॥
शुद्धश्वेतवर्णं स्याद् विशालाननसंयुतम् ।
लम्बकर्णमायताक्षं स्यात्तुङ्गघोणं स्मिताननम् ॥
दीर्घबाहु विशालं च वक्षःस्थलं च सुन्दरम् ।
मांसलाङ्गं सुसंपूर्णं लम्बोदरपूर्णकृत् ॥
समपादस्थानकं कुर्याल्लिम्बहस्तं सुखासनम् ।
द्विभुजं च द्विनेत्रं च चोष्णीषोज्ज्वलमौलिकम् ॥
एवं तु स्थानकं कुर्यादासनादि यथाक्रमम् ।
पीताम्बरधरं कुर्यात्स्थानके चासनेऽपि च ॥
पीतं वामभुजोर्ध्वे तु चार्धकं तु साधना ।
स्थावरं जङ्गमं वापि दारु शैलं च लोहजम् ॥
चित्रं वार्धचित्रं च चित्रभासमथापि वा ।
पट्टे वा भित्तिके वापि कुर्यान्मृत्तिकाशर्कराभ्याम् ॥
उत्तमदशतालेन कारयेत्त्वङ्गमानकम् ।
शेषं प्रागुक्तवत्कुर्यात्तत्तदागमवद् बुधः ॥

(v) रूप०
बुद्धः पद्मासनो रक्तस्त्यक्ताभरणमूर्धजः ।
कषायवस्त्रो ध्यानस्थो द्विभुजो कार्द्वपाणिकः? ॥

१२ कल्की
धनुस्तूणान्वितः कल्की म्लेच्छोत्सादको द्विजः ।

(i) अ० पु०
अथवाश्वस्थितः खड्गी शङ्खचक्रशरान्वितः ॥

(ii) वि० ध०
खड्गोद्यतकरः क्रुद्धो हयारूढो महाबलः ।
म्लेच्छोच्छेदकरः कल्की द्विभुजः परिकीर्तितः ॥

(iii) वै० आ० कल्किनं मध्यमं दशतालमितमश्वाकारं मुखमन्यन्नराकारं चतुर्भुजं चक्रशङ्खधरं खड्गखेटकधरमुग्ररूपं भयानकमेवं देवरूपं कृत्वा कौतुकं विष्णुं चतुर्भुजमेव कारयेत् ।

(iv) रूप०
कल्की सखड्गोऽश्वारूढो हरेरवतरा इमे ।

५. चतुर्विंशतिमूर्तयः ।

(i) प० पु० (पाता०)
शंखचक्रगदापद्मी केशवाख्यो गदाधरः ।
नारायणः पद्मगदाचक्रशङ्खायुधैः क्रमात् ॥
माधवश्चक्रशङ्खाभ्यां पद्मेन गदया भवेत् ।
गदाब्जशङ्खचक्री वा गोविन्दाख्यो गदाधरः ॥
पद्मशङ्खारिगदिने विष्णुरूपाय वै नमः ।
सशङ्खाब्जगदाचक्रमधुसूदनमूर्तये ॥

नमो गदारिशङ्खाब्जयुक्तत्रिविक्रमाय च ।
सारिकौमोदकीपद्मशङ्खवामनमूर्तये ॥
चक्राब्जशङ्खगदिने नमः श्रीधरमूर्तये ।
हृषीकेशस्सारिगदाशङ्खपद्मिन्नमोऽस्तु ते ॥
साब्जशङ्खगदाचक्रपद्मनाभस्वमूर्तये ।
दामोदर ! शङ्खगदाचक्रपद्मिन्नमोऽस्तु ते ॥
शङ्खाब्जचक्रगदिने नमस्संकर्षणाय च ।
सारिशङ्खगदाब्जाय वासुदेव नमोस्तु ते ॥
शङ्खचक्रगदाब्जादिधृतप्रद्युम्नमूर्तये ।
नमोऽनिरुद्धाय गदाशङ्खाब्जारिविधारिणे ॥
साब्जशङ्खगदाचक्रपुरुषोत्तममूर्तये ।
नमोऽधोक्षजरूपाय गदाशङ्खारिपद्मिने ॥
नृसिंहमूर्तये पद्मगदाशङ्खारिधारिणे ।
पद्मारिशङ्खगदिने नमोऽस्त्वच्युतमूर्तये ॥
गदाब्जारिसशङ्खाय नमः श्रीकृष्णमूर्तये ।

(ii) रूप०

केशवः कमलं कम्बुं धत्ते चक्रं गदामपि ।
नारायणः कम्बुपद्मगदाचक्रधरो भवेत् ॥
माधवस्तु गदां चक्रं शङ्खं वहति पङ्कजम् ।
गोविन्दो धरते चक्रं गदां पद्मं च कम्बुना॥
विष्णुः कौमोदकीं पद्मं पाञ्चजन्यं सुदर्शनम् ।
मधुसूदनस्तु चक्रं शङ्खं सरसिजं गदाम् ॥
त्रिविक्रमोम्बुजगदाचक्रशङ्खान्बिभर्ति यः ।
वामनश्शङ्खभृच्चक्रगदापद्मलसत्करः ॥
श्रीधरो वारिजं चक्रं गदां शङ्खं दधाति यः ।
हृषीकेशो गदां चक्रं पद्मं शङ्खं च धारयेत् ॥
पद्मनाभः पाञ्चजन्यं पद्मं चक्रं गदामपि ।
दामोदरोम्बुजं शङ्खं गदां धत्ते सुदर्शनम् ॥
संकर्षणो गदाकम्बुसरसीरूहचक्रभृत् ।
वासुदेवो गदाशङ्खचक्रपद्मधरो मतः ॥
प्रद्युम्नश्चक्रभृच्छङ्खगदाम्भोजानि पाणिभिः ।
अनिरुद्धो लसच्चक्रगदाशङ्खारविन्दवान् ॥
पुरुषोत्तमस्तु चक्रं पद्मशङ्ख गदा दधत् ।
अधोक्षजस्सरसिजं गदाशङ्खसुदर्शनम् ॥
नरसिंहस्तु चक्राब्जगदाकम्बुविराजितः ।
अच्युतस्तु गदापद्मचक्रशङ्खैस्समन्वितः ॥

जनार्दनोम्बुजं चक्रं कम्बु कौमोदकीं दधत् ।
उपेन्द्रो वहते शङ्खं गदां चक्रं कुशेशयम् ॥
हरिर्धारयते कम्बु चक्रं तामरसं गदाम् ।
कृष्णः करैः पाञ्चजन्यं गदामब्जं सुदर्शनम् ॥
एतास्तु मूर्त्तयो ज्ञेया दक्षिणाधः करात्क्रमात् ।
वासुदेवादिवर्णास्स्युष्षट्षडेते तदादयः

टि०—अपराजित-पृच्छायाः चतुर्विंशतिमूर्त्तीनां नामानि यतः नैकसमानि अत असाधारणमूर्तिषु वासुदेवभेदेषु तासां सन्निवेशः ।

६. अन्याःवैष्णव-मूर्तयः—अंशावताराः क्षुद्रमूर्तय इत्यथः

१. दत्तत्रेयः
दत्तात्रेयकल्पे

मन्दारमूले मणिमण्डपस्थं सुवर्णदानैकनिवद्धदीक्षम् ।
ध्यायेत्परीतं नवनाथसिद्धैर्दारिद्र्यदावानलकालमेघैः ॥
व्याख्यामुद्रां करसरसिजे दक्षिणे संदधानो
जानुन्यस्तावरकरसरोजातवामोन्नतांसः ।
ध्यानाधारात्सुखपरवशादर्धमामीलिताक्षो
दत्तात्रेयो भसितधवलः पातु नः कृत्तिवासाः ॥

२. पुरुषः
वै० आ०

प्राच्यां पूरुषं प्राङ्मुखं श्वेताभं पीतवाससं श्रीमेदिनीभ्यां संयुक्तं पुरुषं पुरुषात्मकं परं पुरुषं धर्ममयमिति ।

३. कपिल
(i) वै० आ०

आग्नेय्यां कपिलं प्राङ्मुखं श्वेताभोऽष्टहस्तो दक्षिणेनैकमभयमन्यच्चक्रासिहलधरो वामेनैकं कट्यवलम्बितमन्यच्छङ्खपाशदण्डधरो रक्तवासास्सावित्रीयुक्तं कपिलं मुनिवरं शुद्धं वेदरूपिणमिति ।

(ii) वि० ध०

प्रद्युम्नं विद्धि वैराग्यात्कापिलीं तनुमास्थितः ।
मध्ये तु करकः कार्यस्तस्योत्सङ्गगतः परः ॥
दोर्युगं चापरं तस्य शङ्खचक्रधरं भवेत् ।
पद्मासनोपविष्टश्च ध्यानसंमीलितेक्षणः ॥
कर्त्तव्यः कपिलो देवो जटामण्डलमण्डितः ।
वायुसंरोधपीनांसः पद्माङ्कचरणद्वयः ॥
मृगाजिनधरो राजन् ! श्मश्रुयज्ञोपवीतवान् ।
विभुर्मन्त्रमहापद्मकलिकासंस्थितः प्रभुः ॥
वैराग्यभावेन महानुभावो ध्यानस्थितस्त्वं परमं पदं तत् ।
ध्यायंस्तथास्ते भुवनस्य गोप्ता साङ्ख्यप्रवक्ता पुरुषः पुराणः ॥

४. यज्ञनारायणः
वै० आ०

नैर्ऋत्यां पश्चिममुखस्तप्तचामीकराभश्चतुश्शृङ्गो द्विशीर्षस्सप्तहस्तश्शङ्खचक्राज्यदर्वीस्रुक्स्रुवजुहूपधरस्त्रिपादो रक्तवस्त्रस्सर्वाभरणभूषितो दक्षिणवामयोस्स्वाहास्वधायुक्तो यज्ञो, यज्ञेशं सर्वदेवमयं पुण्यं सर्वक्रतुवरमिति ।

५. व्यासः — कृशः कृष्णतनुर्व्यासः पिङ्गलोऽतिजटाधरः ।
वि ०ध० — सुमन्तुर्जैमिनिः पैलो वैशम्पायन एव च ॥
तस्य शिष्याश्च कर्तव्याश्चत्वार पारिपार्श्वकाः ।

६. धन्वन्तरिः — धन्वन्तरिस्सुकर्तव्यस्सुरूपः प्रियदर्शनः ॥
करद्वयगतश्चास्य सामृतः कलशो भवेत् ।

७. हयग्रीवः — मूर्तिमान्पृथिवीहस्तन्यस्तपादस्सितच्छविः ॥
वि० ध० — नीलाम्बरधरः कार्यो देवो हयशिरोधरः ।
विद्यात्संकर्षणांशेन देवो हयशिरोधरः ॥
कर्त्तव्योऽष्टभुजो देवस्तत्करेषु चतुर्ष्वथ ।
शङ्खं चक्रं गदां पद्मं स्वाकारं कारयेद् बुधः ॥
चत्वारश्च कराः कार्या वेदानां देहधारिणाम् ।
देवेन मूर्ध्नि विन्यस्तास्सर्वाभरणधारिणः ॥

८. धर्मः — चतुर्वक्त्रश्चतुष्पादश्चतुर्बाहुस्सिताम्बरः ।
आ० पु० — सर्वाभरणवाञ्छ्वेतो धर्मः कार्यो विजानता ॥
दक्षिणे चाक्षमाला च तस्य वामे च पुस्तकम् ।
मूर्तिमान्व्यवसायस्तु कार्यो दक्षिणभागतः ॥
वामभागे ततः कार्यो वृषः परमरूपवान् ।
कार्यौ पद्मकरौ मूर्ध्नि विन्यस्तौ तु तथा तयोः ॥

(९) गरुड़ः — तार्क्ष्यो मरकतप्रख्यः कौशिकाकारनासिकः ।
(i) वि० ध० — चतुर्भुजस्तु कर्त्तव्यो वृत्तनेत्रमुखस्तथा ॥
गृध्रोरुजानुचरणः पक्षद्वयविभूषितः ।
प्रभासंस्थानसौवर्णकलापेन विराजितः ॥
छत्रं तु पूर्णकुम्भं च करयोस्तस्य कारयेत् ।
करद्वयं तु कर्त्तव्यं तथा विरचिताञ्जलि ॥
यदास्य भगवान्पृष्ठे छत्रकुम्भधरौ करौ ।
न कर्त्तव्यौ तु कर्त्तव्यौ देवपादधरौ शुभौ ॥
किंचिल्लम्बोदरः कार्यस्सर्वाभरणभूषितः ।

(ii) श्रीतत्त्व० — उपेन्द्रस्याग्रतः पक्षी गुडाकेशः कृताञ्जलिः ।
सव्यजानुगतो भूमौ मूर्ध्ना च फणिमण्डितः ॥
स्थूलजङ्घो नरग्रीवस्तुङ्गनासो नराङ्गकः ।
द्विबाहुः पक्षयुक्तश्च कर्त्तव्यो विनतासुतः ॥

(iii) भ० पृ० २१९ — वैनतेयं प्रवक्ष्यामि प्रमाणे स्वामिसन्निभः ।
विष्णोरेवाग्रतः कार्यो नान्येषां च दिवौकसाम् ॥
मूले चार्चोद्भवं मानं नतां स्तासादत्वांसकै? ।
नवतालोद्भवा कार्या अर्चा चायामतस्तथा ॥

पञ्चषट्सप्ता द्विरङ्गुला नतो छाया ? ।
गुह्यनाभिस्तनं यावत् वाहनस्योच्छ्रयोऽग्रत: ॥
पादो जानुकटिर्यावत् अर्चाया वाहनस्य दृक् ।
करपुटाग्रस्थानं च कर्तव्यं वै भयात्मकम् ॥
नररूपसमाकार: तुङ्गतीक्ष्णोग्रनासिक: ।
भुजोपर्युभयपक्षो मुकुटालङ्कृतस्तथा ॥
तलजानुर्वामपाद: पादो जानुपुटोऽपर: ।
पादपद्माग्रकं भव्यं पक्षोत्सेधसुशोभित: ॥
शिवाग्रे वृषभ: स्थाप्यो विष्णोरग्रे च पक्षिराट् ।
ब्रह्मणोऽग्रे सदा चैवं श्वेताङ्गो हंस एव च ॥
सूर्याग्रे च भवेत् व्योम देव्यग्रे पादुका तथा ।
अर्चाया: पादपद्माग्रे पादुकातुल्यमुच्छ्रिता ॥

(iv) शिल्प० आजानूत्तप्तहमप्रभमथ (च) हिमप्रख्यमानाभि साक्षा-
दाकण्ठात्कुङ्कमाभं भ्रमरकुलसमश्यामलं मूर्ध्नि शान्तम् ।
व्याप्तब्रह्माण्डगर्भं द्विभुजमभयदं पिङ्गनेत्रोग्रतारं,
तार्क्ष्यं नीलाग्रनासद्युतिविविधमहापक्षलक्ष्यं नमामि ॥
पायाद्देवो गरुत्मानमृतघटगदाशङ्खचक्रासिनागा-
न्बिभ्राण:कृष्णपादो निजकरकमलैरष्टभिस्स्वर्णवर्ण: ।
पापघ्नै: पक्षपातैरखिलविषहरैराश्रितार्तिघ्नवृत्त:
श्रीमान्वा पन्नगारिस्सकलविषभयाद्रत्नजालोज्वालाङ्ग:॥

७. आयुध-पुरुषा:--आयुधपौरुषमूर्तय:

(i) उ० कामि० दशायुधप्रतिष्ठां तु वक्ष्ये लक्षणपूर्वकम् ।
वज्रं शक्तिश्च दण्डं च खड्गं पाशं तथाङ्कुशम् ॥
गदा त्रिशूलं पद्मं च चक्रं चेति दशायुधम् ।
एकवक्त्रं द्विनेत्रं च करण्डमुकुटान्वितम् ॥
कृताञ्जलिपुटोपेतं द्विबाहुं सर्वलक्षणम् ।
प्रतिमालक्षणप्रोक्तमानेनैव समाचरेत् ॥
जाये शक्तिगदे ज्ञेये चक्रपद्मे नपुंसके ।
शेषा: पुमांसो विज्ञेयास्त्वष्टतालविनिर्मिता: ॥
स्वमूर्त्यायुधसंयुक्तास्स्वक्रियादेकतालत: ।
तालाष्टांशविवृद्धया तु चतुस्तालावसानकम् ॥
कल्पयेदायुधं विद्वानस्त्रवर्गोक्तमार्गत: ।
तेषां मूर्ध्न्यायुधं कार्यमथवा मुकुटोपरि ॥
हस्तयोरन्तरे वापि वामेतरकरेऽपि वा ।
परित्यज्याङ्कुशं यद्वा तत्स्थाने कल्पयेद् ध्वजम् ॥

(ii) पू० का०

वज्रं शक्तिश्च दण्डं च खड्गं पाशं तथाङ्कुशम् ।
गदा त्रिशूलं चक्रं च पद्मं चेति दशायुधम् ॥
द्विभुजाश्च द्विनेत्राश्च सर्वाभरणसंयुताः ।
कृताञ्जलिपुटोपेताःकरण्डमुकुटान्विताः ॥
तत्तद्वक्त्रप्रमाणेन अस्त्रमूर्तिसमन्विताः ।
नानावर्णसमायुक्तं नीलजीमूतवर्णकम् ॥
नीलकं पद्मरागं च तुषारं चेन्द्रनीलकम् ।
शारदाभ्रं च रक्तं च वज्रादीनां तु वर्णकम् ॥
जाये शक्तिगदे विद्यात्पाशपद्मे नपुंसके ।
शेषाः पुमानिति ख्याताः कीर्तितास्त्वस्त्रमूर्तयः ॥

(iii) वि० ध०

शक्तिस्तु योषिदाकारा लोहिताङ्गी वृकाश्रिता ।
दण्डोऽपि पुरुषः कृष्णो घोरो लोहितलोचनः ॥
खड्गश्च पुरुषश्श्यामशरीरः क्रुद्धलोचनः ।
पाशस्सप्तफणस्सर्पपुरुषः पुच्छसंयुतः ॥
ध्वजस्तु पुरुषः पीतो व्यावृतास्यो महाबलः ।
गदा पीतप्रभा कन्या सुपीनजघनस्थला ॥
त्रिशूलं पुरुषो दिव्यस्सुभ्रूश्श्यामकलेबरः ।
शङ्खोऽपि पुरुषो दिव्यश्शुक्लाङ्गश्शुभलोचनः ॥
हेतिर्बहुतिथी (?) सा स्त्री भिन्दिश्श्यामतनुः पुमान् ।
शरस्स्यात्पुरुषो दिव्यो रक्ताङ्गो दिव्यलोचनः ॥
धनुस्स्त्री पद्मरक्ताभा मूर्ध्नि पूरितचापभृत् ।
एवमस्त्राणि पूतानि जानीयात्परमेश्वरे ॥
उक्तानां चैव सर्वेषां मूर्ध्नि स्वायुधलाञ्छनम् ।
भुजौ द्वौ तु प्रकर्तव्यो स्कन्धलग्नौ सदा बुधैः ॥

सुदर्शनपुरुषः

(i) शिल्प०

चक्रं शङ्खं च चापं परशुमसिमिषुं शूलपाशाङ्कुशाग्निं
विभ्राणं खड्गखेटं हलमुसलगदाकुन्तमत्युग्रदंष्ट्रम् ।
ज्वालाकेशं त्रिनेत्रं कनकमयलसद्गात्रमत्युग्ररूपं
वन्दे षटकोणसंस्थं सरलरिपुजनप्राणसंहारचक्रम् ॥

(ii) सु० श०

ज्योतिश्चूडालमौलिस्त्रिनयनवदनष्षोडशोत्तुङ्गबाहुः,
प्रत्यालीढेन तिष्ठन्प्रणवशशधराधारषट्कोणवर्ती ।
निस्सीमेन स्वभूम्ना निखिलमपि जगत्क्षेमवन्निर्मिमाणो,
भूयात्सौदर्शनो वः प्रतिभटपुरूष पूरुषः पौरुषाय ॥
उग्रं पश्याक्षमुद्यद्भृकुटि समकुटं कुण्डलि स्पष्टदंष्ट्रं
चण्डास्त्रैर्बाहुदण्डैर्लसदनलसमक्षौमलक्ष्योरु काण्डम् ।
प्रत्यालीढस्थपादं प्रथयतु भवतां पालनव्यग्रमग्रे
चक्रेशोऽकालकालेरितभटविकटाटोपलोपाय रूपम् ॥

चक्रं कुन्तं कृपाणं परशुहुतवहावङ्कुशं दण्डशक्ती
शङ्खं कोदण्डपाशौ हलमुसलगदावज्रशूलांश्च हेतीन् ।
दोर्भिस्सव्यापसव्यैर्दधदतुलबलस्तम्भितारातिदर्पै-
र्व्यूहस्तेजोऽभिमानी नरकविजयिनो जृम्भतां संपदे वः ॥

वैष्णवी द्वारावती

अ० पृ० २१९ द्वारकायाःप्रवक्ष्यामि छन्दान्पञ्च प्रकीर्तितान् ।
अनुक्रमादथैकैकं कथयिष्यामि च ध्रुवम् ॥
पद्मिनी विजयाख्या च श्रीतुङ्गा चैव शान्तिकी ।
महोत्सवा च विज्ञेयाः पञ्चैव द्वारिका मताः ॥
पद्मिन्याख्या कृतयुगे त्रेतायां विजया तथा ।
श्रीतुङ्गाख्या द्वापरे च शान्तिका च कलौ युगे ॥
चतुर्युगे चतुर्वर्णे प्रशस्ता च महोत्सवा ।
तलच्छन्दाश्चतस्रःस्युः पञ्चमी स्यान्महोत्सवा?॥
सङ्कर्षणस्य विजया वासुदेवस्य पद्मिनी ।
प्रद्युम्नस्य च श्रीतुङ्गाऽनिरुद्धस्याऽथ शान्तिका ॥
महोत्सवा च क्रियते सर्वमूर्तिषु कामदा ।
धर्मार्थकाममोक्षाणां प्राप्तिहेतव ईरिताः ॥
चतुरश्रीकृते क्षेत्रे दशधा प्रविभाजिते ।
द्विभागा भित्तिरित्युक्ता गर्भः षड्भाग ईरितः ॥
मध्यक्षेत्रत्रिभागस्तु ह्यर्चापीठः सुशोभनः ।
चतुरस्रे समे क्षेत्रेऽम्बुपट्टं वेदिकाकृति ॥
प्रतिष्ठाप्यो वासुदेवः पूर्वदिङ्मुख एव च ।
सङ्कर्षणः स्यात्सुखदो दक्षिणाभिमुखस्थितः ॥
प्रद्युम्नः सुखदो देवःतथा वरुणदिङ्मुखः ।
कौबेरीमुखसंस्थश्च ह्यनिरुद्धस्तथोच्यते ॥
एकपीठसमारूढाश्चत्वारो हरयः स्थिताः ।
अपरप्रागग्निनिर्ऋत्याश्रिताः [कृष्ण] उच्यते? ॥
धर्मार्थकाममोक्षाश्च लभ्यन्ते कृष्णदेवतः ।
कृष्णदेवस्याऽऽदि मूर्तिः द्वारकादि जगत्पतेः ॥
यथा प्रजा बिना राज्ञा पुंभि र्हीनास्तु योषितः ।
द्वारिका कृष्णहीना तु बिना कृष्णं न शोभते ॥
एकया कृष्णमूर्त्या च लब्धपुण्या च द्वारिका ।
समस्तमूर्तियुक्ताऽपि विना कृष्णं न पुण्यभाक् ॥
स्वप्ने वा मनसा वापि द्वारिकां यस्तु कारयेत् ।
लभेत् विष्णुलोकं स यावदाभूतसंप्लवम् ॥

वर्द्धमानापरं शिखरं ? कर्णानुगे कुछाकृति ? ।
प्राग्ग्रीवोभयकुक्ष्योश्च पक्षिराजाधिपगृहे ॥
आदिमूर्तिर्यथाक्षण:, ततो हीना समस्तका: ।
विभक्तिचनुक्रमौ तासां कथयामि विशेषत: ॥
पादेन वा त्रिभागेन न्यून: स्याद्वासुदेवक :
आदिमूर्त्यर्धभागेन वाराहस्य तथोदय: ॥
देवमानमिति ख्यातं भृत्यमानं च कथ्यते ।
कटिनाभिस्तनन्धूना नूनं भृत्यादि—देवता: ॥
बैकुण्ठो विश्वरूपश्चाऽनन्तस्त्रैलोक्यमोहन: ।
ऐते स्कन्धसमानाश्च शेषा न्यूनास्ततोऽपि च ॥
प्रासादे देवता मध्ये मण्डपे गर्भमध्यत: ।
उदुम्बरोच्छ्र्यसमा वेदिका जलपीठिका ॥
वेदास्रं वेदिकाकारं जलपट्टस्य निर्गमम् ।
वासुदेवादिक्रमेण स्थापयेच्चतुरो हरीन् ॥
शुक्लाम्बरधरो देव: शुक्लमाल्यानुलेपन: ।
शुक्लध्वजपताकश्च शुक्लयज्ञोपवीतिक: ॥
चतु:सहस्त्रगोपीयुक् कार्य: परिकरस्तथा ।
रुक्मिण्यादिगोपिकायुक् प्राङ्मुखो वासुदेवक: ।
रक्ताम्बरधरो देवो रक्तमाल्यानुलेपन: ॥
रक्तध्वजपताकश्च रक्तयज्ञोपवीतिक: ॥
रोहिण्यादिगोपिकायुगनन्तो दक्षिणामुख: ।
चतु:सहस्रगोपिकायुक् कार्य: परिकरस्तथा ॥
पीताम्बरधरो देव: पीतमाल्यानुलेपन: ।
पीतध्वजपताकश्च पीतयज्ञोपवीतक: ॥
रत्यादिगोपिकायुक्त: प्रद्युम्न:पश्चिमामुख: ।
चतु:सहसगोपिक.युक् कार्य:परिकरस्तथा ॥
नीलाम्बरधरो देवश्चातसीपुष्पसन्निभ: ।
नीलध्वजपताकश्च नीलयज्ञोपवीतक: ॥
उषादिगोपिकायुक्तोऽनिरुद्धश्चोत्तरामुख: ।
चतु:सहस्त्रगोपिकायुक् कार्य: परिकरस्तथा ॥
शेषा: पङ्क्तौ प्रकर्तव्या: केशवादिकमूर्तय: ।
पक्षभद्रे मण्डपस्य मध्योत्तमगवाक्षके ॥
बैकुण्ठो दक्षिणे स्थाप्यो वामतो विश्वरूपक: ।
मूलगर्भस्य मध्ये त्वनन्तत्रैलोक्यमोहनौ ॥
मण्डपाग्रे त्रिकं प्रोक्तं कर्तव्यं सर्वकामदम् ।
एकद्वित्रिक्षणा: कार्या: परितो मत्तवारणा: ॥

वाराहो मध्यदेशे तु पीठोदुम्बरतः समः ।
शेषं कूर्मसमायुक्तं लक्ष्मीर्वैवामपार्श्वतः ॥
सम्मुखे च गवाक्षस्य द्वारस्य वामदक्षिणे ।
दुर्वासा नारदश्चैव ह्यगस्तिर्दण्डपाणिकः ॥
यथाविधि विधातव्या वत्सयुक्ता? च द्वादशी ।
विताने गोकुलोद्भाव कालीयस्यायभिदायकम्?॥
एवं वै द्वारिका कार्या संसारे मोक्षदायिनी ।
धर्मार्थकाममोक्षाणां वाञ्छितार्थफलप्रदा ॥

वैष्णव-विविध-प्रतिमा-पूजन-फलम्

अ० पृ० २१५
अथातः सम्प्रवक्ष्यामि विष्णु मूर्तेश्च लक्षणम् ।
वर्णभेदानुक्रमं च मूर्तीनां च पृथग्विधिम् ॥
केशवो नारायणश्च माधवो गोविन्दस्तथा ।
स्थापिता मूर्तयश्चैषां विप्राणां च सुखावहाः ॥
विष्णोर्मधुसूदनस्य क्षत्रियस्य फलप्रदे ।
त्रिविक्रमवामनयोः स्थापनं वैश्यसौखदम् ॥
स्थापिता श्रैधरी मूर्तिः शूद्रस्यापि सुखावहा ।
रजकानां चर्मकारनटानां वरटस्य च ॥
कैवर्तमेदभिल्लानां हृषीकेशः सुखावहः ।
कुम्भकारो वणिग्वैश्या चक्रिकध्वजिनावपि ॥
एतेषां प्रकृतीनां च सर्वेषां सुखावहः ।
पद्मनाभः सुविख्यातः स्थाप्यो देवश्चतुर्भुजः ॥
वांस्त्र्यम्बकः? श्रीमान् दण्डिनां च विशेषतः ।
दामोदरः समाख्यातस्तथा च ब्रह्मचारिणाम् ॥
यच्छन्त्येते शुभं राज्यं भृत्यपुत्रकलकम् ।
हरिं हरं हेमगर्भं नारसिंहमतः परम् ॥
वामनं चैव वाराहं सर्ववर्णेषु कारयेत् ।
धनं धान्यं च सौभाग्यं लभन्ते कर्तृकावराः ॥

वैष्णव-लाञ्छन-रहस्यम्

वि० ध०
ब्रह्मणैव हरेः प्रोक्तं सर्वाभरणधारणम् ॥
बिभर्ति वक्षसा ज्ञानं कौस्तुभं विमलं हरिः ।
कृष्णा दीर्घा विचित्रा च वनमाला प्रकीर्तिता ॥
यथा सर्वमिदं बद्धं जगद्राजंश्चराचरम् ।
अविद्या वसनं तस्य संसार परिपालिनी ॥
विद्या शुक्ला विनिर्दिष्टा कृष्णमज्ञानमुच्यते ।
अज्ञानविद्या मध्यस्था त्वविद्या परिकीर्तिता ।

न कृष्णा न तथा शुक्ला तेन विद्येयमुत्तमा ।
अन्तरालं विभर्त्येव सुवर्णकनकोपमम् ॥
मनस्तु गरुडो ज्ञेयः सर्वभूतशरीरगम् ।
तस्माच्छीघ्रतरं नास्ति तथैव बलवत्तरम् ॥
दिशश्चतस्रो धर्मज्ञ तावत्यो विदिशस्तथा ॥
बाह्वोऽष्टौ विनिर्दिष्टास्तस्य देवस्य शार्ङ्गिणः ।
बलं ज्ञानं तथैश्वर्यं शक्तिश्च यदुनन्दन ।
विज्ञेयं देवदेवस्य तस्य वक्त्रचतुष्टयम् ॥
वासुदेवश्च भगवांस्तथा सङ्कर्षणः प्रभुः ।
प्रद्युम्नश्चानिरुद्धश्च बलाद्याः परिकीर्तिताः ॥
द्वौ द्वौ भुजौ च विज्ञेयौ प्रतिवक्त्रं महात्मनः ।
वासुदेवस्य करयोर्ज्ञातव्यौ सूर्यरात्रियौ ॥
सङ्कर्षणस्य करयोस्तथा मुसललाङ्गले ।
प्रद्युम्नस्य तथा ज्ञेयौ चापबाणौ महाभुज ॥
अनिरुद्धस्य विज्ञेयौ चर्मखड्गौ विचक्षणैः ।
पुरुषप्रकृती ज्ञेयौ सूर्याचन्द्रमसावुभौ ॥
एते च वासुदेवस्य करे चक्रगदे मते ।
कालं च लाङ्गलं विद्धि मृत्युं च मुसलं तथा ॥
ताभ्यां संकर्षणो रुद्रः कर्षतीदं चराचरम् ।
प्रद्युम्नस्य करे ? शार्ङ्गं चापं च यत्स्मृतम् ॥
ध्येयं तु परमं लक्ष्यं ताभ्यां छिन्दन्ति योगिनः ।
ब्रह्मणस्त्वनिरुद्धस्य करे चर्म महाभुज ॥
अज्ञानावरणं ज्ञेयं जगत्सृष्टिप्रयोजनम् ।
वैराग्यं नन्दकं खड्गं छित्वा वै तेन बन्धनम् ॥
नन्दन्ति योगिनो यस्मात्तन्नंदकं स्मृतम्? ।
एतद्धि तस्याप्रतिमस्य रूपं तवेरितं सर्वजगन्मयस्य ॥
एवं शरीरेण जगत्समग्रं बिभर्ति देवः स जगत्प्रधानः ।

विष्णवायतनम्

ब० पु० १२१

पूर्वे नारायणं देवं पुण्डरीकाक्षं च दक्षिणे ।
पश्चिमे चैव गोविन्दमुत्तरे मधुसूदनम् ॥
विष्णुं कुर्यात्तथेशाने चाग्नेयां तु जनार्दनम् ।
नैर्ऋत्ये पद्मनाभं च वायव्ये माधवं तथा ॥
मध्ये तु केशवः स्थाप्यो वासुदेवस्तथोच्यते ।
संकर्षणश्च प्रद्युम्नो ह्यनिरुद्धो यथाक्रमम् ॥
जलशायी तथा प्रोक्तो दशावतारसंयुतः ।
शूकरस्त्वग्रतः स्थाप्यः सर्वदेवमयः शुभः ॥

शेषकूर्मसमायुक्तो लक्ष्मीर्वै वामपार्श्वतः ।
विष्ण्वायतनमित्येवं कथितं त्वपराजित ॥

(iii) रूप०

दक्षिणे पुण्डरीकाक्षं पूर्वे नारायणं न्यसेत् ।
गोविन्दः पश्चिमे स्थाप्य उत्तरे मधुसूदनः ॥
ईशाने स्थापयेद्विष्णुमाग्नेय्यां तु जनार्दनम् ।
नैर्ऋत्ये पद्मनाभं च वायव्ये माधवं तथा ॥
केशवो मध्यतस्स्थाप्यो वासुदेवोऽथवा बुधैः ।
संकर्षणो वा प्रद्युम्नोऽनिरुद्धो वा यथाविधि ॥
दशावतारसंयुक्तस्स्थाप्यो जलशयोऽथवा ।
अग्रतस्सूकरस्स्थाप्यस्सर्वदेवमयश्शुभः ॥

विष्णोरष्टप्रतीहाराः

(i) अ० पृ० २११

प्रतीहारांस्ततो वक्ष्ये ह्यष्टौ चैव चतुर्दिशम् ।
तदनुक्रमरूपं च लक्षयेवक्ष्येऽहं यस्य यादृशम् ॥
वामनाकाररूपाश्च कर्त्तव्याः सर्वयोत्तमाः ।
तर्जनी शङ्खचक्रे च दण्डश्च प्रथमो वरः ॥
चण्डाभिधानश्चाख्यातोऽसव्यासव्ये प्रचण्डकः ।
वामे चण्डः प्रकर्तव्यः प्रचण्डश्चैव दक्षिणे ॥
पद्मं खड्गः खेटकाख्यो गदा चैव प्रदक्षिणम् ।
जयोऽथ विजयः पद्मगदयोश्च विलोमतः ॥
तर्जनी वाणचापौ च गदा चैव प्रदक्षिणम् ।
धाता गदा चापसव्ये विधाता च तथोत्तमः ॥
तर्जनी पद्मशङ्खौ च गदा चैव प्रदक्षिणम् ।
भद्रश्च शस्त्रापसव्ययोगे चैव सुभद्रकः ॥

(ii) रूप०

प्रतीहारांस्ततो वक्ष्ये दिशां चतसृणां क्रमात् ।
वामनाकाररूपास्ते कर्तव्यास्सर्वतश्शुभाः ॥
तर्जनीं शङ्खचक्रे च चण्डो दण्डं दधत्क्रमात् ।
वामे स्थाप्य : प्रचण्डोऽस्त्रासपव्ये दक्षिणे शुभः ॥
पद्मं खड्गं खेटकं च करैर्बिभ्रद्गदां जयः ।
विलोमे पद्मगदयोर्विजयस्तौ क्रमान्न्यसेत् ॥
तर्जनीं वाणाचापं च गदां धाता तु सृष्टतः ? ।
गदापसव्ये तैरस्त्रैर्विधाता वामदक्षयोः ॥
तर्जनीं कमलं शङ्खं गदां भद्रः क्रमाद्धत् ।
शस्त्रापसव्ययोगेन सुभद्रस्तौ क्रमान्न्यसेत् ॥

द्वितीयो पटलः समाप्तः

तृतीयो पटलः

शैव-प्रतिमा-लक्षणम्

(लिङ्ग-प्रतिमाः रूपप्रतिमाश्च)

लिङ्ग-प्रतिमाः—लिङ्गलक्षणम्

लिङ्गव्युत्पत्तिः
(i) सु० अ०

लयं गच्छन्ति भूतानि संहारे निखिलं यतः ।
सृष्टिकाले पुनस्सृष्टिं तस्माल्लिङ्गमुदाहृतम् ॥

(ii) अ० पु०
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सृष्ट्युद्भवः सयोनिश्च शिवशक्त्या चराचरम् ।
शिवलिङ्गोद्भवा शक्तिः शक्तिमांश्च शिवस्तथा ॥
उभयोरपि संयोगाच्छिवशक्त्योश्चराचरम् ।
... ... ॥
आकाशं लिङ्गमित्याहुः क्षितिःस्याज्जलहारिका ।
तन्मध्ये सर्वभूतात्मलयनाल्लिङ्गमुच्येत ॥
उच्छ्रयो लिङ्गमित्याहुः पृथिवी तस्य पीठिका ।
उमा तु पीठिका ज्ञेया शङ्करो लिङ्गमुच्यते ॥

लिङ्गभेद-प्रभेदाश्च
(i) सु० आ०

लिङ्गं स्थावरजङ्गमाख्यभिदया द्वेधा तु पूर्वं पुनः
षड्भेदं क्षणिकादिभेदवशतः तत्रापि चार्काश्विनौ ।
अष्टाष्टापि च सप्तधा च नवधा भेदाःक्रमात्स्युः पुनः
प्रोक्तं मानुषके पुनर्दशविधं धारामुखाद्यैर्भवेत् ॥

(ii) का० आ०

अतः परं प्रवक्ष्यामि लिङ्गलक्षणमुत्तमम् ॥
स्थावरं जङ्गमं चैव द्विविधं लिङ्गमुच्यते ।
शिलामयं तु यद्रूपमजविष्णुहरैर्युतम् ।
त्रिसूत्रं मुकुलैर्युक्तं स्थावरं लिङ्गमुच्यते ॥
शेषाण्यन्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते ।

(iii) मय०

निष्कलं सकलं मिश्रं लिङ्गं चेति त्रिधा मतम् ।
निष्कलं लिङ्गमित्युक्तं सकलं बेरमुच्यते ॥
मुखलिङ्गं तयोर्मिश्रं लिङ्गार्चाकृतिसन्निभैः ।
बिम्बमूर्तिः शरीराभा विश्वमूर्तिस्वरूपकैः ॥
छन्नदेहप्रतिच्छन्दप्रतिमाङ्कैस्तु नामभिः ।
दृश्यो देवसमाख्यातो निष्कलं वक्ष्यतेऽधुना ॥

(iv) ईशा०

अथ लिङ्गं त्रिधा ज्ञेयं निष्कलं सकलं तथा ।
मिश्रं चेति च तल्लिङ्गमचलं च चलं द्विधा ॥

निष्कलं केवलं लिङ्गं सकलं प्रतिमा स्मृता।
मिश्राख्यं मुखलिङ्गं स्यान्मिश्रलक्षणलक्षितम् ॥
शैलं रात्नं तथा लौहं दारवं मार्तिकं पुनः।
क्षणिकं चेति षोढा स्यात् क्रमाल्लिङ्गं तु निष्कलम्॥

(v) मान०

लिङ्गमानविधि (धिः) सम्यग्लक्षणं वक्ष्यतेऽधुना।
शैवं पाशुपतं चैव काला (ल) मुखं महाव्[ ](व्र)तम् ॥
वामं च भैरवं चैव लिङ्गस्य नाम षड्विधम्।
समकर्णं वर्धमानं शिवाङ्कं स्वस्तिकं तथा॥
एतच्चतुर्विधं लिङ्गं विप्रादीनां च योग्यकम्।
समकर्णं भूसुराणां भूपानां वर्धमानकम् ॥
वैश्यानां च शिवाधिक्यं परेषां स्वस्तिकं भवेत्।
विप्राणां सर्वलिङ्गं च कुर्याद्दोषो न विद्यते॥
शिवाधिकं स्वस्तिकं प्रोक्तं लिङ्गं भूपस्य योग्यकम्।
स्वस्तिकं च शिवाधिक्यं वैश्यानामपि योग्यकम्।
... ... ।
स्वयम्भुलिङ्गं सर्वेषां लक्षणं वक्ष्यतेऽधुना।
उद्भूतं दैवकं चैव मानुषं गाणवं तथा॥
एवं चतुर्विधं लिङ्गं स्वयम्भुरिति कीर्तितम्।
तत्स्थाप्य (प्यं) स्वयमुद्भूतं स्वयम्भुरिति कीर्तितः॥
देवैश्च स्थापितं लिङ्गं दैविकं लिङ्गमुच्यते।
मानुषैः रचितं लिङ्गं मानुषं चेति कथ्यते॥
अन्येषु (न्यैः) रचितं लिङ्गं चार्षञ्चैव कथ्यते।
गणैश्च पूजितं लिङ्गं गणं चेति प्रकथ्यते॥
उद्भूतं श्वेतवर्णं च (कुर्या) द् दैविकं रक्तवर्णकम्।
मानुषं पीतवर्णाभं कृष्णवर्णं च गाणवम्॥
आर्षं युक्तसूत्रं स्यात्स्वस्तिकाकृतिरेव वा।
उद्भूतं शङ्कराकारं रुद्राक्षरं (च) दैविकम्॥
नगर्दभं (गोपमं) गाणवं स्याल्लिङ्गाकारमिहोच्यते।
उद्भूतस्ता (तं स्थू) लमूलं स्यात्कृशाग्रं वा समाधिकम्॥
अन्यथा सर्वलिङ्गानां स्थूलाग्रं कृशमूलकम्।
दैविकं डिण्डिमाकारं मानुषं स्रुक्स्रुवाकृतिम्॥
उदभूतं पर्वताकारं कूष्माण्डाकार (रं) गाणवम्।
पुण्यनद्यद्रिदेशे तु लिङ्गसंग्रहणं भवेत्॥
एवं परार्थं लिङ्गं स्याच्छ्पामगमोक्तवत्।

लिङ्गनिवेशः—लिङ्गभागाः
(i) मय० ३३

शिरसो वर्तनमधुना लिङ्गानां वक्ष्यते क्रमशः।
छत्राभा त्रपुषाभा कुक्कुटकाण्डार्धचन्द्रसदृशा याः॥

बुद्बुदसदृशाः पञ्चैवोद्दिष्टा षर्वैंना मुनिभिः ।
व्यासे षोडशभागे लिङ्गस्यैकं द्विगुणयुगांशेषु ॥
सलम्ब्याधोभागानुभयोरपि पार्श्वयोः क्रमशः ।
छत्राभानि शिरांसि च चत्वारीह प्रवर्तन्ते विधिना॥
समलिङ्गे प्रथमे द्वे शैवाधिकलिङ्गके तृतीयं स्यात् ।
चतुरंशेषु यदुक्तं तत्प्रोक्तं वर्धमानस्य ॥
सङ्करमन्योन्यं वाप्यशुभं स्याद्वर्तनानां च ।
उच्चार्धं कुक्कुटजं त्र्यंशैकांशेन्दुखण्डनिभम् ॥
बुद्बुदसादृशं सार्धं त्र्यंशं व्यासेऽष्टभागे तु ।
सर्वेषामपि चैतास्सामान्यावर्तनास्तु लिङ्गानाम् ॥
शिरसो वर्तनभागं त्र्यंशैकं चाधिरोप्य निजतुङ्गे ।
लिङ्गायामयुते तेषां भागयुते तेन सार्धमतः ॥
इन्द्वशिवनिगुणभागाः प्रोक्तास्सर्वेष्वपि क्रमशः ।
अवरे मध्यमलिङ्गे श्रेष्ठे लिङ्गे ततः शिरोमानम् ॥
लिङ्गानां शिरसीप्सितांशमुभयोः संलम्ब्य पार्श्वद्वयोः
कृत्वा मत्स्ययुतं तदास्यजघनान्निष्क्रान्तसूत्रद्वयोः
तस्त्राद्यत्र च संयुतिर्मतिमता बिन्दुत्रयाढ्यं तथा
कर्तव्यं बहुवर्तनास्वभिमतं सोपायमीशोदितम् ॥

(ii) अ० पृ० २०२

अर्चालिङ्गोद्भवं मानं वेश्मांशे त्वपराजित ।
न्यूनाधिको न कर्तव्यः प्रासादः सूत्रतः क्रमात् ॥
वेश्म न्यूनाधिकं शस्तं स्वभुबाणे च रत्नजे ।
घटितेषु विधिः ख्यातो ह्यर्चालिङ्गेषु तत्त्वतः ॥
धातुजे रत्नजे चैव स्वभुबाणे च दारुजे ।
वेश्म न्यूनाधिकं प्रोक्तं वक्त्रलिङ्गे तु पार्थिवे ॥
शैलजे घाट्यलिङ्गे तु विधिरुक्तश्च शास्त्रतः ।
कर्तव्यं सूत्रकारेण प्रमाणं चानुपूर्वशः ॥
मृद्दारु शैललोहानामायामो वेदयुग्मांशकैः ।
रसैः सार्धसप्तभिश्च वसुभीरन्ध्रकैस्तथा ।
चतुर्विधश्च विष्कम्भः कर्तव्यः शास्त्रपारगैः ।
सुरगणार्चिता नाद्यं आद्यं सर्वसमादि सैसकम् ॥
विष्कम्भं रहितायामं कृत्वा रुद्रांशमर्धतः ।
अष्टभि वैष्णवं ज्ञेयं चतुर्भिर्ब्रह्मणस्तथा ॥
नाहपादेनं विष्कम्भं ऋषिभिर्ब्रह्मणः पदम् ।
अष्टभिर्वैष्णवं सेयं रूद्रांशं ग्रहसङ्ख्यया ॥
इत्थमन्यच्च कर्तव्यं लिङ्गं सुरगणार्चितम् ।
तस्य तावत्पुनस्त्वेवं कर्तव्यं तत्त्वनाद्यकम् ॥
विष्कम्भं सार्धसप्तांशं पादोनाष्टांशमाब्जजम् ।

अष्टभिर्वैष्णवं शैवं सपादाष्टभिरेव च ॥
अनाद्यनामतः प्रोक्तमन्यद् मानं च वक्ष्यते ।
विष्कम्भं नवभागं स्यात् सार्धाष्टांशं "पितामहः" ॥
अष्टभिर्वैष्णवं ज्ञेयं माहेशं सार्धसप्तकम् ।
इदमन्यच्च कर्तव्यमनाद्यलिङ्गलक्षणम् ॥
मूले मध्ये तथाग्रे च विस्तारायामतः समम् ।
सर्वतः सदृशं चैव लिङ्गं वै सर्वतः समम् ॥
विवर्ताक्षं वर्द्धमानं श्रीपुञ्जं नन्दिवर्धनम् ।
चत्वार्युत्तमलिङ्गानि क्रमो गुरुपदेशतः ॥
वासुदेवादिकं लिङ्गं सप्तेन्दुभ्यां षडिन्दुतः ।
इषुशब्दाद्युगक्षमाभ्यां पृथु युक्तं च लिङ्गकम् ॥
सप्तेन्दुभ्यो विवर्ताख्यं षट्चन्द्रौ वर्धमानकम ।
इषुशब्दौ च श्रीपुञ्जं युगक्ष्मे नन्दिवर्धनम् ॥
विष्कम्भं रहितायामं शेषं? (शिवं) चन्द्रांशमर्धतः ।
षट्चन्द्रायतो विष्णुः शेषं ब्रह्मण उच्यते ॥
समस्तानां हि लिङ्गानां ब्रह्मादौ चतुरस्रकः ।
कर्णसूत्रात्मुक्तकोणे विष्णुरष्टाश्रको भवेत् ॥
ब्रह्मादिस्थानतो लुप्तो वृत्ताकारसमुद्भवः ।
पूजाभाग ऊर्ध्वतः स्याद्रुद्रांशो वृत्तसंज्ञकः ॥
विस्तारं चास्य लिङ्गस्य तदन्तमुपलक्षयेत् ।
विभक्तिर्मस्तके तेषां लिङ्गानां पञ्चधा भवेत् ॥
छत्राकारमष्टमांशे सार्धद्व्यंशं षडंशके ।
त्रपुषाभं वेदभक्ते द्विभागं कुक्कुटाण्डभम् ॥
त्रिभक्ते लिङ्गविस्तारे चैकांशमर्धचन्द्रकम् ।
सार्धत्र्यंशेन तुल्यं स्यादष्टांशे बुद्बुदाकृति ॥
तस्याधो भवति व्याधी राष्टभङ्गं च वक्रके ।
मध्यहीने च दुर्भिक्षमधोहीने प्रजाक्षोभः ॥
ऊर्ध्वहीने सर्वनाशो (ह्यङ्ग) हीने प्रजाक्षयः ।
पूजाहानिर्भागदीर्घे मध्यदीर्घे प्रजाक्षयः ॥
अनावृष्टिरधोदीर्घे राष्ट्रभङ्गोऽङ्गदीर्घतः ।
सन्धिरेखाबिन्दुजालकीलकादिकलङ्ककैः ॥
गौर! छिद्रतांध? (ब?) धूलिकाकमार्जारपादतः।
विनिर्मुक्तं चाऽथलिङ्गं भुक्तिमुक्तिप्रदं भवेत् ॥

(iii) शिल्प०

कुर्वीत त्रपुषीफलाग्रसदृशं छत्रोपमं मस्तकं ।
व.लेन्द्वाकृति कुक्कुटाण्डसदृशं विप्रादिवर्णक्रमात् ॥
भेदाः सर्वसमांशकप्रभृतयो नाह्प्रभेदान्विताः ।
तेष्वेते क्रमतः स्युरेतदनुलोमाङ्गीकृतिश्चेष्यते ॥

विस्तारं शिवलिङ्गमूर्ध्नि वसुनन्दादित्यरुद्रांशकं
कृत्वा तत् क्रमतो विशोध्य परितो द्व्येकद्विलोकांशकान् ।
कृत्वात्यष्टितिथिप्रकृत्यतिधृतिख्यातांशयुक्तं क्रमात्
पूजाभागमिहोक्तभागमुपरिष्टाच्छोधयेद् वर्णिषु ॥

तन्मस्तके नवविभागतया विभक्ते
भागं विशोध्य परितः शिवभागदैर्ध्यम् ।
द्वात्रिंशदंशकतया परिकल्प्य भागा-
नेकैकशो द्विजमुखेषु विशोधयेद् वा ॥

छत्राभं त्रपुषाकारं कुक्कुटाण्डनिभं तथा ।
अर्धेन्दुसदृशं चाथ बुद्बुदाभं तु पञ्चमम् ॥
सर्वेषामपि लिङ्गानां शिरसो वर्तनक्रमम् ।
लिङ्गव्यासात् षोडशांशमेकद्वित्रियवाधिकम् ॥
आरोप्य चाधः संलम्ब्य लिङ्गस्योभयपार्श्वयोः ।
वर्तयेत तत्र चत्वारि छत्राभानि भवन्ति हि ॥
प्रथमं च द्वितीयं च समलिङ्गे नियोजयेत् ।
शिवाधिके तृतीयं तु चतुर्थं वर्धमानके ॥
वर्तनं सङ्करं नैव कुर्यात् तदशुभं यतः ।
षडंशे लिङ्गविस्तारे सार्धद्व्यंशेन वर्तयेत् ॥
त्रपुषाभशिरः सिद्ध्यै रामांशैः कुक्कुटाण्डकम् ।
लिङ्गव्यासतृतीयांशवर्धनादर्धचन्द्रकम् ॥
लिङ्गव्यासेऽष्टधा भक्ते सार्धांशत्रयवर्धनात् ।
बुद्बुदाभस्य लिङ्गस्य शिरः सिध्यति शोभनम् ॥
अथ लिङ्गं स्थूलमूलं स्थूलं मध्ये कृशं तथा ।
शेषं स्थूलशिरस्कं च चतुर्धेति मयोदितम् ॥

लिङ्गपीठम्
(i) मय० ३४

निष्कलानां तु लिङ्गानां सकलानामथाधुना ।
सामान्येन विधानेन वक्ष्येऽहं पीठलक्षणम् ॥
जात्यैकया विधातव्यं नेष्टमन्योन्यसङ्करम् ।
आहुः शैले द्रुमे केचित् पीठं पक्वेष्टकामयम् ॥
लोहजं मणिलिङ्गानां लोहजानां तु पैण्डिकम् ।
आदाय स्त्रीशिलां सम्यक् पीठं लिङ्गस्य निर्मितम् ॥
पूजांशं द्विगुणं हीनं श्रेष्ठं लिङ्गोन्नते समम् ।
नवैते पीठविस्तारास्तयोर्मध्येऽष्टभाजिते ॥
उत्तमा मध्यमा हीनास्त्रिभेदाः प्रकीर्तिताः ।
अथवा लिङ्गतुङ्गार्धं हीनं पादोनकं वरम् ॥
तयोर्मध्येऽष्टभागे तु पीठव्यासदि पूर्ववत् ।
विष्कम्भं त्रिगुणं वाथ नाहतुल्यविशालकम् ॥

गर्भागारं त्रिभागैकं चतुर्भागैकमेव वा ।
विष्कम्भकर्णद्विगुणं सार्धं च त्रिगुणं तु वा ॥
पीठविस्तारमुद्दिष्टं स्वाष्टांशोनमथोपरि ।
मण्डनाय स्वविस्ताराष्टांशेनैवाधिकं ततः ॥
सर्वेषामपि पीठानां जन्मान्तं मूलविस्तृतम् ।
अग्रव्यासं महापट्टिकान्तं सम्यक् प्रकीर्तितम् ॥
विष्णुभागसमोत्सेधं सपादं सार्धमेव वा ।
चतुरश्रं च वस्वश्रं षडश्रं द्वादशाश्रकम् ॥
द्विरष्टाश्रं सुवृत्तं च तेषामेवायतान्यपि ।
त्रिकोणमर्धचन्द्रं च चदुर्दश निभानि वै ॥
समानि यानि लिङ्गस्य चाहुः पीठं च संज्ञकम् ? ।
सायतान्यासनानीति निष्कलानां वदन्ति वै ॥
त्रिकोणमर्धचन्द्रं च निष्कले सकले क्रमात् ।
भद्रपीठं च चन्द्रं च वज्रपीठं महाम्बुजम् ॥
श्रीकरं पद्मपीठं च महावज्रं च सौम्यकम् ।
श्रीकामाख्यमिति प्रोक्ता नाम्नैता नव पीठिकाः ॥
स्वानाम्नाकृतियुक्त्या तु त्रिकोणार्धेन्दुसंयुते ।
पीठिकानामलङ्कारं क्रमशो वक्ष्यतेऽधुना ॥
गृहीतोत्सेधमानांशवशेन विविधेन च ।
त्रिः पञ्चांशे द्वयंशि जन्मं युगांशं वप्रस्योर्ध्वं पद्मकं चांशमर्धम् ।
कम्पं द्वयंशं क्षेपणं चार्धमूर्ध्वे सार्धं ग्रीवं पूर्ववत् क्षेपणोच्चम् ॥
द्वयंशं पट्टं स्नेहवार्यर्धभागं तत् सामान्यं भद्रपीठं सुहृष्टम् ।
विप्रोर्वीभृद्वैश्यकानां परेषां श्रीसौभाग्यारोग्यभोग्यप्रदायि ॥
द्विरष्टभागेऽश्विनिबाणनेत्रैर्युगांशनेत्रेन्दुभिरत्र पट्टम् ।
पद्मं च वृत्तं च दलं च पट्टं स्याद् पद्मपीठं घृतवारियुक्तम् ॥
द्विस्सप्तांशे सार्धमर्धं गुणार्धं जन्मं निम्नं पङ्कजं तत्क्रमेण ।
पट्टं निम्नं सार्धमर्धं तु भागं वज्रं निम्नं कम्पकं पूर्ववत्स्यात् ॥
त्र्यंशं पद्मं निम्नमर्धं तदूर्ध्वे द्वयार्धार्धांशा पट्टिकाज्यार्धभागा ॥
एतत् पीठं वज्रपद्मं हि नाम्ना सामान्यं तत् सर्वलिङ्गेषु शस्तम् ।
त्रिषड्भागैर्द्वचर्धवेदांशकार्धैः सार्धद्वयर्धार्धार्धकार्धानिलांशैः ॥
अर्धाध्यर्धार्धांशकैर्जन्ममब्जं निम्नं पट्टं पङ्कजं वृत्तमब्जम् ।
निम्नं पट्टं पङ्कजं (त्र्य) श्रपट्टं तत् +++ स्नेहवारिक्रमेण ।
एवं नीत्या सम्यगुक्तं महाब्जं चित्रं सद्भिःपौरुषे चार्षकेऽपि ॥
लब्धोत्सेधे षोडशांशेऽशिजन्म त्र्यंशं पद्मं पद्मतुङ्गं युगांशम् ।
हृद्भागार्धं द्वयंशिवृत्तं धृगर्धं पद्मं त्रयंशं पट्टिका सार्धभागा ॥
अर्धांशं तत्स्नेहवार्यर्धघातं तावद्व्यासं त्र्यंशकं वा युगांशम् ।
नालव्यासं निर्गमं तत् त्रियंशं कुर्यादग्रं श्रीकरं श्रीकरं तत् ॥

अध्यर्धार्धद्वद्यर्धकार्धार्धकार्धैः पक्षार्धद्व्यर्धैः खुरं निम्नमब्जम् ।
पट्टं निम्नं पट्टमब्जं तु निम्नं पट्टं निम्नं पीठपद्मं दशांशे ॥
त्रिःपञ्चांशे लब्धतुङ्गे च सार्धे चार्धं वेदद्वद्यर्धसार्धेन्दुभागैः ।
अर्धद्वय्र्धाद्वय्र्धकार्धैः क्रमेण जन्मं निम्नं पट्टकं तत्क्रमेण ॥
जन्मं निम्नं पङ्कजं पट्टकं तद्वज्रं वृत्तं क्षेपणं कज्जमूर्ध्वे !
पट्टं निम्नं तन्महावज्रमुक्तं नाम्ना सौम्यं सर्वसंपत्करं स्यात् ॥
वज्रं वृत्तं तुङ्गनाम्ना तदेव सौम्यं पीठं सम्पदायुष्करं स्यात् ।
द्विःषड्भागे चन्द्रनेत्रार्धभागैः सार्धार्धार्धैः सार्धसार्धार्धकार्धैः ॥
अध्यर्धेनार्धेन निम्नं तु वप्रं निम्नं पद्मं धृग्दलं वृत्तमब्जम् ।
धृक् पद्मं तत्पट्टिकानिम्नपट्टं श्रीकाम्यं तल्लब्धतुङ्गे मयोक्तम् ॥

धाम्नि प्रोक्तान्यप्यधिष्ठानकानि ।
तान्यप्यस्मिन्मण्डनीयानि युक्त्या ॥
यथाबलं यथाशोभं यथायुक्ति प्रवेशनम् ।
निर्गमं सर्वपीठानामङ्गानां परिकल्पयेत् ॥
पीठव्यासत्रिभागैकं चतुर्भागैकमेव वा ।
निर्गमं मूलविस्तारं प्रणालस्य प्रकल्पयेत् ॥
मूलादग्रं त्रिपादं वा त्रिभागैकांशमेव वा ।
प्रणालस्याग्रविस्तारं त्रिपादं व घनं समम् ॥
गजोष्ठसदृशाकारं गोमुखाकारमेव वा ।
मुखाग्रविपुलत्र्यंशव्यासं स्यात् खातनिम्नकम् ॥
इष्टदिङमुखलिङ्गस्य पीठमध्यं तदेव हि ।
नालं वामे प्रकर्त्तव्यं सधारं वा यथारुचि ॥
अग्रपट्टस्य विस्तारं स्वोच्छ्रयेण समन्वितम् ।
सपादं वाथ सार्धं वा त्रिपादं वा यथाबलम् ॥
तत्पट्टस्य घनं ख्यातं तन्मूले कारयेद् बुधः ।
क्रमेणोन्नतिमल्लिङ्गं सङ्गमात् परिकल्पयेत् ॥
शिवभागमधः पीठात् किञ्चिदप्यवलम्बनम् ।
उन्नतं यदि चेन्नित्यं सर्वेषामशुभं भवेत् ।
ज्याकारमर्धचन्द्रस्य प्रकुर्याद् द्वारसम्मुखम् ।
पीठस्यास्य त्रिकोणस्य ऋज्वंशं द्वारसम्मुखम् ॥
पीठाश्रं द्वारसूत्रस्य वेधकं नेष्यते बुधैः ।
दृषदैकेन कर्त्तव्यं पीठं निःसन्धिकं शुभम् ॥
एकलाभेऽपि कर्तव्यमेकयैवोर्धमण्डनम् ।
क्षुद्रे महति मध्येषु चागतं सन्धिमण्डितम् ॥
उपर्युपरि पीठानां सन्धिरङ्गावसानके ।
नालमध्येऽर्धमध्ये च कर्णे सन्धिं न सन्धयेत् ॥

युञ्जीयाद् दक्षिणे वामे दीर्घे दीर्घं यथाक्रमम् ।
त्रिखण्डं वाप्यनेकं वाधोगतं मुक्तितो न्यसेत् ॥
लिङ्गायामसमव्यासा श्रेष्ठा ब्रह्मशिला परा ।
पूजांशद्विगुणाष्टांशे तयोर्मध्ये तु भाजिते ॥
पूर्ववन्नवधाव्यासा सव्यासार्धोन्नता वरा ।
व्यासार्धार्धाधिका हीना तयोर्मध्ये तु पूर्ववत् ॥
अथवा लिङ्गविषकम्भद्विगणा श्रेष्ठविस्तरा ।
अध्यर्धं कन्यसी प्रोक्ता स्वव्यासार्धत्रियाद्धना ॥
व्यासोत्सेधेषु तेष्वेवं पूर्ववन्नवधा भवेत् ।
आकृतिर्ब्रह्मभागस्य संस्थानं तु यथा तथा ।
लिङ्गव्याससमं व्यासं मध्ये खातं प्रकल्पयेत ।
स्वव्यासार्धं तु वाष्टांशं गम्भीरं लिङ्गमूलवत् ॥
न्यस्तरत्नयुतं सम्यक् शिष्टं तल्लिङ्गमूलतः ।
नपुंसकाश्मना तत्र कर्त्तव्या ब्रह्मणः शिला ॥
पीठब्रह्माश्मनोर्नन्द्यावर्ताभा मध्यमे शिलाः ।
चसस्रस्ताः प्रयोक्तव्याः प्रादक्षिण्यक्रमेण तु ॥

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लिङ्गायामसमं पीठे पृथुत्वं तु प्रमाणतः ।
ब्रह्माद्यं चैव विष्ण्वन्तं विदुः पीठसमुच्छ्रयम् ॥
प्रणालं तु विभागेन स्कन्धतुल्यार्धकं तथा ।
त्रिधा विभक्तमग्रं वै मध्यांशे जलमार्गतः ॥
स्कन्धे तु पादमेकैकं मध्यवंशोद्भवाकृतिः ।
पृथुत्वे पीठसूर्यांशा मेखला भ्रमणाकृतिः ॥
मेखलायास्त्रिभागेन पात्रं! (खातं)कुर्यात्तथा परम् ।
याम्योत्तरं तत्सपादमग्रे वै सार्धभागिकम् ॥
कूर्मपृष्टोद्भवाकारं मस्तकं दर्पणोपमम् ।
मेखलामध्यतः कार्यं तावत् पीठं तु कामदम् ॥
उच्छ्र्ये चैव पीठस्य त्रिशद्धा प्रविभाजिते ।
एकांशा भूगतिः कार्या त्रिभागा कर्णपट्टिका ॥
भागार्धं मुखपट्टी च त्रिभागा स्कन्धकोन्नतिः ।
स्कन्धस्य पट्टिका सार्धा भागार्धेऽन्तरपट्टिका ॥
सार्धद्व्यंशं कर्णकं स्यादेकभागा तु चिप्पिका ।
सार्धद्व्यंशा कपोताली चान्तः पट्टं द्विभागकम् ॥
सार्धाःपञ्च ग्रासपट्टिः कर्तव्यं विधिपूर्वकम् ।
अर्धे तु स्कन्धपट्टयाश्च त्रिभागं स्कन्धक्षोभणम् ॥
अर्धे तु मुखपट्टयाश्च चतुर्भागं च कर्णकम् ।
क्षोभणस्याष्टभिर्भागैः कर्तव्यं तदशङ्कितैः ॥

यावद्दीर्घं भवेल्लिङ्गं तावान् पीठस्य विस्तरः ।
उमा तु पीठिका ज्ञेया लिङ्गं शङ्कर उच्यते ॥
न्यूनाधिकं न कर्तव्यमुमायाः शङ्करस्य च ।
न्यूनाधिके कृते दोषः कुरूते राष्ट्रविभ्रमम् ॥
शुण्डिला (स्थण्डिला) च तथा वापी पक्षी वेदी तथैव च ।
रण्डला पूर्णचन्दा च वज्री पद्माकृतिस्तथा ॥
अर्धचन्द्रा त्रिकोणा च विज्ञेया दशपीठिकाः ।
आसां तु रूपसंस्थानं कथयामि निबोध ते ॥
स्थण्डिला चतुरश्रा च एकमेखलयां युता ।
द्विमेखला भवेद्वापी यक्षी चैव त्रिमेखला ॥
चतुरश्रायता चैव वेदी सर्वार्थशोभना ।
लिङ्गेष्वेताः प्रयत्नेन वर्जनीया सदा बुधैः ॥
कार्या च मण्डलाकारा मेखलाभिरलङ्कृता ।
मण्डला सा तु विज्ञेया गणानां वृद्धिहेतवे ॥
पूर्णचन्द्रसमाकारा मध्येन्यस्तद्विमेखला ।
सा विज्ञेया पूर्णचन्द्रा रुद्राणां सततं प्रिया ॥
षडश्रा च भवेद् वज्री मेखलात्रयभूषिता ।
षोडशाश्रा भवेत् पद्मा किञ्चिद्ध्रस्वा तु मूलतः ॥
लग्नज्यधनुषाकारा अर्धचन्द्रा तु सा भवेत् ।
त्रिकोणा चोर्ध्वतो ह्रस्वा शक्त्या च सदृशी भवेत् ॥
न्यस्ता चोत्तरपूर्वेण प्रशस्ता लक्षणान्विता ।
लिङ्गस्यार्धत्रिभागेन बाहुल्यार्धसमन्विता ॥
मेखलायास्त्रिभागेन खातं चैव प्रणालतः ।
अधस्तात् पादहीनं तु कारयेच्चैव क्षोभणम् ॥
प्रमाणादधिकं कार्यं प्रणालं चोत्तरे तथा ।
पृथुपीठत्रिभागेन निष्काशं तस्य कारयेत् ॥
विस्तारस्तप्रमाणेन मूलार्धं च तदग्रतः ।
जलमार्गविधानं तदग्रतश्च सुशोभनम् ॥
ददाति स्थण्डिला चैव धनं धान्यं च पुष्कलम् ।
गोमहिषीप्रदा वापी यक्षी सर्वार्थसंपदम् ॥
मण्डला कीर्तिबहुला पूर्णचन्द्रा तु शान्तिदा ।
वज्री शत्रुविनाशाय पद्मा सौभाग्यदायिनी ॥
पुत्रं दद्यादर्धचन्द्रा त्रिकोणा शत्रुनाशिनी ।
देवस्य योजनार्थं तु पीठिकास्तत्र कीर्तिताः ॥
शैले नियोजयेच्छैलीं दारुजे दारुजां तथा ।
पार्थिवे पार्थिवा कार्या लोहजे लोहजोत्तमा ॥

रत्नजे धातुजा शस्ता रत्नजा तु विशेषतः ।
नान्ययोनिं प्रकुर्वीत कृतायां वैरविग्रहे ॥
यावद्दीर्घं भवेल्लिङ्गं तावान् पीठस्य विस्तरः ।
मानाधिकं न कुर्वीत उमायाः शङ्करस्य च ॥
उमा तु पीठिका ज्ञेया लिङ्गं शङ्कर उच्यते ।
एवमेव समाख्यातं पीठिकाना तु लक्षणम् ॥

चलाचलप्रभेदेन द्रव्यभेदेन फलभेदप्रदर्शनपुरस्सरं क्षणिकलिङ्गलक्षणम्

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क्षणिकं चैव मृल्लोहरत्नजं दारुजं तथा ।
शैलजं चैव विघ्नेश ! षड्भेदं लिङ्गमुच्यते ॥
शिलामयं तु यद्रूपमजविष्णुहरैर्युतम् ।
त्रिसूत्रं पुष्करैर्युक्तम स्थावरं लिङ्गमुच्यते ॥
शेषाण्यान्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते ।
क्षणिकं द्वादशं प्रोक्तं मृन्मयं द्विविधं पुनः ।
दारुजं चाष्टधा प्रोक्तमष्टधा लोहजं स्मृतम् ॥
सप्तधा रत्नजं चैव शैलजं तु चतुर्विधम् ।
रत्नजं लोहजं चैव वाणलिङ्गं चलं स्मृतम् ॥
शैलजं चाचलं प्रोक्तं मृन्मयं दारुजं तथा ।
क्षणिकानां फलं वक्ष्ये सैकतं मोक्षकांक्षिणाम् ।
तण्डुलं विभवार्थीनामन्नमन्नप्रदं स्मृतम् ॥
नदीमृद्भूमिलाभं स्याद्गोमयं रोगनाशनम् ।
नवनीतं मनोह्लादं रुद्राक्षं ज्ञानवर्धनम् ॥
गन्धं सौभाग्यकांक्षीणां कूर्चं मुक्त्यर्थिनां स्मृतम् ।
आयुष्यवर्धनं पुष्पं गुलमिष्टार्थसिद्धिदम् ॥
पैष्टं पुष्टिप्रदं प्रोक्तं क्षणिकानां फलं भवेत् ।
एतेषां चैव लिङ्गानां न प्रमाणं न च स्थितिः ॥

(ii) मान० ५२

यद् यद् द्रव्येण लिङ्गं तत्तद्द्रव्येण पीठकम् ॥
नवरत्नैश्च संयुक्तं स्वर्णपीठं प्रकल्पयेत् ।
यत्तद्रत्नैश्च यल्लिङ्गे तत्तन्नाम्नैव नामकम् ॥
पीठं (ठे) तु लिङ्गके वापि नवरत्नैर्विशेषतः ।
एककर्णं चैकलिङ्गं वहुभिश्चैकलिङ्गकम् ॥
वज्रलिङ्गमिति प्रोक्तं रत्नानि-इति कथ्यते ।
एकं वा बहुरत्नं वा नवरत्नैश्च संयुतम् ॥
लिङ्गं यदुक्तं स्वर्णेन पीठे रत्नानि योजयेत् ।
अथवा केवलं स्वर्णं पीठं वा कारयेद् बुधः ॥
स्वर्णलिङ्गमिति प्रोक्तं लक्षणं पूर्ववद्भवेत् ।

आचार्यहस्तेन वा लिङ्गं शिष्यस्य नाहाङ्गुलवत्
पश्चात्पूजां तथा कुर्यादाचार्योक्तोपदेशवत् ।
अथोक्तलिङ्गपूजाया फलं वक्ष्ये यथाविधि ॥
नदीपर्वतलिङ्गानां कैलासारोहणं भवेत् ।
इह लोकस्य पूज्यत्वं भुक्तिमुक्तिफलप्रदम् ॥
रत्नलिङ्गस्य पूजायां फलं मुक्तिप्रदायकम् ।
स्वर्णलिङ्गार्चनस्यैवं फलं स्वर्गापवर्गकम् ॥
स्वर्णपीठं तु तल्लिङ्गं मुक्तावलिधनमथापि वा विदुः ।
कर्तृमानसवशात्कल्पयेत्प्रशस्तमिह दोषवर्जितम् ॥
तोये वा मण्डले(ण्डूरे)वापि पुष्पे वा उ(चो)त्पलेऽपि वा ।
सिकते वाथ हस्ते वा चाक्षतैर्वा गुलैस्तथा ॥
मोदके वाथ पिण्ठे वा गोमये वा यथेष्टकम् ।
सद्यः पूज्यं रचेल्लिङ्गं प्रोक्तं तत्क्षणिकं भवेत् ॥
तानि लिङ्गानि सर्वेषां यथालिङ्गाकृतिर्भवेत् ।

(iii) स०सू० इदं पक्वमपक्वं वा लोहतू? भयगर्भितम् ।
अपक्वे वज्रलेपाद्यं कर्तव्यं सिद्धिसास्नुभिः ॥
भूतये लोहजं लिङ्गं सीसकत्रपुवर्जितम् ।
काञ्चनप्रभवं शत्रुच्छेदकायर्यि संचितम् ॥
यास्य लिङ्गोक्तलक्ष्मैतत् त्रापुसांनागाकुन्मचात्र्यादि? ।
लोहोद्भवं वा यन्मान्तृ + + गुह्यकसिद्धिकृत् ॥
भिक्षूणां चलमेतत् स्यान्मुमुक्षूणां च वेश्मशु ।
श्रेष्ठं समस्तरान्ताछं, वज्रजं तदरिच्छिदे ॥
पद्मरागं महाभूत्यै सौभाग्याय तु मौक्तिम् ।
पुष्परागमहानीलौ यातीरसमुद्भवम् ॥
यशसे कुलसन्तत्यै तेजसे सूर्यकान्तकम् ।
ता+च्छं स्फाटिकं सर्वकामदं शूलारस्रो? ॥
मणिजं + + + शत्रुक्षयाय? पुलका तथा ।
सस्यकं सस्यनिष्पत्यै भोजगं दिव्यसिद्धिदम् ॥
श्रैष्ठं सारक्त ? लिङ्गमारोग्याहितचेतसाम् ।
वैक्रन्तकसहावर्तराकायस्कान्तजं हितम् ॥
क्षुद्रसिस्त्रिषु? तन्मन्त्र + + + जातिसंस्कृतम् ।
फलं सम्यग् गुणादूह्यमन्यासु मणिजातिषु ॥

मृन्मयादिलिङ्गलक्षणम्

मृन्मयलिङ्गम्

(i) सु०आ० मृन्मयं राज्यफलदं पक्वापक्वप्रभेदकम् ।
शुद्धदेशे मृदं ग्राह्य पूजाभागं सयोनिकम् ॥
कृत्वा दग्धमिदं प्रोक्तं पक्वापक्वमिहोच्यते ।
चूर्णैरालोड्य सुमृदा मासपक्षोषितं तथा ।

रत्नबीजसमायुक्तं पक्वं लिङ्गं समाचरेत् ।

(ii) का०आ०

श्वेतां च मृदमादाय पयस्तैलदधिघृतम् ।
यवगोधूमचूर्णं च पयोवृक्षत्वचान्वितम् ॥
विमलेन सुगन्धेन चूर्णान्यालोड्य संमृदा ।
ग्रीविष्टकं सर्जरसं तथा गुग्गुलुशर्कराः ॥
पञ्चनिर्यासिसंयुक्तमथ लोकप्रसिद्धिदम् ।
एतेषां संख्यया तुल्यं मृदं गृह्णीत देशिकः ॥

(iii) अ०पु० २०४

पार्थिवस्य प्रवक्ष्यामि विधानं परमं शुभम् ।
पक्वं चैवमपक्वं वा पार्थिवं द्विविधं स्मृतम् ॥
तत्राऽपक्वं प्रशंसन्ति आयुष्यं श्रीबलप्रदम् ।
तदनुक्रमयोगं च कथयामस्तवान्तिके ॥
श्वेतां पीतां तथा रक्तां मृत्तिकां च समाहरेत् ।
तथा गोधूमचूर्णं तु माक्षिकं चूर्णमेव तु ॥
कपिलाया घृतं क्षीरं पञ्चक्षीरं च वृक्षजम् ।
गुडं च गुग्गुलं चैव चूर्णयित्वा च प्रक्षिपेत् ॥
वर्जयित्वान्यद्रव्याणि लाक्षाकुद्दालकाम्बिकम् ।
प्रतिक्षेपो वरण्डेषु मासं पक्षाधिकं तथा ॥
ततस्तु कारयेल्लिङ्गं विधियुक्तक्रमैस्तथा ।
व्यक्ताव्यक्तमिदं कुर्याच्छाश्वतं सर्वकामदम् ॥
अव्यक्तमिदमुक्तं तु व्यक्तमानं प्रवक्ष्यते ।
पूजाभागस्त्रिभागे तु वक्त्रस्य निर्गमं विदुः ॥
मृद्दारुलोहशैलैश्च श्वेतं लिङ्गं तु कामदम् ।
पार्श्वलिङ्गसमायुक्तं तत्तन्मानेन तत्कुरु ॥
लिङ्गार्चा पृथुमानं तद्विभक्तं द्वादशाङ्गुलम् ।
चतुर्विंशतिकोच्छ्राये वक्त्रं वै द्वादशाङ्गुलम् ॥
ललाटं द्व्यङ्गुलं प्रोक्तं भ्रूनेत्रं द्व्यङ्गुलं तथा ।
नासिका द्व्यङ्गुला प्रोक्ताऽधरौ चैककाङ्गुलौ ॥
शङ्खाकृतिः कण्ठरेखा हनुका द्व्यङ्गुलायता ।
वेदाङ्गुलं पृथुवक्त्रं द्व्यङ्गुला नासिकापुटिः ॥
द्व्यङ्गुलायतकं नेत्रं तन्मानं नेत्रकान्तरम् ।
चापाकारा च दृष्टिः स्याद भ्रूलता चाङ्गुलायता ॥
द्वादशाङ्गुलविस्तारे कर्णाविकैककाङ्गुलौ ।
भ्रूसमोत्सेधकौ चैव उभौ कर्णौ समानतः ॥
जटामुकुटसंयुक्तं शशाङ्ककृतशेखरम् ।
शिवाननं कुण्डलादि दिव्याभरणभूषितम् ॥

शिवपञ्चवक्त्रध्यानम् प्रालेयामलबिन्दुकुन्दधवलं गोक्षीरफेनप्रभम् ।

१. सद्योजातः भस्माभ्यङ्गमनङ्गदेहदमनं ज्वालावलीलोचनम् ॥
ब्रह्मेन्द्रादिमरुद्गणैः स्तुतिपरैरभ्यर्चितं योगिभः ।
वन्देऽहं सकलं कलङ्करहितं स्थाणोर्मुखं पञ्चमम् ॥

२. वामदेवः गौरं कुङ्कुमपिञ्जरं सुतिलकं व्यालोलगण्डस्थलम्
भ्रूविक्षेपकटाक्षवीक्षणलसत्संसिक्तबिम्बं सकर्णोत्पलम् ।
स्निग्धं बिम्बफलाधरं प्रहसितं नीलालकालायितम्
वन्दे पूर्णशशाङ्कमण्डलनिभं वक्त्रं हरस्योत्तरम् ॥

३. अघोरः कालाभ्रभ्रमराञ्जनद्युतिनिभं व्यावृत्तपिङ्गेक्षणम्
भालेन्दुद्युतिभासितं सुदशनं प्रोद्भिन्नदंष्ट्राङ्कुरम् ।
सर्वप्रोतकपालशुक्तिशकलं व्याकीर्णमाशेखरम्
वन्दे दक्षिणमीश्वरस्य कुटिलं भ्रूभङ्गरौद्रं मुखम् ॥

४. तत्पुरुषः संवर्ताग्नितडित्प्रतप्तकनकप्रस्पर्द्धितेजोऽरुणम्
गम्भीरध्वनिनिःसृतं सुदशनं प्रोद्भासिताम्राधरम् ।
बालेन्दुद्युतिलोलपिङ्गलजटाभारप्रबद्धोरगम्
वन्दे सिद्धसुरासुरेन्द्रसुनुतं तत्पूरषस्याऽऽननम् ॥

५. ईशानः व्यक्ताव्यक्तगुणेतरं च वरदं षट्त्रिंशतत्वाधिकम्
तस्मादुत्तरतत्वमक्षरमिति ध्येयं सदा योगिभिः ।
वन्दे तामसवर्जितेन मनसा सूक्ष्मातिसूक्ष्मं परम्
शान्तं पञ्चममीश्वरस्य वदनं खव्यापि तेजोमयम् ॥

दारुजलिङ्गम्

(i) सु० आ० शमीमधूकमण्डूककर्णिकारं तथैव च ।
तिन्दुकार्जुनकौ चैव पिप्पलोदुम्बरं तथा ॥

(ii) का० आ० खदिरश्चन्दनस्सालो मधूकस्सरलो मतः ।
बिल्वः कदम्बबदरौ देवदारुश्च शिंशुपा ॥
पनसार्जुनावशोकश्च क्षीरिणो रक्तचन्दनः ।
स्निग्धसाराश्च ये वृक्षाः पयसान्ये तु मध्यमाः ॥

(iii) अ०पृ० २०० वक्ष्यामि दारुजं लिङ्गं धर्मकामार्थमोक्षदम् ।
तदनुक्रमयुक्तीश्च कथयाम्यपराजित ॥
द्व्यष्टकाङ्गुलमाद्यं स्यात् षड्ढस्तान्तं समुच्छ्रितम् ॥
तन्मध्यानुक्रमं वच्मि मुक्तिकामार्थहेतवे ।
षोडशाङ्गुलमाद्यं स्मात् क्रमात् षोडशवृद्धितः ॥
विधेयं लिङ्गनवकं षट्करान्तं प्रकीर्तितम् ॥
मकरेन्दुं त्यक्तमाल? पुष्पाक्षं तु सिद्धार्थकम् ।
दण्डाख्यं पौरुषं काम्यं पुष्पकं च फलोद्भवम् ॥
एवं च नवलिङ्गानि सर्वकामार्थदानि च ।

उक्तानि यानि वै दारु-मयानि शिवशासने ॥
चन्दनो देवदारुश्च रक्तचन्दन एव च ।
सर्पश्च शिंशपाश्चैव शिरीषाशोककौ तथा ॥
कर्पूरागरुकौ चैव हिन्तालमधुपादपाः ।
तथा खदरिकश्चैव पारिजातकपङ्कजाः ॥
श्रीफललवङ्गाक्षोराञ्जनकाश्च तथैव च ।
बीजकार्जुनकौ वृक्षा अन्ये ये च दृढात्मकाः ॥
निर्व्रणाः सुदृढाः कार्याः प्राञ्जला दोषवर्जिताः ।
शाखोद्भवादिकभेदग्रन्थिकोटरवर्जिताः ॥
षोडशाङ्गुलतो हीनं लिङ्गं कुर्यान्न दारुजम् ।
षोडशाङ्गुलतो वृद्धिर्नवलिङ्गेषु कीर्तिता ॥
तथाष्टकनिबन्धे च षोडशाङ्गुलवृद्धितः ।
अष्टाविंशत्युत्तरञ्च शतं लिङ्गानि संख्यया ॥
पुनश्चाङ्गुलमध्येऽष्टौ लिङ्गानि मुद्गमानतः ।
पञ्चविंशत्युत्तरकसहस्रं संख्यया भवेत् ॥
निलयं दारुजं कुर्यादिष्टिकाभिस्तथोच्यते ।
निलयद्रव्यादिन्यूनं दारुजं न प्रकाश्यते ॥
शैलजे चाऽथ प्रासादे कुर्याल्लिङ्गं च शाश्वतम् ।
स्वभुवाणं तथ घाट्यं रत्नजं धातुजं तथा ॥
सर्वाणीमानि लिङ्गानि निलये शैलजे हि वै ।
दारुजे दारुजं शस्तं धातुजे धातुरत्नजम् ॥

इत्येवं मानमुद्दिष्टं दारुलिङ्गप्रमाणकम्
द्व्यष्टाकाङ्गुलमाद्यं स्यात् षट्करं चान्ततस्थता

लोहजलिङ्गम्
(i) सु०आ०

सौवर्णं राजतं ताम्रं कांस्यमारकूटं तथा ।
आयसं सीसकं चैव त्रपुकं चेति लोहजम् ।
सौवणं श्रीपदं प्रोक्तं राजतं राज्यसिद्धिदम् ॥
ताम्रं पुत्रप्रदं चैव विद्वेषं कांस्यमेव च ॥
आरकूटं तथोच्चाटे क्षयकारकमायसम् ।
सीसजं रोगहरणं त्रपुरायुष्यवर्धनम् ॥
एवं तु लोहजं प्रोक्तं……………………।

(ii) अ० पृ० १९९

लोहादिधातुजातानि वच्मि लिङ्गानि सम्प्रति ।
अष्टाङ्गुलं भवेदाद्यं त्रिहस्तान्तं च तद्भवेत् ॥
अष्टाङ्गुलादयो लिङ्गाद्वृद्धिरष्टाङ्गुलक्रमात् ।
इत्थं तु नवलिङ्गानि कनिष्ठं त्रिकरोच्छ्रितम् ॥
नवलिङ्गाभिधानानि कथयिष्याम्यनुक्रमात् ।
श्रियोद्भवं महाकान्तं प्रोद्यन्तं सम्भवं तथा ॥

सोमराजं महाराजं राजलिङ्गं महान्तकम् ।
वृषध्वजं तथाख्यातं लिङ्गं च नवमं भवेत ॥
लिङ्गाष्टकनिबन्धे तु धातुलिङ्गाङ्गुलान्तरे? ।
कुर्यादाद्यं चाष्टकोर्ध्वे तच्चैकैकाङ्गुलान्तरे ॥
अष्टाभिरष्टकैरेवं चतुःषष्टिश्च संख्यया ।
एकैकाङ्गुलमध्ये तु लिङ्गाष्टकमुदाहृतम् ॥
शिवं शर्वं जयं चैव सुनाभं च जयावहम् ।
विजयं भासुरं साक्षमष्टलिङ्गाङ्गुलान्तरे ॥
अष्टकोर्ध्वे पुनस्त्वेवमभिधानान्यष्टावधि ।
पुनश्चाङ्गुलमध्येऽष्टौ लिङ्गानि मुद्गमानतः ॥
मनोहरं श्रीमुखाख्यं रुद्रतेजो महोत्सवम् ।
आनन्दं च सुवक्त्राख्यं श्रीपुंजम् नन्दिवर्धनम् ॥
इत्युक्तान्यष्टलिङ्गानि मुद्गतुल्यानि मानतः ।
अङ्गुलाङ्गुलतो वृद्धिर्लिङ्गानां कथिता क्रमात् ॥
चतुःषष्टिश्च लिङ्गानि भूयोऽष्टाङ्गुलमध्यतः ।
इत्थं लिङ्गानि द्वादशोत्तरपञ्चशतानि च ॥
अष्टलोहमयानां च लिङ्गानां तु प्रमाणकम् ।
सयोनिमानसंयुक्ते सर्वकामार्थ — साधकम् ॥
हैमं रौप्यं तथा ताम्रं कांस्यं च पित्तलं तथा ।
त्रपु नागः सप्तमः स्यात्कृष्णलोहं तथाऽष्टमम् ॥
इति चाष्टौ लोहकाद्या धातवः परिकीर्तिताः ।
कामदानि च कार्याणि अष्टलोहमयानि च ।
लोहमिश्रं च कर्तव्यं सुधेव सर्वकामदम् ।
सयोनिमानसंयुक्तमिच्छाभुक्तिप्रदायकम् ॥
लोहादिलिङ्गकायामप्रमाणं कामदं तथा ।
पुनर्विभक्तं च त्रिधा ब्रह्मविष्णुरुद्रांशकम् ॥
ब्रह्मादौ मध्यमे विष्णू रुद्रश्चान्ते प्रकीर्तितः ।
कार्यस्त्र्यंशस्तथायाम एकांशं च पृथुत्वकम् ॥
मस्तकावर्त्तनं मध्ये वाह्ये वै राष्ट्रविभ्रमः ।
मस्तकान्तोद्भवं पीठं पार्श्वाङ्गे तु प्रदक्षिणम् ॥
अष्टाङ्गुलभवं लिङ्गं पूज्यते चक्रवर्तिभिः ।
सप्ताङ्गुलं महाराजैर्महीपालैश्च भक्तितः ॥
षडङ्गुलात्मकं लिङ्गं महामण्डलकेश्वरैः ।
पञ्चाङ्गुलं तथा लिङ्गमर्च्यं वै भुक्तिकामकैः ॥
महासामन्तसंज्ञैस्तु लिङ्गं वेदाङ्गुलोच्छ्रितम् ।
त्र्यङ्गुलं चैव सामन्तै भुक्तिकामैश्च पूजितम् ॥

द्वयङ्गुलात्मकमध्यं च तथैव द्वयङ्गुलायतम् ।
मुक्त्यर्थं यतिभिश्चैव पूजनीयमशङ्कितैः ॥
अङ्गुलद्वयमध्यं च च जनैः सर्वैर्हितार्थदम् ।
तथैवाङ्गुलिकं मध्ये सर्वकामार्थमुक्तिदम् ॥
मनोहरादितोलिङ्गं यावत्स्यान्नन्दिवर्धनम् ।
कार्यं रत्नमयं चैव धर्मकामार्थमोक्षदम् ।

शैलजलिङ्गम्

(i) सु० आ०

शिलापि च सुविज्ञेया जातिभेदात्परिक्षयेत् ।
श्वेता रक्ता तथा पीता कृष्णा चेति चतुर्विधा ॥
गोक्षीरशङ्खवर्णाभा ब्राह्मणानां प्रशस्यते ।
जपाबन्धूकपुष्पाभा नृपाणां प्रोच्यते क्रमात् ॥
रजनीस्वर्णसदृशा वैश्यानां तु प्रशस्यते ।
माषगुग्गुलसंकाशा शूद्राणां तु समृद्धिदा ॥
सर्वेषां तु शिला कृष्णा सर्वसंपत्करी स्मृता ।
सा चोषररजःक्लिन्ना तप्ता चार्कस्य रश्मिभिः ॥
अग्निदग्धान्ययुक्ता या वर्जयेत्तां प्रयत्नतः ।
दिव्यं स्वायम्भुवं पूर्वं दैवतं गाणपं तथा ॥
आसुरं सुरलिङ्गं च आर्षं राक्षसकं तथा ।
मानुषं बाणलिङ्गं च लिङ्गं नवविधं भवेत् ॥
पताका झर्झराकरा रूद्राक्षाकृतिरेव च ।
आज्यं वा मधुगन्धं वा पातालात्पर्वताकृतिः ॥
इत्येतल्लक्षणं प्रोक्तं लिङ्गं स्वायम्भुवस्य तु ।
दिव्यं स्वायम्भुवं पूर्वमुत्तमोत्तममेव च ॥
दैवतं गाणपं प्रोक्तं मध्यमोत्तममेव च ।
आसुरं सुरलिङ्गं च आर्षं चैवाधमोत्तमम् ॥
मानुषं लिङ्गमेवोक्तं मध्यमं त्वधमं भवेत् ।
बाणलिङ्गस्य नैवोक्तं लक्षणं तु विसर्जयेत् ॥

(ii) म० आ०

दैविकं चार्षकं चैव गाणपं मानुषं तथा ।
एवं चतुर्विधं लिङ्गं दैविके लक्षणं शृणु ॥
दीपाकारं भवेल्लिङ्गं निम्नोन्नतसमन्वितम् ।
रेखाकोटरसंयुक्तं टङ्कशूलसमन्वितम् ॥
यवोन्नतमुखे धारा कराञ्जलिपुटाकृति ।
ब्रह्मसूत्रविहीनं च दैविकं तदिहोच्यते ॥
कूष्माण्डस्य फलाकारं मातुलङ्गफलाकृति ।
उर्वारुकफलाकारं कपित्थस्य फलाकृति ॥
तालीफलवदाकारं गाणपं लिङ्गमुच्यते ।

मूलं स्थूलं भवेल्लिङ्गं नालिकेरफलाकृति ।
लिङ्गमार्षमाख्यातं ब्रह्मसूत्रविवर्जितम् ॥
द्वारं वा गर्भमानं वा हस्तमानमथापि वा ॥
शिवशास्त्रोक्तमार्गेण शिरोवर्तनया युतम् ।
ब्रह्मसूत्रसमायुक्तमेतन्मानुषमुच्यते ॥

(iii) का० आ० स्वायम्भुवं वाणलिङ्गं दैविकं चार्षकं त्विति ।
गाणपं मानुषं लिङ्गं षट्प्रकारं प्रकीतितम् ॥
यत्स्वेनैवोत्थितं लिङ्गं स्वायम्भुवमुदाहृतम् ।
शिवेन संस्कृतं यत्तु बाणलिङ्गमुदाहृतम् ॥
दैवेन स्थापितं देवमार्षकमृषिपूजितम् ।
गणैस्संस्थापितं लिङ्गं गाणपं तदुदाहृतम् ॥
मानुषं मनुजैश्शिष्टैः स्थापितं तदुदाहृतम् ।

(iv) लि० नि० समलिङ्गं वर्धमानं शैवाधिकं च स्वस्तिकम् ।
सार्वदेशिकलिङ्गं च त्रैराशिकसहस्रकम् ॥
धारालिङ्गं च शैवेष्टचं मुखलिङ्गमुदाहृतम् ।
लिङ्गं च दशभेदं स्यान्मानुषे तत्प्रकीर्तितम् ॥

(v) अ० पृ० २०१ अथातः सम्प्रवक्ष्यामि शैललिङ्गप्रमाणकम् ।
हस्तादि नवान्तं लिङ्गनवकं हस्तवृद्धितः ॥
हस्ताधश्च न कर्तव्यं लिङ्गं शैलमयं तथा ।
तदूर्ध्वं तु प्रकर्तव्यं प्रस्तारानुक्रमेण च ॥
सूत्रहस्तादथारभ्य पादवृद्धचा त्रिहस्तकम् ।
कनिष्ठनवलिङ्गानां पादवृद्धिरनुक्रमात् ॥
मध्यमानि च लिङ्गानि पादवृद्धचा नव क्रमात् ।
युगहस्तादितश्चैवं तथा षड्ढस्तकावधि ॥
आयामे सप्तहस्तं च नवहस्तान्तमेव च ।
उत्तमं लिङ्गनवकं पादवृद्धचा यथाक्रमम् ॥
त्रिचतुर्हस्तयोर्मध्ये षट्सप्तकरयोरपि ।
पादवृद्धचा त्रीणि त्रीणि षड्लिङ्गानां समुद्भवः ॥
संख्यातानि त्रयस्त्रिंश लिङ्गानि पादवृद्धितः ।
हस्तादि नवहस्तान्तं त्रयस्त्रिंशच्च संख्यया ॥
अभिधानक्रमं तेषां कथयाम्यपराजित ।
अनुक्रमेण ख्यातानि त्रयस्त्रिंशच्च संख्यया ॥
भवं भवोद्भवं भावं संसारभयनाशनम् ।
पाशयुक्तं महातेजो महादेवं परात्परम् ॥
ईश्वरं शेखरं शिवं शान्तं वै मनोह्लादकम् ? ।
रुद्रतेजः (सदात्मकं) वामदेवमघोरकम् ॥

तत्पुरुषं तथशानं मृत्युञ्जयं च विजयम् ।
किरणाक्षमघोरास्त्रं श्रीकण्ठं पुण्यवर्धनम् ।।
पुण्डरीकं सुवक्त्राख्यमुमातेजो विश्वेश्वरम् ।
त्रिनेत्रं त्र्यम्बकं नाम (घोरं) महाकालं च नामतः ।।
त्रयस्त्रिंशत् पादवृद्धया हस्तादिक नवान्तकम् ।
पादार्धवृद्धया च पुनः पञ्चषष्टिश्च संख्या ।।
त्रिकोनशतलिङ्गानि तथा द्वयङ्गुलवृद्धितः ।
तथैकाङ्गुलवृद्धया तु त्रिनवत्यधिकं शतम् ।।
एवमर्धाङ्गुलवृद्धया लिङ्गसंख्या ह्यनुक्रमात् ।
पंचाशीत्यधिकं चैव शतत्रयमुदाहृतम् ।।
अंङ्गुलवेदांशयुक्त्या क्रमशो वृद्धितस्तथा ।
एकोनसप्तत्युत्तर — सप्तशतान्यनुक्रमात् ।।
तथा मुद्गप्रमाणेन पूर्वमानविकल्पनात् ।
द्विचत्वारिंशदुत्तरचतुर्दशशतानि च ।।
मुद्गप्रमाणलिङ्गानामेकैक दशभेदतः ।
चतुर्दशसहस्राग्रे सविंशतिचतुःशतम् ।।
इति शास्त्रोक्तलिङ्गानां मानं संख्या समीरिता ।

रत्नजलिङ्गम्
(i) सु० अ०

मौक्तिकं च प्रवालं च वैडूर्यं स्फटिकं तथा ।
पुष्यं मरकतं नीलं रत्नजं संप्रकीर्तितम् ।।
लोहरत्नादिके लिङ्गे पूजाभागं सपीठकम् ।
यथालाभप्रमाणेन स्फटिकादीनि करयेत् ।।
स्फटिकादिषु कर्त्तव्या त्रिभागैरेव पीटिका ।
तथायामसुविस्तारपिण्डिका शुभदा स्मृता ।।
एकाङ्गुलं समारम्य आ चतुर्विंशदङ्गुलान् ।
लोहजं लिङ्गमित्याहुर्लक्षणोद्धारणं बिना ।।

(ii) अ० पृ० १९८

अत ऊर्ध्वं प्रवक्ष्यामि रत्नजादिकलक्षणम् ।
रत्नजं धातुजं चैव लोहाष्टकविनिर्मितम् ।।
तथाऽनुक्रमसूत्रं च प्रमाणं यस्य यादृशम् ।
यथाक्रमं विधातव्यं यथापंक्ति ? (प्रावर्त) पृथक् पृथक् ।।
मुद्गप्रमाणाद्योद्भव रुद्रभागेति संख्यया ? ।
येषां प्रविष्टमानाय ब्रह्माद्यैर्वैष्णवान्तिकम् ? ।।
भद्रभागोद्भवा संख्या अङ्गुलैर्वर्धयेत्त्रयम् ? ।
वललिङ्गस्य विधाख्या च ब्रह्मरुद्रां च कैतवम् ? ।।
एकाद्यङ्गुलतो वृद्धि नवान्तामुपलक्षयेत् ।
तदभिधानानुक्रमं कथयाम्यपराजित ।।
शिवं शर्वं जयं लिङ्गं सुनाभं च जयावहम् ।
विजयं भासुरं मोक्षं सर्वजं नवमं मतम् ।।

अभिधानप्रमाणानि लिङ्गान्युक्तानि वै नव ।
अङ्गुलाङ्गुलान्तरतः लिङ्गानां वर्धते क्रमः ॥
एकाङ्गुलोद्भवं मध्ये लिङ्गान्यष्टौ यथाक्रमम् ।
मुदगप्रमाणान्यष्टौ च शास्त्रदृष्टया ततः क्रमात् ॥
मनोहरं श्रीमुखाख्यं रूद्रतेजो महोत्सवम् ।
आनन्दं च सुवक्त्राख्यं श्रीपुञ्जं नन्दिवर्धनम् ॥
इति मुद्गप्रमाणानि लिङ्गान्युक्तानि चाऽष्ट वै ।
अङ्गुलक्रमवृद्धयाऽष्टावन्यानि कथितानि च ॥
द्वासप्ततिश्च लिङ्गानां संख्या चैव प्रमाणतः ।
अष्टाङ्गुलोद्भवान्तं च पुनर्नामानि पूर्ववत् ॥
रत्नजानां तु नामानि कथितान्यपराजित
सर्वरत्नोद्भवं लिङ्गं कर्त्तव्यं सर्वकामदम् ॥
वज्रवैडूर्यार्ककान्ति पुष्परागेन्दुकान्तिभिः ।
मणिमौक्तिकस्फाटिकराजावर्तप्रवालकैं ॥
मरकतोत्पलनीलैः कर्कतैः पुलकैस्तथा ।
महानीलैः सुनीलैश्च गिरिवज्रैश्च पीलुतैः ॥
गोमेदैश्च शिखादीपैरिति रत्नाभिधानकैः ।
शङ्खाद्यैर्गजदन्तैश्च लिङ्गं कुर्याच्च कामदम् ॥
सयोनिमानसंयुक्तं सर्वकामफलप्रदम् ।
विना योनिं न कर्त्तव्यं धातुजं रत्नजं तथा ॥
धर्मकाम्यं चार्थकाम्यं तथेच्छामोक्षकाम्यके ।
चतुर्विधानि काम्यानि लिङ्गयोन्यादिभेदतः ॥
यादृग्वर्णं भवेल्लिङ्गं तादृग्वर्णं च पीठकम् ।
धर्मकाम्यं च तद्यद्व धर्मार्थं स्यात सुपूजितम् ॥
नीलमर्कतजं लिङ्गं पीठिका श्वेतवर्णिका ।
अर्थकाम्यं तु तन्नाम पूजितं चार्थहेतवे ॥
श्वेतरक्ते यदा वर्णे इच्छाकाम्यं च नामतः ।
इच्छासिद्धिं स प्राप्नोति यस्तल्लिङ्गार्चने रतः ॥
धातुरत्नैर्विवर्णा च श्वेतपीतादितस्तथा ।
मोक्षकाम्यं तु तत्प्रोक्तं मुक्तिमार्गप्रदायकम् ॥
धर्मार्थकाममोक्षार्थं लिङ्गार्चा स्याच्चतुर्विधा ।
मूलागमे च निर्दिष्टं शास्त्रज्ञैरूक्तमेव च ॥
सर्वरत्नजलिङ्गानि पाद्यस्नानकसूत्रतः ? ।
ब्रह्मविष्णुरूद्रांशकैः क्रमाल्लिङ्गं त्रिधोदितम् ।
विना ब्रह्मविष्ण्वंशाभ्यां बाणं स्याद्रत्नधातुजम् ॥

बाणलिङ्गम्
अ० पृ० २०९

अतः परं प्रवक्ष्यामि वाणलिङ्गस्य लक्षणम् ।
पूर्वमाराधितश्चेशो भक्तैश्च त्रिदशैरपि ॥
(एकस्यादि सप्तानो ग्रासीलश्चातदश्च लक्षणम्?)
एकस्माद् द्विसप्तान्तमास्यभेदस्य लक्षणम् ।
एकास्रं च स्वयं देवस्त्रिनेत्रः शूलपाणिकः ॥
उमामहेश्वरं द्वयस्रं त्र्यस्रं त्रिपुरुषं तथा ।
ब्रह्मणा चाऽर्चितं लिङ्गं तथा वेदास्रसंज्ञकम् ॥
पञ्चास्रं लोकपालैश्च षडश्रं शिखिकेतुना ।
सप्ताश्रं वरुणेनाऽथ चाष्टाश्रं वसुभिस्तथा ।
नवग्रहैर्नवाश्रं च दशाश्रं च दिशाधिपैः ।
एकादशास्रं विष्णुना सूर्येण द्वादशास्रकम् ॥
त्रयोदशास्रं सर्वैश्च शक्रास्रं शक्रतस्तथा ।
एकाद्यं चतुर्दशान्तं कथितं च यथाक्रमम् ॥
एकाश्रं स्थापितं लिङ्गं येन वै पृथिवीतले ।
मुच्यते सर्वपापेभ्यो ब्रह्महत्यादिभिश्च सः ॥
द्वयश्रकं च तथा लिङ्गं स्थापितं भक्तितत्परैः ।
मोदते दिवि मुक्तःस्यात् स गोहत्यादिपातकैः ॥
त्र्यश्रकं च तथा लिङ्गं पूजितं च सुरासुरैः ।
अश्वमेधादिपुण्यं च लभते नाऽत्र संशयः ॥
पुरुषमेधनं पुण्यं चतुराश्रे च पूजिते ।
अगम्यागमनान्मुक्तो ह्यभक्ष्यस्य च भक्षणात ॥
मुक्तपापश्च विज्ञेयः पञ्चाश्रे पूजिते तथा ।
स्त्रीबालघाती शुद्धः स्याच्छिवलोकं षडश्रके ॥
सप्तास्रे बाणलिङ्गे तु पृथ्वीदानफलं लभेत् ।
अष्टाश्रं तु यदा लिङ्गं पूजितं पृथवीतले ॥
गुरुस्त्रीपापमुक्तश्च लभते शिवलोकताम् ।
नवाश्रं तु यदा लिङ्गं पूजितं च प्रयत्नतः ॥
स मुक्तः सर्वपापेभ्यो बहुस्वर्णादिकं फलम् ॥
सप्तकोटिजन्मपापं नश्येद्दर्शनतः क्षणात् ।
शिवलोकं दशाश्रे च लभते नाऽत्र संशयः ॥
एकादशाश्रं च तथा संसारभयनाशनम् ।
द्वादशाश्रं तथा लिङ्गं सूर्यतेजःसमप्रभम् ॥
त्रयोदशाश्रं लिङ्गं तु अर्चितं च सदा बुधैः ।
पृथ्वीदेवाधिपत्यं च प्राप्यते नाऽत्र संशयः ॥
चतुर्दशास्त्रं लिङ्गं तु स्वर्गादौ देवपूजितम् ।
दशाश्वमेधजन्यं च फलं प्राप्नोति मानवः ॥

अचललिङ्गभेदेषु मानुषाचललिङ्गप्रभेदेषु—

आढ्यादिलिङ्गभेदाः
(i) का० आ०
लिङ्गायामे विकारांशे चतुर्भूतरसैः क्रमात् ।
सत्रिभागैस्त्रिरंशैस्तु सुरेढ्यानाढ्यके द्विजाः ॥
आढ्यं सर्वसमं लिङ्गं विशिष्टं परिकीर्तितम् ।
तेषां तन्मध्यमेऽष्टांशे प्रत्येकं नवधा भजेत् ॥

(ii) सि० सा०
सार्धाशावसुसार्धसिन्धुचरणोनागाद्रिसाङ्घ्रचष्टको—
दन्वन्मङ्गलनन्ददिक्फणिनगैस्त्र्यंशोन्नतिस्त्र्यष्टके ।
दैर्घ्ये चेद्विकृतौ रसाक्षजलधित्र्यंशान्वितेष्वंशकै—
राढ्यानाढ्यसुरेढ्यसर्वसमके लिङ्गे विदुर्विस्तृतिम् ॥

समलिङ्गम्
(i) मय० ३३
आद्यं तु सर्वतोभद्रं द्वितीयं वर्धमानकम् ।
शिवाधिकं तृतीयं स्याच्चतुर्थं स्वस्तिकं भवेत् ॥
अथ जगदमराणां सर्वतोभद्रमिष्टं
सुखदमवनिपानां वृद्धिदं वर्धमानम ।
धनदमिह विशां वै शम्भुभागाधिकं य-
च्छुभदमथ परेषां स्वस्तिकं तच्चतुर्णाम्॥
त्रिशद्भागे सर्वतोभद्रलिङ्गे मूलेमध्ये······दशाशं क्रमेण ।
वृत्तं तुल्यं सर्वतः शम्भुभागं विप्राणां तद्भूपतीनां प्रशस्तम् ॥

(ii) अ० आ०
लिङ्गायामे त्रिभागे तु एकांशं चतुरश्रकम् ।
मध्ये व्योमं तु वस्वश्रं वृत्तं चाप्येकमंशकम् ॥
समलिङ्गमिति ख्यातं विप्रादीनां तु ऋद्धिदम् ॥

(iii) सु० आ०
चतुरश्रमधोभागमष्टाश्रं मध्यमं तथा ।
तदूर्ध्वे वृत्तमेव स्यात्त्रिभागं सर्वतस्समम् ॥
समलिङ्गमिति प्रोक्तं वर्धमानमतः श्रणु ॥

वर्धमानलिङ्गम्
(i) अं०आ०
भानुद्व्यंशे तथायामे सप्तांशं चतुरश्रकम् ।
अष्टाश्रमष्टभागेन नवांशं वृत्तमुच्यते ॥
षट्सप्तवसुभागं वा पञ्चषटसप्तभागिकम् ।
चतुष्पञ्चषडंशं वा वर्धमानं चतुर्विधम् ॥

(ii) पू० आ०
चतुःपञ्चषडंशं तु पञ्चषट्सप्तभागिकम् ।
षट्सप्ताष्टांशकं सप्तभागाष्टनवभागिकम् ॥
वर्धमानमिति प्रोक्तं विप्रादीनामनुक्रमात् ।

(iii) सु० आ०
चतुर्विंशति चायामे सप्तांशं चतुरश्रकम् ।
अष्टाश्रमष्टभागेन नवांशेनैव वृत्तकम् ॥
वर्धमानभिदं लिङ्गं शिवाधिकमतःपरम् ।

(iv) मय० ३३
वेदभूतरसभागिकैरथो भूतषण्मुनिपदैरतःपरम् ।
षट्कसप्तवसुभागया ततःसप्तनागनवभागया पुनः ॥

वर्धमानमुदितं चतुर्विधं ब्रह्मविष्णुशिवभागतः क्रमात् ।
सर्वसंपदुपवर्धनप्रदं पुत्रवृद्धिदमिदं महीभृताम् ॥

शैवाधिक्यलिङ्गम्
(i) अ० आ०
लिङ्गायामे दशांशे तु गुणांशं चतुरश्रकम् ।
वस्वश्रं चैव तत्तुल्यं युगाशं स्याच्छिवांशकम् ॥
शैवाधिक्यमिदं ख्यातमथवान्यत्प्रकारतः ।
वेदवेदशरांशं वा पञ्चपञ्चषडंशकम् ॥
षट्षट्सप्तांशकैर्वाथ शैवाधिक्यं चतुर्विधम् ।

(ii) पू० आ०
सप्तसप्ताष्टभागं तु पञ्चपञ्चषडंशकम् ।
वेदवेदशरांशं तु गुणानलयुगांशकम् ॥
एवं शिवाधिकं प्रोक्तं द्विजादीनां क्रमाद्गृहे ।

(iii) सु० आ०
आमामं दशधा कृत्वा चतुरश्रं त्रिभागतः ॥
अष्टाश्रं च त्रिभागेन चतुरंशेन वृत्तकम् ।
शिवाधिकमिदं शस्तं भुक्तिमुक्तिफलप्रदम् ॥

(iv) मय०
सप्तसप्तवसुभागया ततः पञ्चपञ्चकषडंशकरैपि ।
वेदवेदशरभागया ततो बन्धबन्धयुगभागया पुरः ॥
उक्तमत्र हि मया चतुर्विधं तच्छिवाधिकमजाधिभागिकैः ।
सर्ववस्तुमिदं विशामलं सर्ववर्णयमिनामुदीरितम् ॥

स्वस्तिकलिङ्गम्
(i) अ० आ०
लिङ्गायामे नवांशे चतुरश्रं द्विभागया ।
वस्वश्रं तु गुणांशेन वेदांशं वृत्तमुच्यते ॥

(ii) का० आ०
नवधा लिङ्गमानेन द्व्यंशं मध्ये गुणांशकम् ।
वृत्ते युगांशकं दैर्ध्यं शूद्रेऽप्येतच्च शस्यते ॥

धारालिङ्गम्
पञ्चधारास्सप्तधारा नवधारा द्वादशधारकाः ।

(i) सु० आ०
धाराष्षोडशविंशच्च त्रिरष्टावाष्टविंशतिः ॥

(ii) पू० का०
धारालिङ्गमथो वक्ष्ये श्रूयतां तु प्रजापते ।
पादादूर्ध्वकपर्यन्तं धारालिङ्गं प्रशस्तकम् ॥
अधो वेदाश्रकं कुर्यात्तदूर्ध्वे त्वष्टधारया ।
ऊर्ध्वे षोडशधाराच्च भोगार्थी लभते सुखम् ॥
एतद् द्विज महाप्राज्ञ ! सर्वकामप्रसाधनम् ।

(iii) शिल्प०
पूर्वोक्तसमलिङ्गे च धारालिङ्गं विकल्पितम् ।
चतुरश्रं द्विरष्टाश्रं तन्मूले परिकल्पयेत् ॥
वैष्णवांशे तु शैवांशे धाराद्विद्विगुणीकृते ।
सर्वेषामपि लिङ्गानां धारालिङ्गं त्रिधा मतम् ॥
मूलेऽष्टाश्रं वा कलाश्रं युगाश्रं तस्मादूर्ध्वं तद्युगास्स्युश्च धाराः।
एवं पूर्वाचार्यकैरीश्वरस्य प्रोक्तं धारालिङ्गमेतत् त्रिधैव ॥

सहस्रलिङ्गम्
(i) का० आ०
समखण्डे शिवायामे रुद्रभागविनिर्मिते ।
एकाधिकनवत्यंशे विषमांशनिवेशितम् ॥

सैकसाहस्रलिङ्गानां नवभागोच्चमेव वा ।

(ii) मय० ३३ पूजाभागे सर्वतोभद्रलिङ्गे धारालिङ्गं पञ्चपञ्चक्रमेण ।
एकैकस्यामष्टमं चोपरिष्टात्साहस्रं तद्रेखया लिङ्गमुक्तम् ॥

(iii) शिल्प० सवतोभद्रलिङ्गेषु धाराः स्युः पञ्चविंशतिः ।
सप्तपर्णदलाकारास्समास्सर्वास्समान्तराः ॥
एकैकस्यां तु धारायां चत्वारिंशत्प्रसंख्यया ।
कुर्यात्समानि लिङ्गानि स्यात्तल्लिङ्गसहस्रकम् ॥

त्रैराशिकलिङ्गम्

(i) का० आ० कृत्वा नवांशं लिङ्गोच्चं बन्धबन्धगुणांशकम् ।
षट्सप्ताष्टकनाहं तु वृत्तेऽष्टाश्रे युगाश्रके ॥
त्रैराशिकमिदं शास्त्रे स्वस्तिकमघुनोच्यते ।

(ii) पू० कार० अग्रे मूले च मध्ये च प्रमाणं सर्वतस्समम् ।
आयामं नवधा कृत्वा वृत्तं षड्भागमुच्यते ॥
सप्तभागमथाष्टाश्रं तुर्याश्रं वसुभागिकम् ।
त्रैराशिकमिति ज्ञेयं धनधान्यसुखावहम् ॥

(iii) मय० ३३ रसमुनिवसुभागे वृत्तकेऽष्टाश्रकेऽन्ते ।
परिधिरथ नवांशे लिङ्गतुङ्गे तु भूयः ॥
त्रिभिरथ गुणभागैश्च त्रिभिस्तुङ्गमानं ।
ह्यजहरिहरभागे तत्तु (तत्) त्रैराशिकं स्यात् ॥

(iv) शिल्प० २९ लिङ्गोत्सेधे तु नन्दांशे षट्सप्तवसुभागकैः ।
ब्रह्मविष्णवीशभागानां क्रमान्नाहाः प्रकीर्तिताः ॥
लिङ्गं त्रैराशिकं नाम भवेत् सर्वसमे तु तत् ।

(v) जीर्णो० अर्चनं नवधा कृत्वा ब्रह्माद्यास्त्रित्रिभागतः ।
षट्सप्ताष्टकभागैस्तु नाहो रुद्रादिषु क्रमात् ॥
त्रैराशिकमिदं लिङ्गं शूद्राणां तत्प्रशस्यते ।

मुखलिङ्गम्

(i) कार० आ० मुखलिङ्गं ततो वक्ष्ये सर्वकामार्थसाधनम् ।
पूजाभागं समस्तं तु द्विषष्टयंशं भजेत्क्रमात् ॥
त्रयोदशाङ्गुलार्धं तु मुखमेकं प्रकीर्तितम् ।
शराननं चतुर्वक्त्रं त्रिवक्त्रं चैकवक्त्रकम् ॥
चतुर्दिक्षु चतुर्वक्त्रं त्रिवक्त्रं पृष्ठहीनकम् ।
कुर्वेकवक्त्रमूर्ध्वे तु मुखमानेन बुद्धिमन् ! ॥
मकुटेनोर्ध्ववक्त्रं तु त्रयोदशार्धाङ्गुलेन तु ।
ग्रीवामूलात् स्तनान्तं स्यादर्धाधिकं त्रयोदश ॥
स्तनसूत्रावधिर्भवत् कारयेद् द्विभुजान्वितम् ।
प्रतिमालक्षणोक्तेन मार्गेणैव समाचरेत् ॥
शेषं लिङ्गवदाकारं कारयेल्लक्षणान्वितम् ।
वक्त्रलिङ्गप्रमाणं तु प्रोक्तं पीठमथो शृणु ॥

(ii) रूप०

मुखलिङ्गं त्रिवक्त्रं स्यादेकवक्त्रं चतुर्मुखम् ।
सन्मुखं चैकवक्त्रं स्यात त्रिवक्त्रे पृष्ठके नहि ॥
पश्चिमास्यं स्थितं शुभ्रं कुङ्कुमाभं तथोत्तरे ।
याम्यं कृष्णकरालं स्यात्प्राच्यां दीप्ताग्निसन्निभम् ॥
सद्यो वामं तथाघोरं तत्पुरुषं चतुर्थकम् ।
पञ्चमं च तथेशानं योगिनामप्यगोचरम् ॥

रूपप्रतिमा

टि०—रूप-प्रतिमा लिङ्गोद्भववैवेति ।

लिङ्गोद्भवम्
(i) शिल्प० २

सुखासनं तु प्रथमं स्कन्दोमासहितं ततः ।
तृतीयं चन्द्रमूर्धानं चतुर्थं वृषवाहनम् ॥
पञ्चमं नृत्तमूर्तिस्तु गङ्गाधरमतः परम् ।
सप्तमं त्रिपुरारिः स्यात् ततः कल्याणसुन्दरम् ॥
अर्धनारीश्वरं पश्चाद् दशमं गजहा तथा ।
एकादशं पाशुपतं कङ्कालं द्वादशं स्मृतम् ॥
अर्धनारायणं पश्चाद् भिक्षाटनमतः परम् ।
चण्डेश्वरप्रसादं तु दक्षिणामूर्तिरेव च ॥
ततः कालरिमूर्तिश्च लिङ्गमष्टादशं स्मृतम् ।
एवं लिङ्गेद्भवं पूर्वैः प्रोक्तं शैवपरायणैः ।

लक्षणम्
(ii) अ० आ०

अथ वक्ष्ये विशेषेण लिङ्गोद्भवविधिं शृणु ।
लिङ्गाकारस्य मध्ये तु चन्द्रशेखरमूर्तिवत् ॥
नलकात्तलपर्यन्तं लिङ्गे शूलसमन्वितम् ।
ब्रह्मापि हंसरूपेण ऊर्ध्वे वै वामपार्श्वके ॥
विष्णुर्वराहरूपेण दक्षिणऽशे त्वधोगतः ।
विष्णुर्दक्षिणपार्श्वे तु वामपार्श्वे पितामहः ॥
हृदयेऽञ्जलिसंयुक्तौ स्थितौ लिङ्गं समीक्ष्य च ।
रक्तश्यामहिरण्याभा ईशविष्णुपितामहाः ॥
एवं लिङ्गोद्भवं स्यातं वृक्षसङ्ग्रहणं ततः ।

(iii) उ० कामि०

पूर्ववत्कारयेत्सम्यक् चन्द्रशेखरमूर्तिनम् ।
लिङ्गाधः शर्वजान्वन्तभागं नेन्द्रियगोचरम् ॥
लिङ्गोर्ध्वाधः प्रदेशे तु हंससूकरमाचरेत् ।
बिम्बस्याननमानेन कारयेद्धंसमादरात् ॥
बिम्बद्विमुखमानेन भूकृष्टास्यं तु सूकरम् ।
ब्रह्मविष्णू द्विपार्श्वस्थौ नतौ तस्यानुकूलकौ ॥
तिर्यग्गतसुपादौ तौ सर्वावयवसुन्दरौ ।
लिङ्गोद्भवस्त्विति स्यातो ब्रह्मविष्णवभिनन्दितः ॥

ब्रह्मविष्णुविहीनो वा हंससूकरसंयुत: ।

(iv) सु० आ० लिङ्गं कृत्वोर्ध्वतो ब्रह्मा हंसरूपं तथैव च ।
विष्णुं वराहवक्त्रं तु लिङ्गस्याध: प्रकल्पयेत् ।।
हृदयेऽञ्जलिसंयुक्तौ ब्रह्मविष्णू च पार्श्वयो: ।
लिङ्गमध्ये तु कर्त्तव्यं पूर्ववच्चन्द्रशेखरम् ।।
अदृश्यौ तस्य पादाब्जौ तथैव मकुटं यथा ।

(v) कार० आ० आयामं यत्तु लिङ्गस्य भूतांशं विभजत्तत: ।।
ऊर्ध्वे व्योमांशकं त्यक्त्वा मूले चैव तथा भवेत् ।
तन्मध्ये कारयेद्धीमांश्चन्द्रशेखरमूर्तिताम् ।
अजविष्णू द्विपार्श्वे द्वौ नमस्कृत्वानुकूलकौ ।।
धर्मांशं विभजेल्लिङ्गं शरांशमुदयान्तयो: ।
लिङ्गोर्ध्वे कारयेद्धंसमधस्तात्सूकराननम् ।।
विष्णुं सङ्कल्पयेदुर्वीमाननेनैव कर्षितम् ।
बिम्बस्य द्विमुखेनैव हंसरूपं तु कारयेत् ।।
ऋज्वागतिस्थितिं वामाद्वरदाभयहस्तकम् ।
कृष्णापरशुसंयुक्तं कारयेदिन्दुशेखरम् ।।
अधोभागे तु भागेन जान्वन्तं तु न दृश्यकम् ।।
एवं लिङ्गोद्भवं कुर्याच्चिन्द्रशेरमुच्यते ।

(vi) शिल्प० अथ लिङ्गोद्भवं वक्ष्ये लिङ्गाकारस्य मध्यत:
नलकात् पादस्य तलं लिङ्गे शूलसमायुतम् ।।
चन्द्रशेखरवत्सर्वं कारयेत्सुन्दराकृतिम् ।
ब्रह्मा तु हंसरूपेण ऊर्ध्वगो वामपार्श्वत: ।।
विष्णुवराहरूपेण दक्षिणांशे त्वधोगत: ।
हृदयेऽञ्जलिसंयुक्तौ रक्तश्यामनिभौ परम् ।।
वीक्षमाणौ परं लिङ्गमिदं लिङ्गोद्भवं स्मृतम् ।

(vii) श्रीतत्व० लिङ्गाकारस्य मध्ये तु चन्द्रशेखरवर्तिस्थम् ।
नलकाधस्स्थितं पादं लिङ्गोद्भवसमन्वितम् ।।
विरिञ्चिर्हंसरूपेण चोर्ध्वगो वामपार्श्वके ।
दक्षे वराहरूपस्य रूपेणाधोगतो हरि: ।।
वामदक्षिणपार्श्वस्थौ कृताञ्जलिसमन्वितौ ।।
स्वरूपेण द्विपादस्थावजविष्णू विभो: परे ।।
एवं लिङ्गावतारं तु सर्वशान्तिकरं सदा ।
तुङ्गाङ्गविस्तृतिनतांसकलम्बमानैस्संपन्नचिह्नभुजभूषणवर्णभेदै: ।
शोभान्वितं शुभकरं सकलप्रजानामैश्वर्यसङ्घपरिवृद्धिकरं विदध्यात् ।।

साधारणासाधारणसौम्योग्रशान्ताशान्तप्रभेदेषु---

साधारणी मूर्तिः
(i) मान०

चतुर्भुजं त्रिनेत्रं च जटामकुटमण्डितम् ।
व्याघ्रचर्माम्बरं जानुनोरूर्ध्वे च समलङ्कृतम् ।।
नीव्याञ्चलं च संयुक्तं रक्तवर्णाङ्गशोभितम् ।
हारोपग्रीववक्षस्तु कपालमालावलम्बनम् ।।
करटरत्नबन्धं स्याद् रुद्रबन्धमथापि वा ।
पत्रोदरं च बन्धं वा रत्नोरनिबन्धनम् ।।
कटकं कटिसूत्रं स्यात्केयूरं पूरिमान्वितम् ।
बाहुमूलाभिदामैश्च सर्वाभरणभूषितम् ।।
वामे तु लम्बपत्रं स्यादवामे मकरकुण्डलम् ।
प्राचभयहस्तं सर्वे वरदं वामहस्तके ।।
अपरे वामसव्ये तु हरिणद्रङ्कधारणम् ।
मकुटं वामपार्श्वे तु चन्द्ररेखारसमन्वितम् ।।
दक्षिणे चार्कपुष्पैश्च नागं गङ्गा जटान्तरे ।
दूर्वाभिः सुवर्णसिन्दूरं पुस्करं स्यान्मकुटान्तरे ।।
मध्ये चान्वितवक्त्रं स्याल्ललाटे चैकनेत्रयुक् ।
ग्रीवस्य वामपार्श्वे तु कालकूटसमन्वितम् ।।
यज्ञसूत्रोत्तरीयं च सर्वरत्नाङ्गुलीयके ।
स्थानकं चासनं वपि पादं नूपुरशोभितम् ।।
एवं तु रुद्रमूर्तिः स्याद् वामभागे तु पार्वती ।
उत्तमं दशतालेन मानयेत्त्वङ्गमानकम् ।।

(ii) वि० ध०

देवदेवं महादेवं वृषारूढं तु कारयेत् ।
तस्य वक्त्राणि कार्याणि पञ्च यादवनन्दन? ।।
सर्वापि सौम्यरूपाणि दक्षिणं विकटं मुखम् ।
कपालमालिनं भीमं जगत्संहारकारकम् ।।
त्रिनेत्राणि च सर्वाणि वदनं ह्युत्तरं विना ।
जटाकलापे महति तस्य चन्द्रकला भवेत् ।।
तस्योपरिष्टाद्वदनं पञ्चमं तु विधीयते ।
यज्ञोपवीतं च तथा वासुकिं तस्य कारयेत् ।।
दशबाहुस्तथा कार्यो देवदेवो महेश्वरः ।
अक्षमालां त्रिशूलं च शरदण्डमथोत्पलम् ।।
तस्य दक्षिणहस्तेषु कतव्यानि महाभुज! ।
वामेषु मातुलिङ्गं च चापादर्शौ कमण्डलुम् ।।
तथा चम च कर्तव्यं देवदेवस्य शूलिनः ।
वर्णास्तथा च कर्तव्याश्चन्द्रांशुसदृशप्रभाः ।।

(iii) स० सू०

चन्द्राङ्कितजटः श्रीमान् नीलकण्ठः सुसंयतः ।
विचित्रमुकुटः शम्भुर्निशाकरसमप्रभः ॥
दोर्भ्यां द्वाभ्यां चतुर्भिर्वा युक्तो वा दोर्भिरष्टभिः ।
पट्टिशव्यग्रहस्तश्च पन्नगाजिनसंयुतः ॥
सर्वलक्षणसम्पूर्णो नेत्रत्रितयभूषणः ।
एवंविधगुणैर्युक्तो यत्र लोकेश्वरो हरः ॥
परा तत्र भवेद् वृद्धिर्देशस्य च नृपस्य च ।
यदारण्ये श्मशाने वा विधीयेत महेश्वरः ॥
एवं रूपस्तदा कार्यः कारकस्य शुभावहः ।
अष्टादशभुजो दोष्णां विंशत्या वा समन्वितः ॥
शतबाहुः कदाचिद्वा सहस्रभुज एव च ।
रौद्ररूपो गणवृतः सिंहचर्मोत्तरीयकः ॥
तीक्ष्णदंष्ट्राग्रदशनः शिरोमालविभूषितः ।
चन्द्राङ्कितशिराः श्रीमान् पीनोरस्कोग्रदर्शनः ॥
भद्रमूर्तिस्तु कर्तव्यः श्मशानस्थो महेश्वरः ।
द्विभुजो राजधान्यां तु पत्तने स्याच्चतुर्भुजः ॥
कर्तव्यो विंशतिभुजः श्मशानारण्यमध्यगः ।
एकोऽपि भगवान् भद्रः स्थानभेदविकल्पितः ॥
रौद्रसौम्यस्वभावश्च क्रियमाणो भवेद् बुधैः ।
उद्यन् यथा भवेद् भानुर्भगवान् सौम्यदर्शनः ॥
स एव तीक्ष्णतामेति मध्यन्दिनगतः पुनः ।
तथारण्यस्थितो नित्यं रौद्रो भवति शङ्करः ॥
स एव सौम्यो भवति स्थाने सौम्ये व्यवस्थितः ।
स्थानान्येतानि सर्वाणि ज्ञात्वा किम्पुरुषादिभिः ॥
प्रमथैः सहितः कार्यः शङ्करो लोकशङ्करः ।
एतद् यथावत् कथितं संस्थानं त्रिपुरद्रुहः ॥

असाधारणीषु च
सदाशिवः
(i) का० आ०

सदेशस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
द्रव्यैश्शिलादिभिः कुर्यात्पूर्वोक्तैस्तं विशेषतः ॥
वद्धपद्मासनं श्वेतं स्थितं पञ्चास्यसंयुतम् ।
पिङ्गलाभजटाजूटं दशदोर्दण्डमण्डितम् ॥
अभयं च प्रसादं च तथा शक्तिं त्रिशूलकम् ।
खट्वाङ्गं दक्षभागस्थैर्वहन्तं करपल्लवैः ॥
भुजङ्गं चाक्षमालां च डमरुं नीलपङ्कजम् ।
बीजपूरं च वामस्थैर्वहन्तं सुप्रसन्नकम् ॥
अर्चनाध्यायसंसिद्धध्यानान्तरयुतं तु वा ।
इच्छाज्ञानक्रियाशक्तित्रयसंक्लृप्तलेचनम् ॥

ज्ञानचन्द्रकलायुक्तं कलावर्षोपलक्षितम् ।
ब्रह्मसूत्रादिकं कार्यं सुवेशः प्रतिमोदितम् ॥
एवं सदाशिवः कार्यो मनोन्मन्या समन्वितः ।

(ii) अ० पू०

पद्मासनेन संस्थाय ! योगासनकरद्वयम् ॥
पञ्चवक्त्रं भयं शक्ति शूलखट्वाङ्गधृत्करम् ।

(द्वादशकलासम्पूर्णः)

भुजङ्गसूत्रडमरूबीजपूरधरं शुभम् ॥
इच्छाज्ञानक्रियं चैव त्रिनेत्रं ज्ञानसागरम् ।

महासदाशिवः
मान०

प्रसन्नपञ्चविंशकस्फुटाननं जटाधरं,
सुपञ्चसप्ततीक्षणं कपोलकुण्डलाङ्कितम् ।
शतार्धहस्तभूषितं वराभयान्वितं सितम्,
भुजङ्गभूषणं परं भजे महासदाशिवम् ॥

पाशुपतः
(i) अ० आ०

अथ वक्ष्ये विशेषणे पाशुपतस्य लक्षणम् ।
समपादं स्थानकं स्याच्चन्द्रशेखरमूर्तिवत् ॥
त्रिनेत्रं चतुर्भुजं सौम्यमूर्ध्वकेशं महातनुम् ।
अभयं शूलहस्तं च दक्षिणे तु करद्वयम् ॥
वरदं चाक्षमालां च वामपार्श्वे करद्वयम् ।
प्रवालसदृशप्रख्यं सौम्यनेत्रातिशीतलम् ॥
सर्वाभरणसंयुक्तं किंचित्प्रहसिताननम् ।
नित्योत्सवाय बिम्बं तत्स्थानकं वासनं तु वा ॥

(ii) शिल्प०

अथ पाशुपतं वक्ष्ये चन्द्रशेखरवत्स्थितम् ।
चतुर्भुजं त्रिनेत्रं चाप्यूर्ध्वकेशं महातनुम्
दक्षिणेऽभयकं शूलं कपालं वरदं परे ।
प्रवालसदृशप्रख्यं सर्वाभरणभूषितम् ॥

रौद्रपाशुपतमूर्तिः
अ० आ०

तदेवाग्निसमं वर्णं रक्ताक्षं कुटिलभ्रुवम् ।
तीक्ष्णदंष्ट्रासमायुक्तं व्यालयज्ञोपवीतिनम् ॥
ज्वालानलशिखाकारमतिरक्तवस्त्रधृक् ।
शूलं त्वधोमुखं धृत्वा कपालं वरदोद्धृतम् ॥
अथवाभयं विना शूलमूलं धृत्वा तु तत्करे ॥
शूलाग्रं वरदेनैव गृह्य तिर्य्यग्गतोद्धृतम् ।
दक्षिणे त्वपरे हस्ते टङ्कं खड्गं च वामके ।
रौद्रं पाशुपतं ह्येतद्विलिलिङ्गे तु पूजितम् ॥
एतन्मूर्ति सकृद् ध्यायेत्सर्वशत्रुविनाशनम् ।
एतत्तु रौद्रमूर्तिं तु प्रतिमां तु न कारयेत् ॥

अन्यासु सौम्यासु शान्तासु च

अर्धनारीश्वरः
(i) अ० आ०

अथार्धनारीमूर्तिं तु वक्ष्येऽहं शृणु सुव्रत ! ।
चतुर्भुजं वा द्विभुजं द्विविधं परिकीर्तितम् ॥

सुस्थितं दक्षिणं पादमितरं कुञ्चितं भवेत् ।
वामेऽर्धं पार्वतीरूपं दक्षिणेऽर्धं महेश्वरम् ॥
अभयं परशुं सव्यहस्तौ तत्तु शिवांशकम् ।
वृषमूर्ध्नि च विन्यस्तं कूर्परं वामहस्तके ॥
तदन्यद्वामहस्तं तु कटकं पुष्पहस्तकम् ।
द्विभुजे वरदं पूर्वं परहस्तं तु पुष्पधृक् ॥
शिवस्याभरणं सव्ये वामे स्त्रीभूषणं मतम् ।
पुंस्तनं दक्षिणे पार्श्वे वामे नारीपयोधरम् ॥
अथवा कुञ्चितं सव्यं वामपादं तु सुस्थितम् ।
सव्यं शूलधरं हस्तं वामं पुष्पधरं करम् ॥
वरदं दक्षिणं हस्तं वृषमूर्ध्नि तु कूर्परम् ।
कपालं दक्षिणे हस्ते वामहस्तं प्रसारितम् ॥
दक्षिणे रौद्रदृष्टिस्स्यात् वामपार्श्वे तु शीतलम् ।
दुकूलं चोरुमध्यस्थं सव्यं गुल्फातमन्यकम् ॥
एवं समासतः प्रोक्तमर्धनारीश्वरं परम् ।

(ii) उ० कामि०

उमार्धं वामभागं तु हरार्धं दक्षिणं वपुः ।
सजटामकुटं दक्षं शश्यर्धाङ्कितमग्रजाः! ॥
करण्डमकुटं वाममलंकेन समन्वितम् ।
ललाटं दक्षिणे भागे नयनार्धेन संयुतम् ॥
पत्रं तु वामकर्णे स्याद्वालिकेनापि संयुतम् ।
सनक्रकुण्डलं सव्ये तं विना वाथ कारयेत् ॥
सव्ये टङ्कारभये हस्ते उत्पलं वामगे करे ।
देव्यध्यायोदितास्त्रं वा दर्पणासक्तलोचनम् ॥
उमाभागं स्तनोपेतं चित्रवस्त्रपरिच्छदम् ।
व्याघ्राजिनाम्बरं सव्यपादं कुञ्चितमिष्यते ॥
सुस्थितं वामचरणं नूपुरेणाप्यलङ्कृतम् ।
वामं मरकताभं स्याद्दक्षिणं मणिसन्निभम् ॥
चन्द्रशेखरवच्छेषं कर्तव्यं हि मुनीश्वराः ॥

(iii) सु० आ०

दाक्षिणार्धे हरं चैव वामार्धे पार्वती तथा ।
दक्षिणं कुञ्चितं पादं वामपादमृजु स्थितम् ॥
हरस्य दक्षिणे हस्ते कूर्परं वृषके स्थितम् ।
प्रकोष्ठ शुकसंयुक्तं हरं परशुसंयुतम् ॥
वामे कटकहस्तं तु दक्षिणे त्वभयं स्मृतम् ।
श्यामवर्णमुखां देवीं रक्तवर्णं हरं तथा ॥
व्याघ्रचर्माम्बरं देवं पार्वतीं क्षौमधारिणीम् ।

(iv) पू० कार० सबालेन्दुजटाभारमैशमर्धं तु दक्षिणम् ।
उमार्धं बामभागे तु सीमन्ततिलकालकम् ॥
नयनार्धं ललाटे तु संयुक्तं दक्षिणांशके ।
दक्षिणे कुण्डलं कर्णे वामकर्णे तु पत्रकम् ॥
कुटिलं पालिका वामे टङ्काभयौ च दक्षिणे ।
उत्पलं वामहस्ते तु केयूरकटकान्वितम् ॥
उमांशे तु स्तनं कुर्यात् वह(बह्वा)कारधरं तु वा ।
श्रोण्यर्धं दक्षिणे शम्भोर्व्याघ्रचर्मकृताम्बरम् ॥
उमार्धं कटिसूत्रान्तं चित्रवस्त्रपरिच्छदम् ।
नूपुरालङ्कृतं वामे सव्यपादं तु कुञ्चितम् ॥
आभङ्गेन तथा कुर्यात्सार्धनारीश्वरं वपुः ।

(v) वि० ध० अर्धं देवस्य नारी त कर्तव्या शुभलक्षणा ।
अर्धं तु पुरुषः कार्यस्सर्वलक्षणभूषितः ॥
ईश्वरार्धे जटाजूटं कर्तव्यं चन्द्रभूषितम् ।
उमार्धे तिलकं कुर्यात् सीमन्तमलकं तथा ॥
भस्मोद्धूलितमर्धं तु अर्धं कुङ्कुमभूषितम् ।
नागोपवीतिनं चार्धमर्धं हारविभूषितम् ॥
वामार्धे तु स्तनं कुर्यात् घनं पीनं सुवर्तुलम् ।
उमार्धे तु प्रकर्तव्यं सुवस्त्रेण च वेष्टितम् ॥
मेखलां दापयेत्तत्र वज्रवैडूर्यभूषिताम् ।
उर्ध्वलिङ्गं महेशार्धं सर्पमेखलमण्डितम् ॥
पादं च देवदेवस्य समपद्मोपरि स्थितम् ।
सालक्तकं स्मृतं वाममञ्जनेन विभूषितम् ॥
त्रिशूलमक्षसूत्रं च भुजयोस्सव्ययोस्स्मृतम् ।
दर्पणं चोत्पलं कार्यं भुजयोरपसव्ययोः ॥

(vi) शिल्प० अर्धनारीश्वरं वक्ष्ये सुस्थितं दक्षिणाङ्घ्रिकम् ।
कुञ्चितं वामपादं तु सर्वाभरणभूषितम् ॥
वामार्धं पार्वतीरूपं दक्षिणार्धं महेश्वरम् ।
अभयं परशुं दक्षहस्ते वामगतं भुजम् ॥
वृषस्य मूर्ध्नि विन्यस्तकूर्परं चारु सुन्दरम् ।
पुष्पधृक्कटकं त्वन्यं चतुर्भुजमिदं स्मृतम् ॥

(vii) शिल्प० सं० अर्धनारीश्वरो देवःकथ्यते लक्षणान्वितः ।
दक्षिणं पुरुषाकारं वामं योषिन्मयं वपुः ॥
त्रिशूलं दक्षिणे हस्ते वामहस्ते च दर्पणम् ।
उत्पलं वा प्रकुर्वीत केयूरवलयान्विते ॥

कर्णे तु दक्षिणे नागं वामे कर्णे तु कुण्डलम् ।
जटाभारो दक्षिणे स्यादर्धचन्द्रार्धभूषितः ॥
कुन्तलान्कबरीभारान्वामभागेन विन्यसेत् ।
ललाटे लोचनस्यार्धं तिलकार्धं प्रकल्पयेत् ॥
विशालं दक्षिणं वक्षो वामं पीनपयोधरम् ।
द्वीपिचर्मपरीधानं दक्षिणं जघनस्थलम् ॥
वामे लम्बपरीधानं कटिसूत्रत्रयान्वितम् ।
वामस्य दक्षिणं पादं पद्मस्योपरि कल्पयेत् ॥
तस्यार्धं च तथा वामं नूपुरालङ्कृतं लिखेत् ।

(viii) अ० पृ०

अर्धनारीश्वरं वक्ष्ये उमादेहार्धधारिणम् ।
वामाङ्गे वै स्तनं कुर्यात्करणे वै ताडपत्रकम् ॥
वालिकावामकर्णे तु दक्षिणे कुण्डलं तथा ।
मुकुटार्धे च माणिक्यं जटाभारं च दक्षिणे ॥
अर्धे चैव स्त्रियो रूपं सर्वाभरणभूषितम् ।
पुरुषं दक्षिणे भागे कपालकटिमेखलम् ॥
त्रिशूलं चाक्षसूत्रं च तद्दक्षिणकरोद्धृतम् ।
कमण्डलुं दर्पणं च गणेशं वामतस्तथा ॥

गङ्गाधरः

(i) अ० आ०

गङ्गाधरमहं वक्ष्ये संक्षेपाच्छृणु सुव्रत ।
सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥
दक्षिणे पूर्वहस्तं तु वरं देव्याननाश्रितम् ।
वामे तु पूर्वहस्तेन देवीमालिङ्गनं कुरु ॥
दक्षिणे परहस्तं तु जटाजाह्नविसंयुतम् ।
उष्णीषान्तं समुद्धृत्य वामे कृष्णमृगं धृतम् ॥
देवस्य वामपार्श्वे तु गौरी विरहितानना ।
सुस्थितं वामपादं तु कुञ्चितं दक्षिणं भवेत् ॥
प्रसार्य दक्षिणं हस्तं वामहस्तं तु पुष्पधृक् ।
अथवा दक्षिणं हस्तं प्रकोष्ठं तिर्यगतं भवेत् ॥
श्रोण्यधस्तात्तलं लम्ब्य वस्त्रं धृतमिवाकृतिः ।
भागीरथीं दक्षपार्श्वे ऋषिभिः प्रार्थितेश्वरम् ॥
गङ्गाधराकृतिहर्येवं ततो वै त्रिपुरान्तकम् ।

(ii) उ० कामि०

गङ्गाधरप्रतिष्ठां तु वक्ष्ये तल्लक्षणान्विताम् ।
चतुर्भुजस्त्रिनेत्रश्च जटामकुटमण्डितः ॥
दक्षिणाभयहस्तस्थोऽप्यन्यत्र कटकामुखः ।
तेन हस्तेन धृत्वैकां जटां गङ्गासमन्विताम् ॥
संस्थितस्तु प्रसन्नात्मा कृष्णापरशुसंयुतः ।
जटायुक्तकरोच्चं तु कर्णस्योर्ध्वं समं भवेत् ॥

तदन्तरं तु द्विमुखमाभङ्गेन समन्वितम् ।
इन्दुशेखरवच्छेष कर्तव्यं मुनिपुङ्गवाः ॥
देवस्य वामभागे तु देवीं कुर्यात्सलक्षणाम् ।
कुर्याद् भगीरथं देवं नाभ्यास्थस्तनसीमगाम् ॥
गलान्तं वाष्टतालेन विलम्बितजटान्वितम् ।
वल्कलाम्वरसंयुक्तं हृन्मस्तककृताञ्जलिम् ॥
द्विनेत्रं च द्विबाहुं तमेवं गङ्गाधरो भवेत् ।

(iii) पू० कार०
चतुर्भुजं त्रिनेत्रं च कपर्दमकुटान्वितम् ।
अभयं दक्षिणं हस्तं कटकं वामहस्तकम् ॥
कपर्दमकुटं तेन गृहीतं जाह्नवीयुतम् ॥
वामदक्षिणहस्तौ तु कृष्णापरशुसंयुतम् ।
अभयं पूर्ववत्प्रोक्तं कपर्दोपेतहस्तकम् ।
तस्य वामे भवानीं तु कारयेल्लक्षणान्विताम् ॥
जान्वन्तं वापि नाभ्यन्तं भागीरथ्यास्तु मानकम् ।
प्रलम्बकजटोपेतमुष्णीषं जल(मुष्णीषाञ्जलि?)हस्तकम् ॥
द्विभुजं च त्रिनेत्रं च वल्कलाम्बरसंयुतम् ।
एवं गङ्गाधरं प्रोक्तं चण्डेशानुग्रहं शृणु ॥

(iv) शिल्प०
गङ्गाधरमहं वक्ष्ये सर्वलोकसुखावहम् ।
सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥
विश्लिष्यं स्याज्जटाबन्धं वामे त्वीषन्नताननम् ।
दक्षिणे पूर्वहस्ते तु वरदं दक्षिणेन(वामेन?) तु ॥
देवीमुपाश्रितेनैव देवीमालिङ्गच कारयेत् ।
दक्षिणापरहस्तेनोद्धृत्योष्णीषसीमकम् ॥
स्पृशेज्जटागतां गङ्गां वामेन मृगमुद्धरेत् ।
देवस्य वामपार्श्वे तु देवी विरहितानना ॥
सुस्थितं वामपादं तु कुञ्चितं दक्षिणं भवेत् ।
प्रसार्यं दक्षिणं हस्तं वामहस्तं तु पुष्पधृक् ॥
सर्वाभरणसंयुतौ सर्वालङ्कारसंयुतौ ।
भगीरथं दक्षिणे तु पार्श्वे मुनिवरान्वितम् ॥

कल्याणसुन्दरमूर्तिः
(i) अ० आ०
अथ वक्ष्ये विशेषेण कल्याणसुन्दरं ततः ।
सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ॥
दक्षिणं पूर्वहस्तं तु गौरीदक्षिणहस्तधृक् ।
वरदं वामहस्तं तु परहस्तद्वयोस्ततः ॥
दक्षिणे परशुं वामे धृतं कृष्णमृगं परम् ।
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥

देहं प्रवालवर्णाभं देवेशस्य विशेषतः ।
सव्ये श्यामनिभा देवी प्राग्वन्मानादिसंयुता ॥
उत्पलं वामहस्ते तु धृतं दक्षिणहस्तकम् ।
शम्भोर्हस्तेन संग्राह्यं लज्जालम्बानानान्विता ॥
पार्वत्यनुगता श्रीभूस्सर्वाभरणभूषिते ।
हस्ताभ्यां संस्पृशेदेते गौर्यास्तु कटीं द्विज ! ॥
देवाग्रे कारयेत्कुण्डे होमकर्म प्रजापतिः ।
शम्भोर्वै स्तनसीमान्तं प्रजेशस्योदयं भवेत् ॥
चतुर्भुजं चतुर्वक्त्रं सर्वाभरणभूषितम् ।
कुण्डिका चाक्षमाला च वामदक्षिणतः परे ॥
स्रुक्स्रुवौ पूर्वहस्तौ द्वौ धृतौ वामेतरौ क्रमात् ।
उत्तराभिमुखासीनः पद्मपीठे प्रजापतिः ॥
प्रागग्रौ देविदेवेशौ देवी देवस्य दक्षिणे ।
दक्षिणाभिमुखो विष्णुर्होमस्योत्तरतस्स्थितः ॥
शम्भोर्वै नासिमान्तं श्रेष्ठायामं स्तनान्तकम् ।
श्यामवर्णं समभङ्गं शङ्खचक्रं परे करे ॥
हिरण्यकरकेणापः पूर्वहस्तद्वयोरपि ।
सङ्ग्राह्य वरदे हस्ते दद्यादुकपूर्वकम् ॥
अनादिगोत्रसम्भूतस्स शिवः परमेश्वरः ।
आदिगोत्रामिमां गौरी तदैवास्माद्ददाम्यहम् ॥
इत्युक्त्वा वरदे हस्ते दद्याद् भवस्योदकं हरिः ।
अष्टविद्येशलोकेशास्सिद्धयक्षगणादयः ॥
ऋषयश्चैव गन्धर्वा मातरश्चान्यदेवताः ।
तत्तच्छक्तिसमोपेता हृदयेऽञ्जलिसंयुताः ॥
सम्भ्रान्तमनसोपेतास्संवीक्ष्य परितस्स्थिताः ।
एवं कल्याणमूर्तिस्तु अर्धनारीश्वरं ततः ॥

(ii) उ० कामि०

जटामकुटसंयुक्तश्चन्द्रार्धकृतशेखरः ।
त्रिदृक्चतुर्भुजश्चैव नवयौवनगर्वितः ॥
समभङ्गयुतो देवः स्थानकस्थः प्रकीर्तितः ।
सकुञ्चत्सव्यसत्पादस्थितसव्येतराङ्घ्रिकः ॥
इन्दुशेखरहस्ताभपरहस्तद्वयान्वितः ।
जलसङ्ग्रहणे योग्यवरवामकरान्वितः ॥
स्वदक्षिणगृहीतो वा दक्षहस्तः ऽसन्नधीः ।
पूर्ववत्कथितं देव्या मग्नं विप्रोत्तमास्त्विह ॥
देवीदृगास्यचिबुककक्षचूचुकमानता ।
तद्देव्यपरभागस्था श्रीदेवी सर्वलक्षणैः ॥

युक्ता देविकटिस्पृष्टकराभ्यामपि संयुता ।
देवोच्चदशभागैकभागादेकादशावधि ॥
भागमानयुतश्श्यामः किरीटमकुटान्वितः ।
गृहीतशङ्खचक्रश्च हस्ताभ्यां धृतयापि च ॥
तोयकुण्डिकयोपेतो विष्णुरेष उदाहृतः ।
तदूर्ध्वे दक्षिणं हस्तं धारापाताय कल्पितम् ॥
हरेरुक्तप्रमाणेन ब्रह्माणमपि कारयेत ।
चतुर्मुखं चतुर्बाहुं जटामकुटमण्डितम् ॥
होमोन्मुखं प्रसन्नं तं कुङ्कुमक्षोदसन्निभम् ।
मौञ्जीमेखलयोपेतं सोपवीतोत्तरीयकम् ॥
वामेतरकरावूर्ध्वौ कमण्डल्वक्षधारकौ ।
वराभयकरौ पूर्वौ स्यातां तौ दक्षिणेतरौ ॥
सूचिपादक्रियो (सूचीपताकयो) पेतावन्यौ तु कटकामुखौ ।
ब्रह्मरूपमितिख्यातं तथा पद्मासनस्थितम् ॥
देवस्याङ्गुलमानेन द्वाविंशत्यङ्गुलो भवेत् ।
अग्निकुण्डस्य विष्कम्भस्त्रिमेखलयुतस्य च ॥
मेखलैकाङ्गुला प्रोक्ता प्रत्येकं मुनिपुङ्गवाः ।
द्वादशाङ्गुलविस्तारदैर्घ्या सा सप्तजिह्वकः ॥
पञ्चजिह्वायुतो वाग्निः कुण्डमध्यथिस्तस्त्वयम् ।

(iii) पू० कार० सचन्द्रार्धजटामौलिसौम्यं प्रथमयौवनम् ।
चतुर्भुजं त्रिनेत्रं च हारकेयूरभूषितम् ॥
मेखलोदरबन्धं च क्षौमवस्त्रधरं शुभम् ।
वासुकिः कुण्डलं काञ्ची तक्षको हारपुष्करम् ॥
किंच त्रिभङ्गिकं कायं दक्षपादं तु कुञ्चितम् ।
वरदं वामहस्तं तु कृष्णापरशुहस्तकम् ॥
देवस्य दक्षहस्ते तु देवीहस्तं तु संयुतम् ।
नास्यन्तं वापि चास्यान्तं हिक्कासूत्रसमं तु वा ॥
पीनोरः पीतगण्डां च पीनस्तनसमन्विताम् ।
द्विबाहुकां द्विनेत्रां च सर्वाभरणभूषिताम् ॥
दुकूलवसनां देवीं कुर्याद्देवस्य सव्यके ।
देवस्यायाममानं तु विभजेद् द्वादशाङ्गुलम् ॥
रुद्रांशं वा नवांशं वा वस्वंशं वैकहीनकम् ॥
आयामं तद्धरेः प्रोक्तं तस्य बाहुसमन्वितम् ।
चिबुकान्तं वाथ कक्षान्तं लक्ष्म्यायामं प्रकीर्तितम् ॥
विष्णुबिम्बसमं वापि तद्वस्वंशैकहीनकम् ।
सप्तभागैकहीनं वा रसांशैकविहीनकम् ।

अजायाममिदं तस्य चतुर्भागैकभागता ॥
अग्निज्वालोच्छ्रयं प्रोक्तं तस्यार्धं विस्तृतं भवेत् ।
देवीलक्षणमेवं स्याल्लक्ष्म्याश्च लक्षणं शृणु ॥
नागहस्तसमौ बाहू केयूरकटकोज्वलौ ।
शोभनाम्बरसंपन्ना श्रोणी च विपुला तथा ।
मेखला अक्षिसूत्राङ्गा उमापार्श्वेत्रगार्थता? ।
एवं लक्ष्मीस्समाख्याता विष्णुरूपमथोच्यते ॥
किरीरमुकुटोपेतं कटिसूत्रोदरबन्धनम् ।
केयूरकटकं चैव यज्ञसूत्रसमन्वितम् ॥
लम्बसूत्रसमायुक्तं पीताम्बरसमायुतम् ।
मकरकुण्डलोपेतं श्रीवत्सं वक्षसि स्थितम् ॥
शंखचक्रधरं कुण्डं हस्तद्वयेन धारिणम् ।
जलधारोन्मुखं किंचिद्वक्रेणैव समायुतम् ॥
विष्णुरूपं समाख्यातं ब्रह्मरूपमथ शृणु ।
चतुर्भुजं (मुखं) चतुर्बाहुं कमण्डल्वक्षधारिणम् ॥
यज्ञसूत्रोत्तरीयं तु जटामकुटसंयुतम् ।
सव्यहस्तेऽक्षमालां च वामहस्ते कमण्डलुम् ॥
स्रुवं दक्षिणहस्ते तु पताका वामहस्तके ।
अम्बुजासनकासीनं ब्रह्माणं होमसंमुखम् ॥
एवं वैवाह्यमुद्दिष्टमुमया सहितं शृणु ।

(iv) शिल्प०

अथ कल्याणमूर्तेस्तु लक्षणं सर्वमङ्गलम् ।
सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ॥
दक्षिणं पूर्वहस्तं तु गौरीदक्षिणहस्तधृक् ।
वरदं वामहस्तं तु परहस्तद्वये तथा ॥
दक्षिणे परशुं वामे तथा कृष्णमृगं परम् ।
जटामकुटसंयुक्तं सर्वाभरणसंयुतम् ॥
देहं प्रवालवर्णाभं देवेशस्य विशेषतः ।
तत्र श्यामनिभा देवी प्रागवन्मानादिसंयुता ॥
उत्पलं वामहस्ते तु धृत्वा दक्षिणहस्तकम् ।
शम्भोर्हस्तेन संग्राहचं लज्जाभरणसंयुता ॥
पार्वतीमनुगा श्रीभूस्सर्वाभरणभूषिता ।
हस्ताभ्यां संस्पृशेदेवं गौरीमपि करद्वये ॥
देवाग्रे कारयेत्कुण्डे तत्र होमं प्रजापतिः ।
शम्भोर्वै स्तनसीमान्तं प्रजेशस्योदयं तथा ॥
चतुर्भुजं चतुर्वक्त्रं सर्वाभरणभूषितम् ।
प्रागग्नौ देवदेवेशौ देवी देवस्य दक्षिणे ॥

दक्षिणाभिमुखो विष्णुर्होमस्योत्तरदिक्स्थितः ।
शम्भोर्वै नाभिसीमान्तं श्रेष्ठं स्तनतलोन्नतम् ॥
कन्यतं (सं?) तु तयोर्मध्ये पूर्ववन्नवधस्मृतम् ।
श्यामवर्णसमायुक्तं शंखचक्रौ परे करे ॥
हिरण्यकरकेणापः पूर्वंहस्तद्वयेन तु ।
संगृह्य वरदे हस्ते दद्यादुकपूर्वकम् ॥
अष्टलोकेशविद्येशास्सिद्धयक्षगणायदयः ।
ऋषयश्चैव गन्धर्वा मातरश्चान्यदेवताः ॥
तत्तच्छक्तिसमोपेता हृदयाञ्जलिसंयुताः ।
सम्भ्रान्तमनसोपेतास्संवीक्ष्य परितस्स्थिताः ॥

वृषवाहनमूर्तिः
(i) अ० आ०

वृषवाहनमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना ।
दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ॥
वृषस्य मस्तकोर्ध्वे तु न्यसेद्वै वामकूर्परम् ।
हिक्कासूत्रादधो विप्र ! कला वा द्विर्नवाङ्गुलम् ॥
तस्मादासनसीमकं बृषस्योच्छ्रयं ख्यातम् ।
पक्षषोडशमात्रं वा नतं तत्सिहकर्णवत् ॥
वक्रदण्डायुधं तस्मिन् कल्पयेत्तु चलाचलम् ।
स्थिताङ्घ्रिजानूर्ध्वसीमाद्धिक्कासूत्रान्तमुन्नतम् ॥
कनिष्ठिकापरीणाहमग्रं वक्त्रयान्वितम् ।
लोहजं दारुजं वाथ वक्रदण्डैवमाचरेत् ॥
परहस्तद्वयोश्चैव टङ्कक्रष्णमृगं धरेत् ।
टङ्कं दक्षिणहस्ते तु वामहस्ते मृगं धरेत् ॥
जटामकुटसंयुक्तं जटाभारं तु लम्बितम् ।
जटाबन्धशिरो वापि कर्तुरिच्छावशान्नयेत् ॥
सर्वाभरणसंयुक्तं रक्ताभं रक्तवाससम् ।
वामपार्श्वे त्वुमादेवी दक्षिणे वा विशेषतः ॥
सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ।
उत्पलं दक्षिणे हस्ते वामहस्तं प्रसारितम् ॥
स्त्रीमानोक्तविधानेन उमादेवीं तु कारयेत् ।
वृषवाहनमाख्यातं नृत्तमूर्तिमथ शृणु ॥

(ii) उ० कामि०

वृषारूढप्रतिष्ठां तु वक्ष्ये तल्लक्षणान्विताम् ।
चतुर्भुजस्त्रिनेत्रस्तु जटामकुटसंयुतः ॥
परशुर्दक्षिणे हस्ते वामहस्ते मृगो भवेत् ।
पूर्वदक्षिणहस्तस्तु कटको वक्रदण्डयुक् ॥
अस्य सव्यप्रकोष्ठं तु विन्यसेद्वृषमस्तके ।
स हस्तो हंसपक्षो वा पतकाधोमुखस्तु वा ॥

तन्मध्यमाङ्गुलाश्रेण नाभिसूत्रसमं भवेत् ।
तस्यैवा दक्षिणे देवीं कारयेल्लक्षणन्विताम् ॥
अस्य स्वदक्षिणे गौरीयुक्तो वा मूर्त्यपेक्षया ।
आयुधव्यतिरिक्तैस्स्वैरङ्गैस्तु विपरीतकैः ॥
संयुक्तो वा वृषारूढस्त्वेवं मुक्तिप्रदो भवेत ।
पृष्ठस्थो वृषभः कार्यो देवजानूरुकोछ्र्यः ॥
मेढ्रान्तो नाभिसीमान्तश्शेषं सर्वं तु पूर्ववत् ।

[iii] सु० आ०
वृषारूढमथो वक्ष्ये वृषभं पृष्ठतस्स्थितम् ।
उमारुद्रौ स्थितौ कृत्वा कूर्परं वृषमस्तके ॥
मृगं परशुसंयुक्तं कर्त्तव्यं वृषवाहनम् ।

(iv) शिल्प०
दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ।
वृषस्य मस्तकोर्ध्वे तु न्यसेद्वै वामकोर्परम् ॥
तस्य दक्षिणहस्ते तु वक्रदण्डमुदाहृतम् ।
कनिष्ठाङ्गुलिपरीणाहं मध्ये वक्रत्रयान्वितम् ॥
लोहजं दारुजं वापि वक्रदण्डं प्रकल्पयेत् ।
परहस्तद्वयोश्चैव टङ्कं कृष्णमृगं न्यसेत् ॥
जटामकुटयुक्तं वा जटाभारं तु लम्बितम् ।
जटाबन्धशिरो वापि कर्तुरिच्छानुसारतः ॥
सर्वाभरणसंयुक्तं रक्ताभं रक्तवाससम् ।
वामपर्श्वे तु वा देवी दक्षिणे वा विशेषतः ॥
सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ।
उत्पलं दक्षिणे हस्ते वामहस्तं प्रलम्बितम् ॥

विषापहारमूर्तिः

(i) क० कार०
अथातस्संप्रवक्ष्यामि विषापहरणेश्वरम् ।
चतुर्भुजं त्रिनेत्रं च किंचिद्दंष्टकरालकम् ॥
जटारत्ननिभं विद्यात् पूर्णचन्द्रनिभाकृतिम् ।
त्रिशूलं गण्डिकां चैव गोकर्णाकृति दक्षिणे ॥
कपालं वामहस्ते च वामे गौरीसमायुतम् ।
वामपादं तु शयनं लम्बितं सव्यपादकम् ॥
महोक्षस्थं महाभीमं कालकूटविषाशनम् ।
कण्ठमध्ये महाकालमाबध्य गौरिपाणिना ॥
व्याघ्रचर्माम्बरधरं किंकिणीमालयावृतम् ।
वृश्चिकाभरणोपेतं सर्वाभरणभूषितम् ॥
एवं महेश्वरं ध्यात्वा प्रतिष्ठां साधकोत्तमः ।

(ii) श्रीतत्व०
एकवक्त्रं त्रिनयनं जटामकुटसंयुतम् ।
चतुर्बाहुं सुरक्तं समृगं परशुधारिणम् ॥
दक्षहस्ते गरं धृत्वा पानोन्मुखमदेक्षणम् ।

वरदं वामहस्ते तु सर्वालङ्कारसंयुतम् ॥
देवस्य वामपार्श्वे तु देवीं चैव तु कारयेत् ।
श्यामां द्विनेत्रां द्विभुजां त्रिभङ्गीं
सव्यापसव्यस्थितकुञ्चिताङ्घ्रिम् ।
कण्ठे निपीड्य स्थितसव्यलम्बां
चिन्ताकुलामीश्वरतुष्टिदात्रीम् ॥
पीतवस्त्रां द्विनयनां वाञ्छितार्थफलप्रदाम् ।

चन्द्रशेखरमूर्तिः
(i) उ० कामि०

इन्दुमौलिप्रतिष्ठां तु वक्ष्ये लक्षणपूर्विकाम् ।
आपाद्य च शिलादीनि तैः कुर्य्यात्प्रतिमां गुरुः ॥
चतुर्भुजस्त्रिनेत्रश्च समपात्स्थानके स्थितः ।
वराभसमायुक्तपूर्वस्थकरपल्लवः ॥
वरदं वामहस्ते स्यादभयं दक्षिणे करे ।
वरदं यदि तं कुर्य्यादिथान्यस्सिहकर्णिकः ॥
ऊरुस्पृष्टकरो वापि कटको वा विधीयते ।
मृगटङ्ककरावन्यौ दोस्सीमान्तं व्यवस्थितौ ॥
मृगटङ्कौ तु कर्णान्तौ कर्तरीसंव्यवस्थितौ ।
पराङ्मुखौऽभिमुखो वा मृगष्टङ्कः पराङ्मुखः ॥
रत्नपत्रिकया वापि शङ्खपत्रिकयापि वा ।
पद्मपत्रिकया वापि शोभितं वामकर्णकम् ॥
सव्यं मकरसिंहाख्यपत्रकुण्डलकैर्युतम् ॥
पृष्ठतः कर्णपर्यन्तं केशवर्तिविलम्बनम् ।
पार्श्वयोर्बाहुमूलात्तु जटाग्राणां विलम्बनम् ।।
हारयुग्ग्रीवसंयुक्तं तथा कर्णिकयान्वितम् ।
वक्षस्स्थलं प्रकर्तव्यं भुजाः केयूरसंयुताः ॥
सुपत्रवलयोपेतास्सर्वरत्नोपशोभिताः ।
मुक्तादामविलम्बाश्च तदग्रं मणिभूषणम् ॥
कराग्रं कटकोपतेमङ्गल्यो मुद्रिकान्विताः ॥
छन्नवीरोत्तरीयोपवीतैस्सोदरबन्धनः ।
समस्तरत्नपाशाढ्यकृत्रिमाननदामभिः ॥
संयुक्तकटिसूत्रोऽन्तः पादजालकसंयुतः ।
चन्द्रशेखर एवं स्याद्देव्या च सहितो न वा ॥
सापीहाभिन्नपीठा वा देवेनालिङ्गिताथवा ।
तयालिङ्गितदेवो वा अन्योन्यालिङ्गितस्तु वा ॥
आलिङ्गनयुतो वा स्यान्निरालिङ्गोऽथवा मतः ।

(ii) सु० आ०

ऋज्वागतं तु तं देवं मृगं परशुधारिणम् ।
कृत्यम्बरधरं देवं कर्तव्यं चन्द्रशेखरम् ॥

(iii) पू० कार० लिङ्गं च विष्णुरूपं च विना कुर्विन्दुशेखरम् ।

श्रीतत्व० अभयवरदहस्तं सौम्यश्रृङ्गारभावं
विपुलवदननेत्रं चन्द्रबिम्बांशमौलिम् ।
ऋजुतनुसमपादस्थानकं विद्रुमाभं
हरिणपरशुपाणिं पद्मपीठोपरिस्थम् ॥
श्यामां त्रिनेत्रां द्विभुजां त्रिभङ्गीं सव्यापसव्यस्थितकुञ्चिताङ्घ्रिम् ।
सव्ये तु नीलोत्पलचारुहस्ता देवस्य वामस्थितपद्मपीठाम् ॥

केवलमूर्तिः
(i) अ० आ० अभयं दक्षिणं हस्तं वरदं वाममुच्यते ।
वरदं वामहस्तं तु अधोमुखं प्रकल्पयेत् ॥
तलमूलं कटिस्पृष्टं मेढ्राग्रान्तं तु तत्करे ।
ऊर्ध्ववक्त्रं तु वरदं पृष्ठं नाभिसमोद्धृतम् ॥
आर्जवं राजसं भावं कल्पयेद् द्विजसत्तम! ॥
कर्तरी परहस्ते द्वौ टङ्कं वै दक्षिणे करे ।
हरिणी च बाह्यवक्त्रं वाम्यन्तरमुखं तु वा ॥
जटामकुटसंयुक्तं दक्षिणार्धेन्दुसंयुतम् ।
वामेन्दुशेखरं वाथ प्रवालसदृशप्रभम् ।
त्रिनेत्रं सौम्यवदनं सर्वाभरणभूषणम् ॥
पीताम्बरं तथा देवं वस्त्राग्रौ नलकान्तगौ ।
उभयोः पार्श्वयोरेवमम्बरं तूरुमध्यगम् ॥

(ii) शिल्प० केवलं गौरिसहिमालिङ्गं च त्रिधा भवेत् ।
केवलं समपादं तु स्थानकं परिकल्पयेत् ॥
अभयं दक्षिणं हस्तं वरदं वाममुच्यते ।
हरिणी वामहस्ते तु टङ्कं वै दक्षिणे करे ॥
जटामकुटसंयुक्तं दक्षिणेर्धेन्दुशेखरम् ।
वामेन्दुशिखरं वाथ प्रवालसदृशप्रभम् ॥
त्रिनेत्रं सौम्यवदनं सर्वाभरणभूषितम् ।
पीताम्बरधरं देवं वस्त्राग्रै नलकान्तगौ ।
उभयोः पार्श्वयोरेवं मध्यतश्चोरुमध्यगम् ॥

सुखासनमूर्तिः
(i) पू० का० चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
अभयं दक्षिणं हस्तं वरदं वामहस्तकम् ॥
कृष्णापरशुसंयुक्तं वामदक्षिणहस्तयोः ।
शयनं दक्षिणं पादं वामपादं तु लम्बितम् ॥
उमासहितवत्सर्वं स्कन्दगौरीविवर्जितम् ।

(ii) शिल्प० २२ आर्जवं राजसं भावं भद्रपीठो परिस्थितम् ।
वामाङ्घ्रिं शाययेत्पीठे दक्षिणाङ्घ्रिं तु लम्बयेत् ॥

जागतं (?) तु सुखासीनं प्रवालसदृशप्रभम् ।
त्रिनेत्रं तु प्रसन्नास्यं संपन्नं राजसैर्गुणैः ॥
व्याघ्राजिनवरोपेतं दुकूलवसनान्वितम् ।
दक्षिणे परशुं वामे कृष्णं हस्ते समुद्धृतम् ॥
अभयं दक्षिणे वामे कटकं सिंहकर्णवत् ।
दक्षिणे मकराख्यं वा कुंडलं सिंहमेव वा ॥
पत्रकुण्डलमन्यत्र वामकर्णे विशेषतः ।
अथवा कर्णयुगले वृत्तकुण्डलकं न्यसेत् ॥
जटामुकुटसंयुक्तं नानाभरणभूषितम् ।
यज्ञोपवीतसंयुक्तं सर्पराट्कङ्कणान्वितम् ॥
एवं सुखासनं प्रोक्तं राजराष्ट्रसुखावहम् ।

उमासहितमूर्तिः
(i) अ० आ०
केवलं त्वेवमाख्यातं वामे गौरीसमायुतम् ।
तद्गौरीसहितं ख्यातं भिन्नपीठकमेव वा ॥

(ii) शिल्प०
केवलं त्वेवमाख्यातं वामे गौरीसमन्वितम् ।
भिन्नपीठे विशेषेण तद्गौरीसहितं विदुः ॥

आलिङ्गनमूर्त्तिः
(i) अ० आ०
तदेव भङ्गसंयुक्तं देवीदेवौ परस्परम् ।
देवो वरदहस्तेन देवी वै...पराश्रितम् ॥
...स्तनाभ्यन्तरे वामपार्श्वमालिङ्गनं कुरु ।
पार्श्वसूत्रात्पुरो वामबाहुमालिङ्गनं तु वा ॥
देवी दक्षिणहस्तेन शम्भोर्दक्षिणपार्श्वतः ।
कटिसूत्रोपरि स्पृष्ट्वा पुष्पं वामकरे धृता ॥
अथवा प्राग्वदेवेशो देव्यास्तु दक्षिणे करे ।
रक्तोत्पलं परिग्राह्य वामहस्तं प्रलम्बिता ॥
एवमालिङ्गमूर्त्तिं च त्रिधामार्गेण कल्पयेत् ।
सर्वाभरणसंयुक्तं प्रभामण्डलमण्डितम् ॥
चन्द्रशेखरमाख्यातं वृषारूढमथ शृणु ।

(ii) शिल्प०
देवो वरदहस्तेन देवीं तत्पार्श्वमाश्रिताम् ।
स्तनाभ्यन्तरे वामपार्श्वमालिङ्गनं कुरु ॥
पार्श्वसूत्रात्पुरो वामबाहुमालिङ्गनं तु वा ।
देवी दक्षिणहस्तेन शम्भोर्दक्षिणपार्श्वतः ॥
कटिसूत्रोपरि तथा वामे पुष्पधृता करे ।
अथवा प्राग्वदेवेशो देवी रक्तोत्पलान्विता ॥
करे तु दक्षिणे वामहस्तमात्रं प्रलम्बयेत् ।
एवमालिङ्गमूर्तिं तु त्रिधा मार्गेण कल्पयेत् ॥
एवं पञ्चविधं प्रोक्तं चन्द्रशेखरमूर्तिनम् ।

उमामहेश्वरः
(i) वि० ध०

युग्मं स्त्रीपुरुषं कार्यमुमेशौ दिव्यरूपिणौ ।
अष्टवक्त्रं तु देवेशं जटाचन्द्रार्धभूषितम् ॥
द्विपाणिं द्विभुजां देवीं सुमध्यां सुपयोधराम् ।
वामपाणिं तु देवस्य देव्यास्स्कन्धे नियोजयेत् ॥
दक्षिणं तु करं शम्भोरुत्पलेन विभूषितम् ।
देव्यास्तु दक्षिणं पाणिं स्कन्धे देवस्य कल्पयेत् ॥
वामपाणौ तथा देव्या दर्पणं दापयेच्छुभम् ।

(ii) रूप०

उमामहेश्वरं वक्ष्ये उमया सह शङ्करम् ।
मातुलिङ्गं त्रिशूलं च धत्ते दक्षिणे करे ॥
आलिङ्गन्वामहस्तेन नागेन्द्रं द्वितीये करे ।
हरस्कन्धे उमाहस्तो दर्पणं द्वितीये करे ॥
अधस्तात् वृषभं कुर्यात् कुमारं च गणेश्वरम् ।
भङ्गिरिटिं तथा कुर्यान्निर्मांसं नृत्यसंस्थितम् ॥

सोमास्कन्दः
(i) उ० कामि०

वक्ष्यामि सोमोमास्कन्दसुखेशस्थापनं परम् ।
तल्लक्षणसमायुक्तं तच्चेदानी प्रकथ्यते ॥
चतुर्भुजस्त्रिनेत्रश्च जटामकुटमण्डितः ।
सर्वाभरणसंयुक्तो वरदाभयहस्तकः ॥
कृष्णापरशुयुक्तोर्ध्ववामेतरकरान्वितः ।
असव्यसव्यकर्णस्थपत्रिकानक्रकुण्डलः ॥
सोपवीतः प्रसन्नात्मा शयितासव्यपात्तलः ।
सालम्बदक्षपादेन वामे गौर्या च संयुतः ॥
सर्वलक्षणसंयुक्तस्सर्वाभरणभूषितः ।
वामे देव्या समायुक्तस्तदध्यायप्रसिद्धया ॥
ससोमस्सोम एव स्यात्सोमास्कन्दविधिर्भवेत् ।
देवोच्चदशभागैकभागेनाथ द्विभागतः ॥
त्रिवेदभागैर्वा कुर्यात् स्कन्दं तन्मध्यमे गुरुः ।
द्विनेत्रस्सद्विबाहुश्च करण्डमकुटान्वितः ॥
कर्णयोर्नक्रपिण्डेन सर्वाभरणभूषितः ।
दक्षभागकरस्थाब्जः प्रसारितकरोऽपरः ॥
द्विहस्तपङ्कजो वाथ नृत्तरूपयुतोऽथवा ।
देव्यरुसंस्थितो वापि निष्पङ्कजकरोऽथवा ॥
आसीनो वा स्थितो वापि स्कन्दस्त्वेवं प्रकीर्तितः ।
स्कन्दोमारहितस्त्वेष एवं स्यात्तु सुखासनः ॥
सोमे च सोमास्कन्दे च सुखशे लक्षणं मतम् ।

(ii) सु० आ०

सहासने ह्युमादेवीं सुसौम्यवदनोज्वलाम् ।
द्विभुजां पद्महस्तां तु मकुटाभरणान्विताम् ॥

कटकाख्यधरां वामे प्रसारितमथापि वा ।
उमाबाहुस्तनान्तं वा मानं वै षण्मुखस्य तु ॥
कण्ठे शूलसमायुक्तं छन्नवीरसमायुतम् ।
उमाशंकरयोर्मध्ये स्कन्दं वै बालरूपपिणम् ॥
आसनं स्थानकं वापि वरदं कटकान्वितम् ।
कृत्वा सुखासनं यद्वत् पूर्ववत्परमेश्वरम् ॥
देवस्य मुखमन्वीक्ष्य किंचित् गौरीं तु कारयेत् ।

(iii) शिल्प०

अथ वक्ष्ये विशेषेण सोमास्कन्देश्वरं परम्।
सुखासनं यथा प्रोक्तं तथा देवो विधीयते ॥
देवस्य वामपार्श्वे तु पार्वती च सहासने ।
शाययेद्दक्षिणं पादं वामपादं प्रलम्बयेत् ॥
वरदं वामहस्ते तु दक्षिणे चोत्पलं करे ।
दूर्वाश्यामनिभा देवी सर्वाभरणभूषिता ॥
रक्ताम्बरधरा हारमकुटोज्वलान्विता ।
वामोरुबाह्ये पीठे तु वामहस्ततलं न्यसेत् ॥
प्रह्वदुत्पलसंयुक्तमन्यमेवं करोतु वा ।
देवीदेवेशयोर्मध्ये स्थापयेत्स्कन्दमूर्तिनम् ॥
केशान्ते वापिकोपेतं करण्डमकुटोज्वलम् ।
उभयोर्हस्तयोः पुष्पं वामे वरदमेव वा ॥
कटकं वाथ तद्धस्ते सिंहकर्णमथापि वा ।
अथवा पुस्तकं दक्षहस्ते वामे पुरोक्तवत् ॥
कटिसूत्रयुतं नग्नं बाहुभूषणभूषितम् ।
आसीनं वा स्थितं वाथ नृत्तं वा स्कन्दमाचरेत् ॥
नृत्तं चेत् फलवद्वामहस्तमन्यत्र सूचिकम् ।
अथवा वामहस्तं तु फलं त्यक्त्वा प्रसारयेत् ॥
वक्ष्यमाणविधानेन स्कन्दनृत्तं समाचरेत् ।

अनुग्रहमूर्तिषु

विष्णवनुग्रहः

(i) उ० कार०

अथातस्संप्रवक्ष्यामि सर्वभूतहिताय च ।
चक्रदानस्वरूपं तु श्रृणु (ष्व) शरवणोद्भव! ॥
त्रिनेत्रं चतुर्भुजं शान्तं जटामकुटमण्डितम् ।
वामपादं तु शयनं लम्बितं सव्यपादकम् ॥
टङ्कं रथाङ्गं सव्ये च वर(दं) कृष्णमृगं तथा ।
वामे विष्णुसमायुक्तं कृताञ्जलिपुटान्वितम् ॥
वामे गौरीसमायुक्तमुत्तरे परमेष्ठिनम् ।
सर्वावयवसंयुक्तं सर्वलक्षणसंयुतम् ॥

पद्मपुष्पं समभ्यर्च्य हरिणा नेत्रपूजितम् ।
प्रभामण्डलमध्यस्थं शिरश्चक्रसमायुतम् ॥
एवं कल्प्य विशेषेण प्रतिष्ठां शृणु षण्मुख ! ।

(ii) उ० कामि०
नन्दीशानुग्रहस्त्वेवं तद्वद्विष्णुप्रसादकृत् ।
हित्वा नन्दीश्वरं तस्मिन्विष्णुं तल्लक्षणान्वितम् ॥
सचक्राञ्जलिहस्तं च शङ्खाब्जापरहस्तकम् ।
कारयेद्देव एष स्याच्चक्रदो विष्णुमूर्तिनः ॥
कारयेदेवमेवान्यप्रसादाभिमुखं शिवम् ।

(iii) श्रीतत्व०
विष्णुस्त्वीशपुरः स्थितोऽञ्जलिकरो देवस्य पादाब्जयौ-
स्संस्थाप्याक्षिलसत्सुमाल्यमनिशं पीताम्बरं कौस्तुभम् ।
यस्तस्मै दयया परं पशुपतिं पद्माक्ष इत्याख्यया
दङ्कं कृष्णमृगं वरं च दधतं चक्रप्रदं तं भजे ॥

नन्दीशानुग्रहः
(i) उ० कामि०
नन्दीश्वरप्रसादे तु विशेषः कश्चिदिष्यते ।
द्विनेत्रं द्विभुजं शान्तं कृताञ्जलिपुटान्वितम् ॥
सुविकीर्णजटोपेतं जटामकुटकान्वितम् ।
आभङ्गसहितं कुर्यादागमश्रवणोन्मुखम् ॥
नन्दीश्वरप्रसन्नं तु कारयेत्पूर्वमानतः ।

विघ्नेशानुग्रहः
उ० कार०
अथातस्संप्रवक्ष्यामि विघ्नेशानुग्रहं परम् ।
सर्वभूतहितं पुण्यं सर्वाभीष्टप्रदायकम् ॥
सर्वविघ्नविनाशार्थं कारयेद्देशिकोत्तमः ।
त्रिनेत्रं चतुर्भुजं शान्तं कुण्डलाभरणोज्वलम् ॥
बकपुष्पसुकेशं च स्तबकं चूलिकाकृतिम् ।
बकपत्रसमायुक्तं बकपुष्पसमन्वितम् ॥
आरग्वधस्रजं चैव स्तबकेन परिप्लुतम् ।
अङ्कुशं त्वक्षमालां च भसितं वरदं तथा ॥
वामे गौरीसमायुक्तं सव्यभागे गजाननम् ।
गजाननस्य काले तु भसितं धार्यपाणिना ॥
दिव्यच्छत्रसमायुक्तं सर्वावयवसुन्दरम् ।
एवं संकल्प्य विधिवत्प्रतिष्ठां कारयेत्ततः ॥

अर्जुनानुग्रहः
श्रीतत्व०
चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं दिव्याम्बरसमावृतम् ॥
धनुर्बाणयुतं रक्तं कृष्णापरशुसंयुतम् ।
उपवीतसमायुक्तं समभङ्गतनुं कुरु ॥
वामे गौरी समायुक्तं दक्षिणे त्वर्जुनं स्थितम् ।

अर्जुनश्च
एकवक्त्रं द्विनयनं जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं कृताञ्जलिपुटं स्थितम् ॥

चण्डेशानुग्रहः
अथवक्ष्ये विशेषेण चण्डेशानुग्रहं परम् ।

(i) अ० आ०

उमासहितवत्सर्वं वामे किंचिन्नताननम् ॥
दक्षिणे त्वभयं वर्ज्य तद्धस्तं वरदं भवेत् ।
वामे तु कटकं वर्ज्य तं न्यस्त्वा चण्डमूर्धनि ॥
हृदयेऽञ्जलिसंयुक्तश्चण्डेशो भक्तिसंयुतः ।
आसीनः पद्मपीठे तु चण्डेशस्स्वर्णसन्निभः ॥
देवीदेवेशयोर्मध्ये स्कन्दमूर्तिं विना बुधाः ।
चण्डेशानुग्रहं ख्यातं दक्षिणामूर्तिरुच्यते ॥

(ii) शिल्प०

चण्डेशानुग्रहं देवमुमास्कन्दवदाचरेत् ।
वाम(मे?) किंचिन्नतं चास्यं दक्षिणे त्वभयं विना॥
तद्धस्ते वरदं कार्यं वामे तु कुटं(कटक?) विना ।
चण्डेशमूर्ध्नि विन्यस्य तद्धस्तं करुणान्वितम् ॥
हृदयेञ्जजलिसंयुक्तश्चण्डेशो भक्तिसंयुतः ।
आसनाधमस्त्वपासीनो भक्तिमान् स्वर्णसन्निभः ॥

नृत्तमूर्त्तिषु

प्रथमा
(i)अ० आ०

नृत्तमष्टशतं भेदं तेष्वादौ नव उच्चते ।
उत्तमं दशतालेन सर्वाङ्गं परिकल्पयेत् ॥
ऊर्ध्वकुक्षि स्पृशेत्पूर्वसूत्रमेवं प्रकल्पयेत् ।
तत्सूत्राड्डोलबाह्वग्रमर्धाधिककलाङ्गुलम् ॥
तस्मादपरबाह्वग्रं युगाङ्गुलमुदाहृतम् ।
तस्मादग्निकराग्रान्तं साष्टत्रिंशाङ्गुलं तु वा ॥
हिक्कासूत्रसमोद्धृत्य तद्धस्ते मध्यमाग्रके ।
तेद्धस्ततलमध्ये वा मध्याङ्गुलाग्रपर्वके ॥
मध्यपर्वेऽथवोद्धृत्य त्वनलं पात्रसंयुतम् ।
पात्रं विनाऽथवा त्वग्निं पंञ्चांशं विस्तृतं भवेत् ॥
दक्षिणे पूर्वसूत्रात्तु बाह्वग्रं विंशदङ्गुलम् ।
तस्माड्डमरुके हस्ते मणिबन्धस्य बाह्यकम् ॥
अष्टविंशतिमात्रं वा त्रिंशदङ्गुलमेव वा ।
दक्षिणे पूर्वहस्तं तु अभयं परिकल्पयेत् ॥
तन्मध्यमाङ्गुलाग्रं तु हिक्कासूत्रसमोद्धृतम् ।
अभये प्रकोष्ठमध्ये भुजङ्गवलयं न्यसेत ॥
प्रकोष्ठमध्यनाहस्य सपादं तस्य दैर्घ्यकम् ।
तद्दीर्घादुपरिख्यातं फणं भान्वङ्गुलं भवेत् ॥
सप्ताङ्गुलविशालं तु घनं चैकाङ्गुलं भवेत् ।
पुरस्स्थितान्समीक्ष्यं तु जिह्वाद्वयसमन्वितम् ॥
भुजङ्गवलयं ह्येवं कल्पयेत्कल्पवित्तमः ।
उद्धृताङ्घ्रेस्तु जानूर्ध्वनाभिसूत्रसमं भवेत् ॥

सुविकीर्णजटाभारं पञ्चषं सप्त एव वा।
रुद्रसंख्याथवा विप्र! उभयोः पार्श्वयोस्तथा ॥
जटाभारं पुष्पमाल्यैरलङ्कृत्य विशेषतः।
नागं चैवार्कपुष्पं च दुर्धूर(धुस्तूर)कुसुमं तथा ॥
हसितशीर्षकं चैव करोटी रत्नबन्धितम्।
भूषयित्वा तु मकुटे दक्षिणेऽर्धेन्दुशेखरम् ॥
सिन्दूरालङ्कृतोरस्कमक्षमालावलम्बितम् ।
भस्मोद्धूलितसर्वाङ्गं किंचित्प्रहसिताननम् ॥
यज्ञोपवीतसंयुक्तमुरस्सूत्रसमन्वितम् ।
व्याघ्रीचर्माम्बरोपेतमूर्ध्वत्रिशावसानकम् ॥
पादौ नूपुरसंयुक्तौ सर्वाभरणभूषितः।
हस्तपादाङ्गुलास्सर्वे रत्नहेमाङ्गुलीयकाः ॥
मध्याङ्गुला विवर्ज्यास्तु शेषास्तु मुद्रिकान्विताः।
दक्षिणं कुञ्चितं पादमपस्मारोपरि स्थितम् ॥
त्रिर्य्यक्पादतलं न्यस्त्वा नृत्तं कुर्य्यान्महेश्वरः।
वामपादं ततोद्धृत्य तिर्य्यक् तद्दक्षिणानुगम् ॥
डोलहस्तमथावर्त्य त्वपस्मारमथोच्यते।
शम्भोस्सव्ये शिरः स्थाप्य वामे पादौ विकीर्णकौ ॥
तन्मुखं तु समुद्धृत्य व्याललीलासमन्वितम्।
व्यालं वै वामहस्ते तु दक्षिणं तस्य मुद्रया ॥
तस्य श्यामनिभाकारमपस्मारं द्विजोत्तम!।
तस्य पार्श्वेऽप्युमादेवीं प्रागुक्तविधिना कुरु ॥
इदं स्यात्प्रथमं नृत्तं सर्वलोकहितावहम्।

(ii) उ० कामि० नृत्तमूर्तिप्रतिष्ठां तु वक्ष्ये तल्लक्षणान्विताम्।
चतुर्भुजस्त्रिनेत्रश्च संविकीर्णजटायुतः ॥
जटामकुटसंयुक्तो वक्रनागफणावृतः।
पृष्ठगाः पार्श्वगास्तास्स्युः पञ्चाद्येकैकवृद्धितः ॥
त्रिंशतसंख्यावसानास्स्युर्जटास्तास्सान्तरालकाः ।
धुस्तूरारग्वधार्कादिपुष्पयुक्तास्सपिङ्गलाः ॥
कृताञ्जलिपुटोपेतजाह्नव्या दक्षिणस्थया।
बालचन्द्रेण संयुक्तो वामपार्श्वस्थितेन च ॥
युक्तो वकुलमालाभिर्मुक्तादामोरगादिभिः।
व्याघ्राजिनाम्बरो दीप्तस्सर्वाभरणभूषितः ॥
वामदोर्मूलमालम्बिद्वीपिचर्माम्बरान्वितः ।
दिव्याम्बरान्वितो वापि मृगाजिनयुतोऽपिवा ॥
कस्थब्रह्मकपालेन पुष्पैरलङ्कृतः।
धृतवाराहत(द?) न्ताग्रश्शार्दूलनखकच्छपः ॥

शाङ्खिकैर्मणिभिः प्रोतमालया हृदि भूषितः ।
स्थितो दक्षिणपादेन वामेनोपरिवर्तिना ॥
कुञ्चितावर्तमानाङ्घ्रि सुप्रसारितसत्करः ।
अम्बिकामुखबिम्बाब्जभ्रमरीकृतलोचनः ॥
आबद्धकिङ्किणीयुक्तस्तद्वन्नूपुरशोभितः ।
वामदक्षिणकर्णाढ्यपत्रिकानकक्रुण्डलः ॥
दक्षाभयकरस्थेन भुजङ्गेनोत्फणेन च ।
वामापरकरस्थेन वह्निना दक्षकेन तु ॥
डिण्डिमेन समायुक्त उपवीतेन संयुतः ।
गोक्षीरधवलप्रख्य आदित्याङ्गुलभङ्गयुक् ॥
नानासर्पसमायुक्तस्त्वपस्मारोपरि स्थितः ।
मूर्ध्नो ललाटदक्षस्थं नासादक्षपुटस्थितम् ॥
नाभेर्दक्षिणतो गुल्फमध्ये सूत्रं प्रसारयेत् ।
ललाटमध्यं सूत्रात्तु द्विमात्रमिति कीर्तितम् ॥
हिक्कासूत्रद्वयोर्मध्ये त्रिमात्रमिति कीर्तितम् ।
श्रोणिवामोरुसंस्पृष्टं तत्सूत्रमिह संमतम् ॥
सूत्रगुल्कद्वयोर्मध्यमेकाङ्गुलमिति स्मृतम् ।
सूत्राद्धि नतजान्वन्तं भानुदिङनन्दमात्रकम् ।
तत्सूत्राद्वामपृष्ठान्तं सप्ताधिकदशाङ्गुलम् ।
तत्सूत्राद्वामजान्वेकचत्वारिंशदशाङ्गुलम् ॥
सूत्राद्दक्षिणतः कुक्षिरष्टाङ्गुल उदाहृतः ।
सूत्रात्तु सव्यकुक्षिस्तु रव्याङ्गुल इति स्मृतम् ॥
उरोर्दक्षिणतस्सूत्रं सप्ताधिकदशाङ्गुलम् ।
सूत्रात्तद्वामभाग तु नवमात्रमुदाहृतम् ॥
सूत्रात्तु वामकण्ठस्तु पञ्चाङ्गुल उदाहृतः ।
सूत्रास्तु दक्षकण्ठे तद्भाग इत्यभिधीयते ॥
सूत्रात्तु वामबाह्वन्तं त्र्यङ्गुलक्षयसंयुतम् ।
अथवान्यप्रकारेण सूत्रपातोऽभिधीयते ॥
कनीनिकान्तं तन्मूर्ध्नः तद्वन्नासापुटान्ततः ।
नाभेश्च दक्षवामान्तं स्थिताङ्घ्रेर्गुल्फमध्यमम् ॥
स्पृष्ट्वा यत्पतितं सूत्रं मध्यसूत्रमुदाहृतम् ।
सूत्राद्वाममुखं पञ्चमात्रं कण्ठं त्रिमात्रकम् ॥
बाह्वन्ते तिथिमात्रं स्यान्नवमात्रं तु कक्षगम् ।
मध्योदरेऽष्टमात्रं स्यात् श्रोणी विश्वाङ्गुलेन च ॥
कटिस्तिथ्यङ्गुलेन स्यादन्यत्र षष्टिमात्रकः ।
नवमात्रं तदूरू स्यात्पार्ण्यन्तं वेदतुङ्गकम् ॥

सप्ताङ्गुलं मुखं नेत्रं कण्ठस्स्याद्रसमात्रकम् ।
बाह्वन्ते तु त्रिमात्रं स्यात्कक्षान्ते विश्वमात्रकम् ॥
मुन्यङ्गुलं भवेत्कुक्षौ श्रोण्यां स्याद्युगमात्रकम् ।
कट्यां च वेदमात्रं स्याज्जानुरष्टाङ्गुलं भवेत् ॥
पादाग्रे मुखमात्रं स्यादेवं बुद्ध्वा समाचरेत् ।
स्थितजानुसमं विद्यार्द्धतिताङ्घ्रेस्समुच्छ्रयम् ॥
तत्पार्ष्णिजान्वोर्द्विमुखद्वयन्तरं परिकीर्तितम् ।
श्रोणीसमुच्छ्रयं वामजानोरुद्धरणं मतम् ॥
तदूरुमध्यान्नाभेश्च अन्तरं नवमात्रकम् ।
तज्जानोर्दण्डहस्तस्य मणिबन्धान्तरं मनुः ॥
तस्मादभयहस्तस्य मणिबन्धो रसाङ्गुलः
तस्य चाङ्गुष्ठमूलान्तात्स्तनाक्षद्वयन्तरं मतम् ॥
तद्दोस्समं तलोच्चं स्यात्तद्वाह्वोर्मध्यमात्पुनः ।
सप्तादशाङ्गुलं विद्याद्दण्डहस्तस्य कूर्परम् ॥
भुजान्तं साग्निहस्तोच्चं सोग्निः पञ्चाङ्गुलोच्छ्रयः ।
विस्तारः कोलकस्तस्य शिखाभिस्तिसृभिर्युतः ॥
धृताडमरुको हस्तो कर्णोच्चादङ्गुलोऽधिकः ।
साग्नि डमरुकायामो भूतैस्तु मुखविस्तृतिः ॥
कोलको मध्यविस्तारः परितस्सूत्रयन्त्रितः ।
एकजिह्वासमायुक्तो गम्भीरध्वनिसंयुतः ॥
बाह्वोस्तु मणिबन्धान्तं चतुस्त्रिशत्तथापरम् ।
अपस्मारोच्छ्रयं भानुरुद्रनन्दाष्टमात्रकैः ॥
देवस्य वक्त्रमानेन स्यादपस्मारमानकम् ।
वक्त्रद्वयं समारभ्य पञ्चवक्त्रावसानकम् ॥
वक्त्रार्धमानवृद्धचा तु सप्तमानमुदाहृतम् ।
चतुस्तालेन कर्तव्यमपस्मारो द्विजोत्तमाः! ॥
उष्णीषात्पादपर्यन्तं षडष्टांशं विभाजयेत् ।
उष्णीषात्केशपर्यन्तं कोलकं चेति कीर्तितम् ॥
केशान्ताद्धनुर्पयन्तमष्टभागमिति स्मृतम् ।
गलमर्धाङ्गुलं प्रोक्तमध्यर्धः कर्ण उच्यते ॥
षडङ्गुल इति प्रोक्तो हिक्कादिहृदयान्ततः ।
तथैव तस्मान्नाभ्यन्तं षडङ्गुलमिति स्मृतम् ॥
तस्मात्तु मेढ्रमूलान्तं कौशिकाङ्गुलमुच्यते ।
ऊर्वायामं तु सप्तांशं जानूत्सेधो द्विमात्रकः ॥
जङ्घायामस्तु सप्तांशः पादोत्सेधो द्विमात्रकः ।
द्विभुजश्च द्विनेत्रश्च उर्ध्ववक्त्रस्त्वधोमुखः ॥

व्यालं वै वामहस्ते तु तस्य मूर्धा तु दक्षिणे ।
आवृतालङ्कृता भङ्गी सव्यपार्श्वशिरोयुतः ॥
देवस्य वक्त्रमानेन जाह्नव्यायाम उच्यते ।
द्विभुजा च त्रि (द्वि ?) नेत्रा च करण्डमकुटान्विता ॥
सर्वाभरणसंयुक्ता कृताञ्जलिपुटान्विता ।
ऊर्द्ध्वभागादधोभागं तोयाकारेण कारयेत् ॥
गङ्गादेव्यानया देवस्संयुक्तो वा विवर्जितः ।
प्रभावकाशं विस्तारो दशाधिकशताङ्गुलम् ॥
सप्तत्रिंशच्छतायामतद्दण्डो भागविस्तरः ।
एकाद्यदशपर्यन्तमात्रैरूनाधिकापि वा ॥
द्व्यङ्गुलादङ्गुलध्यर्धा तु बालचन्द्रस्तु सप्तधा ।
तद्वशात्पार्श्वगां देवीं कल्पयेत्तद्विधानतः ॥
कुर्याद्भृङ्गिरिटिं वाथ भद्रकालीमथापि वा ।
भुजङ्गत्रास आख्यातो भुजङ्गललितस्तथा ॥
भुजङ्गत्रासवत्सर्वं विशेषः कश्चिदस्ति हि ।
उद्धृतस्य तलं कुर्यात्स्थितजानूर्ध्वतः क्रमात् ॥
द्विमात्रं वा त्रिमात्रं वा चतुर्मात्रमथापि वा ।
भुजङ्गललितः ख्यातस्तद्भैरव इहोच्यते ॥
भुजङ्गत्रासवत्सर्वं विशेषस्तत्र चोच्यते ।
उद्धृतं दक्षिणं पादं वामपदं तु वा नयेत् ॥
स पादो देहमध्यस्थ ऊर्ध्वपादतलान्वितः ।
चतुर्भुजोऽष्टहस्तो वा नानादिव्यास्त्रभूषितः ॥
शिलादिद्रव्यमासाद्य कुर्याद्देवं नटेश्वरम् ।

(iii) सु० आ०

नृत्तार्थोद्धृतवामाङ्घ्रिजानुनाभिसमोत्थितम् ।
पादाङ्गुष्ठसमो जानु जान्वङ्गुष्ठसमोद्धृतम् ॥
प्रसार्य वामहस्तं च दण्डवदयोपरि ।
अभयं दक्षिणं हस्तं शेषं डमरूकान्वितम् ॥
कण्ठसीमान्तमुद्धृत्य यथाशोभं प्रकल्पयेत् ।
साग्निकं वामहस्तं तु बाहुसीमान्तमुद्धृतम् ॥
पादाधस्स्थमपस्मारं सर्पक्रीडासमन्वितम् ।
धुस्तूरकं करोटिं च गङ्गेन्दुबकपिच्छकम् ॥
तिस्रः पञ्चजटास्सप्त प्रसार्य कुसुमोज्वलाः ।
सव्ये त्वेवं तथा वामे दीप्ताग्निसदृशोज्ज्वलाः ॥
नृत्तरूपमिदं वत्स ! सर्वशान्त्यर्थमुच्यते ।

(iv) पू० कार०

चतुर्भुजं त्रिनेत्रं च सुविकीर्णजटान्वितम् ।
कुररीवक्षसंयुक्तं बर्हिपिच्छसमन्वितम् ॥

मौलेर्दक्षे तु धुर्तूरमर्धचन्द्रसमन्वितम ।
दक्षिणे तु जटाग्रे तु जाह्नवीमभिवन्दिताम् ॥
पत्रं तु वामकर्णे तु दक्षिणे नक्रकुण्डलम् ।
सर्वाभरणसंयुक्तमुपवीतसमन्वितम् ॥
व्याघ्राजिनाम्बरोपेतं पादकिङ्किणिशोभितम् ।
गजत्प्रसारितं वामे दक्षिणेऽभयहस्तकम् ॥
डमरुं सव्यहस्ते तु वह्निर्वै वामहस्तके ।
वक्रं तु दक्षिणं पादमपस्मारोपरि स्थितम् ॥
उद्धृतं वामपादं तु पादाग्रं दक्षिणानुगम् ।
ललाटमध्यं दक्षे तु हित्वा सार्धाष्टकं यवम् ॥
तस्मात्तु लम्बयेत्सूत्रं दक्षनासापुटान्तकात् ।
दक्षिणाङ्घ्रेस्तु गुल्फस्य मध्यमादेव पातितम् ॥
तत्सूत्रकक्षयोर्मध्ये ऊरुस्स्मृत्यङ्गुलं भवेत् ।
तत्सूत्रकक्षयोरन्तर्वामोरोर्वसुमात्रकम् ॥
तत्सूत्राद्दक्षिणे ग्रीवा षडङ्गुलमिति स्मृतम् ।
तत्सूत्राद्वामके ग्रीवा गुणाङ्गुलमुदाहृतम् ॥
तत्सूत्राद्दक्षिणे नाभेर्द्वयन्तरं चाङ्गुलं भवेत् ।
तत्सूत्रान्मेढ्रमूलान्ताद्वामभागमिति स्मृतम् ॥
वामा स्फिक्पिण्डिका सूत्रात्सप्तानामङ्गुलं भवेत् ।
तत्सूत्राद्वक्रपादस्य जानुकं तु दशाङ्गुलम् ॥
दक्षिणे बाहुसीमान्ताद्धिक्कासूत्रस्य मध्यमम् ।
(यवद्वयसमायुक्तं विंशदङ्गुलं चेति कीर्तितम्) ॥
यवद्वयाधिकं विंशदङ्गुलं चेति कीर्तितम् ।
हिक्कामध्यं समारभ्य दोस्सीमान्तं तु वामके ॥
यवद्वयसमायुक्तं सप्तादशाङ्गुलं भवेत् ।
नाभेर्दक्षिणके कुक्षितारं भागमिति स्मृतम् ॥
नाभेर्वामे तु कुक्षौ च तारं त्रयोदशाङ्गुलम् ।
वरदाग्निधरं हस्तं दोस्समं चेति कीर्तितम् ॥
शरमात्रं पावकोत्सेधं विस्तारं तु गुणाङ्गुलम् ।
त्रिशिखाभिस्समायुक्तं कल्पयेत्तलमध्यमे ॥
बाहोश्च मणिबन्धाच्च चतुस्त्रिंशदङ्गुलं भवेत् ।
डमरुकोपेतहस्तं तु सूचीहस्तमिति स्मृतम्
तत्सूचिहस्तकस्योर्ध्वं कर्णोर्ध्वसममुच्यते ।
बाहोश्च मणिबन्धाश्च चतुर्विंशदङ्गुलं भवेत् ॥
वामाङ्घ्रेश्चैव जानूर्ध्वं नाभेस्तु सममुच्यते ।
वामाङ्घ्रेः पार्ष्णिकाधश्च वक्राङ्घ्रेर्जानुकोपरि ॥

तत्समं त्विति विज्ञेयं तत्पार्ष्णेर्जानुकान्ततः ।
चतुस्त्रिंशतिमात्रं तु द्वयन्तरं चेति कीर्तितम् ॥
मणिबन्धकजान्वोश्च द्वयन्तरं तु यवं भवेत् ।
दोर्मूलान्तसमं चैव अभयाग्रं प्रकीर्तितम् ॥
मणिबन्धकबाह्वोश्च द्वयन्तरं तु यवं भवेत्
तस्य कूर्परमध्ये तु व्यालं तत्रैव विन्यसेत् ॥
चूचुकं नाभिकामूला द्वयन्तरं तु यवं भवेत् ।
सव्यस्य वामसूत्रस्य मध्याद्वै पार्श्वयोस्तयोः ॥
वामबाहुद्वयोर्मध्ये शार्दूलाजिनकं न्यसेत् ।
त्रिवक्रायाममानेन अपस्मारं ततः कुरु ॥
चतुस्तालप्रमाणेन भूतरूपेण कारयेत् ।
तस्यव वामपार्श्वे तु देवीं कुर्यात् सलक्षणम् ॥
भुजङ्गत्रासमेवं तु भिक्षाटनमथ श्रृणु ।
(v) शिल्प० २२ नृत्तमष्टाशतविधं तत्रादौ नव कथ्यते ।
भानुरुद्रदशांशं वा तुङ्गं नृत्तनतं भवेत् ॥
हिक्कासमानमुन्नस्य दक्षहस्ताङ्गुलाग्रकम् ।
तद्धस्ततलमध्ये वा मध्यमाङ्गुलिकाग्रके ॥
तन्मध्यपर्वगं वाथ वह्निं पात्रगतं तु वा ।
पात्रं विनाथवा कुर्यादपरे डमरूं तथा ॥
दक्षिणे त्वन्यहस्ते स्यादभयं पूर्वमुक्तवत ।
अभये प्रकोष्ठमध्ये तु भुजङ्गवलयं न्यसेत् ॥
डोलायमानं तद्वामहस्तं कुर्याद्यथोचितम् ।
स्थिताङ्घ्रिजानोर्वामाङ्घ्रिजानुनीत्रं कलाङ्गुलम् ॥
सुविकीर्य जटाभारं नानानागविचित्रितम् ।
करोटिकाभिर्धुत्तूरकुसुमैश्च भुजङ्गमैः ॥
भूषितं मुकुटं कुर्यात् दक्षिणेऽर्धेन्दुशेखरम् ।
सिन्दूरालङ्कृतोत्तंसमक्षमालावलम्बितम् ॥
भस्मधूलितसर्वाङ्गं किंचित्प्रहसिताननम् ।
यज्ञोपवीतादियुतं व्याघ्रचर्माम्बरान्वितम् ॥
दक्षिणं कुञ्चितं पादमपस्मारोपरि स्थितम् ।
चतुस्तालेन कर्तव्यमपस्मारं प्रमाणतः ॥
शम्भोस्सव्यगतं तस्य शिरः कुर्यादधोमुखम् ।
पादौ विकीर्य हस्ताभ्यां व्याललीलामुदान्वितम् ॥
व्यालं वै वामहस्ते वा दक्षिणं मुद्रयान्वितम् ।
सस्यश्यामनिभं कुर्यादपस्मारं विशेषतः ॥

पद्मपीठमधः कुर्यात्कलाङ्गुलसमुच्छ्रयम् ।
तच्चतुर्गुणविस्तारं प्रभामण्डलसंयुतम् ॥
रविमण्डलवृत्तं तु प्रभामण्डलमत्र तु ।
तत्र वामेऽप्युमादेवीं प्रागुक्तविधिना कुरु ॥
एतत्स्यात्प्रथमं नृत्तं सर्वलोकहितावहम् ।

द्वितीया

(i) अ० आ०

तदेव दक्षिणे पार्श्वे जटाग्रे जाह्नवी भवेत् ।
स्त्रीमानोक्ताङ्गसम्पूर्ण हृदयेऽञ्जलिसंयुतम् ॥
एवं जाह्नविसंयुक्तं नृत्तं यत्तद्द्वितीयकम् ।

(ii) शिल्प०

तदेव दक्षिणे पार्श्वे जटाग्रे जाह्नवी भवेत् ।
शम्भोरुच्चाङ्गुलेनैव षोडशाङ्गुलमुन्नतम् ॥
स्त्रीमानोक्ताङ्गसम्पूर्णा हृदयेऽञ्जलिसंयुता ।
एवं जाह्नविसंयुक्तं नृत्तं यत्तद् द्वितीयकम् ॥

तृतीया

अ० आ०

तदेव वामपादं तु अपस्मारोपरि स्थितम् ।
उद्धृतं दक्षिणं पादं वामात्तुङ्गं प्रसारयेत् ॥
शेषं प्रागिव कर्त्तव्यं नृत्तं·· ··तुस्तृतीयकम ।

चतुर्थी

(i) अ० आ०

सुविकीर्णजटाभारं जटामुकुटमण्डितम् ।
जटामुकुट(मण्डल?)संयुक्तं शेषं प्रथमनृत्तवत् ॥
चतुर्थं नृत्तमेतत्स्यात् सर्वप्राणिहितावहम् ।

(ii) शिल्प०

अनुकीर्णजटाभारं जटामकुटमण्डितम् ।
जटामण्डलयुक्तं वा चतुर्थेऽन्यथादिमम् ॥

पञ्चमी

(i) अ० आ०

उष्णीषोर्ध्वकसीमान्तं सव्यपादं समुद्धृतम् ।
सुवक्रं वामपादं तु अपस्मारोपरि स्थितम् ॥
भुजाष्टकसमायुक्तमेतत्पञ्चममुच्यते ।
अभयं शूलपाशं च डमरुं दक्षिणे करे ॥
कपालं चाग्निपात्रं च घण्टां हस्तिकरोपमम् ।
गजहस्तोपमं हस्तं प्रसार्यं दक्षिणानुगम् ॥
यत्तत्प्रथमनृत्तस्य पूर्वसूत्रं प्रसारयेत् ।
पञ्चमं नृत्तमेवं स्यात्ततष्षष्ठं वदाम्यहम् ॥

(ii) शिल्प०

उष्णीषोर्ध्वकमात्रान्तं सव्यपादं समुद्धरेत् ।
सवक्रं वामपादं तदपस्मारोपरिस्थितम् ॥
(उप) भुजाष्टकसं (आ) युक्तमेतत्पंचममुच्यते ।
अभयं शूलपाशौ च डमरुं दक्षिणे करे ॥
कपालं चाग्निपात्रं च घण्टां हस्तिकरोपमम् ।

षष्ठी

(i) अ० आ०

दोर्भिष्षोडशभिर्युक्तं वामे गौरीसमायुतम् ।
स्कन्दधृग्वामहस्तेन सव्यहस्तोद्धृताञ्जलिः ॥

स्कन्दोभयकराभ्यां तु मातुस्तनकादाहृतम् ।
एवं गौरी समीक्ष्येशं भीतातिस्नेहविस्मयात् ॥
अभयं डमरूं चैव वज्रं शूलं तथैव च ।
पाशं टङ्कं तथा दण्डं नागं वै दक्षिणे करे ॥
अभयं शूलपाशं च खड्गं डमरुकं ध्वजम् ।
वेतालं सूचिहस्तं च दक्षिणेऽष्टकरं भवेत् ॥
सव्यानुगकरं डोलं वा मं चैव गजोपमम् ।
अनलं मिथुनं चैव वलयं केतुरेव च ॥
घण्टा खेटकपालं च यामपार्श्वेऽष्टहस्तके ।
अनलं गजाहस्ताभं खेटकं विस्मयं तथा ॥
घण्टां चैव कपालं च क्षुरिका सूचिमेव च ।
वामे त्वष्टभुजं ख्यातं शेषं पञ्चमनृत्तवत् ॥
पादौ पञ्चमनृतं स्यात् यत्तत्तद्विधीयते ।
षष्ठमं ह्येवमाख्यातं सप्तमं शृण सुव्रत ॥

(ii) शिल्प०

दोर्भिष्वडङ्गसंयुक्तं वामे गौरीसमायुतम् ।
स्कन्दो भयात्कराभ्यां तु मातुः स्तनहृदोदरात् ॥
निपीड्य वा कराभ्यां तु वामभागोद्धृताञ्जलिम् ।
एवं गौरी निरीक्ष्येशं भीत्यातिस्नेहविस्मयात् ॥
अभयं डमरुं चैव वज्रं शूलं तथैव च ।
पाशं टङ्कं तथा दण्डं नागं वैं दक्षिणे करे ॥
सजानुगकरं डोलं वामं गजकरोपमम् ।
अङ्ग (न?) लं मिथुनं चैव वलयं केतुरेव च ॥
घण्टां चैव कपालं च वामपार्श्वेऽष्टहस्तके ।
पादौ पञ्चमनृत्तस्य विधिवत्तद्विधीयते ॥

सप्तमी
अ० आ०

त्रिनेत्रं चाष्टहस्तं च सुविकीर्णजटायुतम् ।
कुञ्चितं वामपादं तु अपस्मारोपरिस्थितम् ॥
उद्धृतं दक्षिणं पादं चाङ्गुष्ठं चाग्रसीमगम् ।
अभयं शूलपाशं च डमरूं दक्षिणे करे ॥
कपालं चाग्निपात्रं च तथा विस्मयहस्तकम् ।
गजहस्तोपनं हस्तं सव्यासव्यानुगं तथा ॥
नतमानं दशांशं स्यात् वामे गौरीसमायुतम् ।
सप्तमं नृत्तमाख्यातं जगदार्तिविनाशकम् ॥

अष्टमी
अ० आ०

तदेव षड्भुजोपेतमभयं डमरुं तथा ।
शूलं दक्षिणपार्श्वे तु कपालं विस्मयं तथा ॥
गजहस्तोपमं वामे सुत्रं प्राग्वत्तदष्टमम् ।
पञ्चमस्य च नृत्तस्य षष्टमस्य च· ·स्मृता ॥

नेत्रद्वयमिति ख्यातं शेषाणां तु त्रिनेत्रकम् ।

नवमी — चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुत्तम् ।

अ० आ० — अभयं डमरूं सव्ये वामेऽग्निर्गजहस्तवत् ॥

अपस्मारं विना पीठे वामाङ्घ्रिं कुञ्चितं स्थितम् ।

तत्तत्पुरस्स्थितं पीठे सव्यपादकनिष्ठिका ॥

तत्पादं कुञ्चितं युक्त्या सूत्रं युक्त्या तु लम्बयेत् ।

नवमं नृत्तमाख्यातं गङ्गाधरमथ शृणु ॥

दक्षिणामूर्तिषु

१. व्याख्यानदक्षिणामूर्तिः

(i) उ० कामि०

अथ वक्ष्ये विशेषेण दक्षिणामूर्तिलक्षणम् ।
लम्बयेद्दक्षिणं पादं वामाङ्घ्रेर्नलकाग्रकम् ॥
सव्योर्वग्रे निधातव्यं वामपादं तु शाययेत् ।
नतमध्यर्धमात्रं स्याच्चतुर्भुजसमन्वितम् ॥
दक्षिणे पूर्वहस्तं तु ज्ञानमुद्रां तु धारयेत् ।
दक्षिणे परहस्तं तु अक्षमालाधरं परम् ॥
वरदं वामहस्तं स्याद्दण्डहस्तमथापि वा ।
वामजानूपरिष्टात्तु वरदे तलपृष्ठकम् ॥
वामजानूपरिष्टात्तु दण्डं चेत्कूर्परं न्यसेत् ।
वामे तु परहस्ते तु वह्निं वा व्यालमेव वा ॥
अर्धार्जवक्त्रं सर्वाङ्गमार्जवं स्फटिकोपमम् ।
विकीर्णमूर्धजं वापि जटामण्डलमेव वा ॥
······बद्धमूर्ध्नि वा जटावकुटमेव वा ।
चतुर्भुजस्त्रिनेत्रस्तु कुन्देन्दुधवलप्रभः ॥
श्वेतविद्रुमहेमाभश्श्यामाभो वा प्रकीर्तितः ।
व्याघ्रचर्माम्बरो वापि दिव्याम्बरधरस्तु वा ॥
उत्तरीयसमोपेतश्शुक्लयज्ञोपवीतकः ।
विकीर्णमूर्धजो वापि जटामकुट एव वा ॥
पट्टिकाबन्धनोवापि सत्करोटिकया युतः ।
धुर्धूराररवधैर्नागपत्रैश्चन्द्रेण मण्डितः ॥
पञ्चमुद्रासमोपेतो गङ्गाकिङ्किणिसंयुतः ।
अधस्ताद्वटदृक्षस्य शैलादूर्ध्वं श्रितः पुनः ॥
व्याघ्रचर्मोपरिष्टात्तु स्थितो वीरासनोऽथवा ।
लम्बितं दक्षिणं पादं तज्जानूपरि संस्थितम् ॥
वामाङ्घ्रिनलकं कुर्यात् सव्यहस्तं तु मुद्रया ।
सन्दर्शसंज्ञयोपेतो वामहस्तपुस्तकः ॥
अथवा नागसंयुक्तो वामहस्तस्समीरितः ।
वरदं तं विजानीयाज्जानुस्थमणिबन्धकः ॥

दण्डहस्तो यदा स स्यात्प्रकोष्ठं जानुसंस्थितम् ।
विकसत्पद्मसङ्काशस्त्वधस्ताद्वि स्तृताङ्गुलिः ।।
परहस्तद्वये चाक्षमालाज्वालासमन्वितः ।
पद्मं वा चोत्पलं वापि व्यालं वामे तु कल्पयेत् ।।
कटकौ तौ प्रकर्तव्यौ प्रसन्नसमलोचनः ।
नासाग्रदृष्टियुग्वानहस्तो वा स्यात्सुपुस्तकः ।।
सजटामुकुटा देवचूचुकास्यगलान्तकाः ।
तत्तत्कलासमोपेताश्शुक्लयज्ञोपवीतिनः ।।
शुक्लाद्यम्बरसंयुक्ता भस्मरुद्राक्षसंयुताः ।
कौशिकः काश्यपश्श्यामस्त्वितरौ पीतवर्णकौ ।।
रक्तवर्णो भरद्वाजो धूम्राभवित्रिगौतमौ ।
एषामेकद्वयं वापि त्रयं व पार्श्वयोर्न्यसेत ।।
व्याख्यानमूर्तिरेवं स्याद्गेयमूर्तिस्ततो मतः ।

(ii) पू० का० चतुर्भुजं त्रिनेत्रं च द्वीपिचर्माम्बरान्वितम् ।
आवृतालङ्कृता भङ्गी शश्यर्ककुसुमान्वितम् ।।
सद (न्दं?) शं दक्षिणं हस्तं पुस्तकं वामहस्तके ।
सव्यके चाक्षमालां च व्यालं वै वामहस्तके ।।
पादाग्रे दृष्टिपातं तु किंचिद्भङ्गसमायुतम् ।
लम्बितं दक्षिणं पादं तस्योर्वग्रस्य चोपरि ।।
वामपादस्य नलकं संयुतं कारयेत्सुधीः ।
हिक्कामध्यं समारभ्य कटके मणिबन्धकात् ।।
द्वयन्तरं त्रियवं प्रोक्तमृषिसङ्घैस्समावृत्तम् ।
अगस्त्यश्च पुलस्त्यश्च विश्वामित्रोऽङ्गिरास्तथा ।।
एवं व्याख्यानमूर्तिं तु गेयमूर्ति श्रृणुष्वथ ।

(iii) वि० ध० दक्षेण मुद्रां प्रतिपादयन्तं सिताक्षसूत्रं च तथोर्ध्वभागे ।
वामे च पुस्तामखिलागमाद्यां विभ्राणमूर्ध्वेन सुधाधरंच।
सिताम्बुजस्थंसितवर्णमीशंसिताम्बरालेपनमिन्दुमौलिम्
ज्ञानं मुनिभ्यः प्रतिपादयन्तं तं दक्षिणामूर्तिमुदाहरन्ति ।

(iv) शिल्प० दक्षिणामूर्तिमीशानं कुर्याद्वटतरोरधः ।
लम्बयेद्दक्षिणं पादं वामाङ्घ्रेर्नलकाग्रकम् ।।
सममेवं विधातव्यं वामपादं तु शाययेत् ।
दक्षिणे पूर्वहस्ते तु ज्ञानमुद्रां तु धारयेत् ।।
दक्षिणे परहस्ते तु कारयेदक्षमालिकाम ।
वरदं वामहस्ते तु दण्डं वा परिकीर्तितम् ।।
वामजानूपरिष्टात्तु दण्डं चेत्कूपरं न्यसेत् ।

वामे परकरे तत्र वह्नि वा मृगमेव वा ॥
विकीर्णमूर्धजं वापि जटामण्डलसंयुतम् ।
जाभिर्वद्धमूर्तिवा जटामुकुटशोभितम् ॥
शुद्धस्फटिकसङ्काशं ··· ··· ······ · · ··· ··· · · ।
वामे धुस्तूरपुष्पं च नागं च शिरसि स्मृतम् ॥
दक्षिणेन्दुकलायुक्तं सर्वाभरणभूषितम् ।
सितवस्त्रोत्तरीयं च सितयज्ञोपवीतनम् ॥
व्याघ्रचर्माम्बरोपेतं त्रिनेत्रं क्लेशवर्जितम् ।
रुद्राक्षं कण्ठमालां च हृन्मालां च विधापयेत् ॥
नारदो जमदग्निश्च वशिष्ठो दक्षपार्श्वके ।
भारद्वाजश्च शुनकस्त्वगस्त्यो वामपार्श्वके ॥
वन्दितैः किन्नराद्यैस्तु सेबितं भक्तिसंयुतैः ।
अपस्मारोपरिष्टात्तु लम्बपादतलं न्यसेत् ॥
धर्मव्याख्यानमूर्तिः स्यादेवं सर्वशुभावहम् ।

२. ज्ञानदक्षिणामूर्तिः

(i) अ० आ०

तदेव वीणाहीनं त ज्ञानमुद्राभयान्वितम् ।
वामं प्रसारितं हस्तं वामाजानूरूकूर्परम् ।
दक्षिणे त्वपरे चाक्षमाला वामेऽब्जमुत्पलम् ।
शुद्धश्वेतनिभं वर्णं शेषं पूर्ववदाचरेत् ॥
ज्ञानमूर्तिरिति ख्यातं सर्वकारणकारणम् ।

(ii) शिल्प०

अथवा पूर्वहस्ताभ्यां ज्ञानमुद्राभयौ धृतौ ।
वामं प्रसारितं वाथ वामजानूर्ध्वकूर्परे ॥
अपरे दक्षिणे त्वक्षमालामुत्पलमन्यतः ।
ज्ञानमूर्तिरिति ख्यातं सर्वकारणकारणम् ।

३. योगदक्षिणामूर्ति

(i) अ० आ०

अन्योन्याङ्घ्रितलं विप्र ! स्फिक्पिण्डाधः प्रकल्पेयेत् ।
ज्ञानमुद्रां हृदि स्थाने त्वभ्यन्तरमुखं करम् ॥
वरदं वामहस्तं तु मेढ्रपीठोपरि न्यसेत् ।
अपरे दक्षिणे चाक्षामालाब्जं वामहस्तके ॥
नासाग्रं तु समीक्ष्याक्षमार्जवं सूत्रदेहकौ ।
अपरे तु जटालम्ब्य ऋषिभिस्सेवितं परम् ॥
योगमूर्तिरिति ख्यातं ध्याने दुःखनिवृत्तिदम् ।
लम्बयेद्दक्षिणं पादं वाममुत्कुटिकासनम् ॥
योगपट्टिकयाबध्य देहं चोत्कुटिकाङ्घ्रिकम् ।
प्रसार्य वामहस्तं तु वामजानूपरि द्विज! ॥
प्रागिवैव कृतं शेषं सोप्येवं योगमूर्ति वै ।
अरुमूर्ध्नि समाश्रित्य अन्योन्यं पादपार्ष्णिकौ ॥

योगपट्टिकयोपेतं जङ्घामध्ये द्विजोत्तम! ।
प्रसार्य पूर्वहस्तौ द्वौ जानूपरि निवापितौ ॥
अपरे दक्षिणे चाक्षमाला वामे कमण्डलुम् ।
जटामण्डलसंयुक्तं ततश्चन्द्रशेखरम् ॥
नीलग्रीवासमायुक्तं शङ्खकुन्देन्दुसन्निभम् ।
अपरे शाययेदुक्षं नानासर्पविभूषितम् ॥
हृन्मालाकर्णमालाध्या दूर्ववृक्षे विराजतम् ।
एवं त्वनेकभेदेन दक्षिणामूर्तिरुच्यये ॥

(ii) उ० कामि०

व्याख्यानसहितस्त्वेव संदर्शस्य समास्ययुक् ।
तत्राक्षिपातयोगेन सदाकुञ्चित्लोचनः ॥
प्रसृतो वामहस्तस्स्याद्योगमूर्तिरयं मतः ।
अथ कुञ्चितवामाङ्घ्रियुग्मस्फिग्गतपार्ष्णिकः ॥
उद्धृतं तस्य जान्वग्रं दण्डकूर्परकान्सतक् ।
सन्दर्शनदृष्टिपातश्च आभङ्गं चैव पूर्ववत् ॥
नानामृगैस्तु संकीर्ण नानाव्यालैस्तु संयुतः ।
नानामुनिगणैस्सार्ध सिद्धिविद्याधरैरपि ॥
भूतैश्च किन्नरैरन्यैः पुष्पवृक्षैश्च मण्डितम् ।
शैलं कुर्यात्तु तत्पार्श्वे वटवृक्षस्तु शाद्वलः ॥
फलशाखोपशाखाढचो नानापक्षिसमायुतः ।
तन्मूले दक्षिणे छायानिषण्णः कू (कृ) पया युतः ॥
रत्नोपशोभिते पीठे व्याघ्रचर्मोत्तरछदे ।
आसीनो मुनिभिस्सम्यक् कौशिकादिभिरादरात् ॥
शिवद्विजकुलस्यादिभूतैस्तु परितस्स्थितैः ।
आगमाहितचेतोभिः परमेशेन दीक्षितै ॥
एवं तु दक्षिणामूर्तेर्मूर्तिभेदाः उदाहृताः ।
आसीनो वा स्थितो वापि ऋषिभिस्संवृतो न वा ॥
वटवृक्षविहीनो वा भूताद्यावृत एव वा ।
भूतस्थलम्बपादो वा दक्षिणेशस्समीरितः ॥

(iii) शिल्प०

अन्योन्यङ्घ्रितलं सम्यक स्फिक्पिण्डाधः प्रकल्पयेत् ।
ज्ञानमुद्रां हृदि स्थाने त्वभ्यन्तरमुखं करम् ॥
वरदं वामहस्तं तु मेढ्रपीठोपरि न्यसेत् ।
अपरे चोत्पलं चाक्षमालां पूर्गवदाचरेत् ॥
नासाग्रं स्वं समीक्ष्य स्वमार्जवं देहमाचरेत् ।
सुविकीर्णजटायुक्तं योगमूर्तिरिति स्मृतम् ॥
लम्बयेद्दक्षिणं पादं वाममुत्कुटिकासनम् ।
संबद्धच योगपट्टेन देहोत्कुटिकाङ्घ्रिकौ ॥

प्रसार्य वामहस्तौ तु वामजानूपरि स्थितम् ।
एतच्च योगमूर्तिस्स्याच्छेषं पूर्ववदाचरेत् ॥
उरुमूलं समाश्रित्य अन्योन्याबद्धपार्ष्णिकम् ।
योगपट्टिकयोपेतं जङ्घामध्ये विशेषतः ।
प्रसार्य पूर्वहस्तौ द्वौ जानूपरि निधापितौ ।
अपरे दक्षिणे वाक्षमालां वामे कमण्डलुम् ॥
जटामण्डलसंयुक्तं करोटचर्धेन्दुशेखरम् ।
नीलग्रीवासमायुक्तं शङ्खकुन्देन्दुसन्निभम् ॥
योगमूर्तिविशेषाख्यं शेषं प्रागिव कारयेत् ।

वीणाधरदक्षिणामूर्तिः

(i) अ० आ०

तदेव वामपादेनोत्कुटिकासनसंयुतम् ॥
पूर्वहस्तद्वयोर्वीणाधृतं युक्त्या द्विजोत्तम ! ॥

(ii) उ० कामि०

शेषं प्रागिव कर्तव्यमेतद्वीणाधरं भवेत् ।
ऊर्ध्वाधोमध्यकटकौ तस्यां सर्पकरावुभौ ।
वीणा तु दक्षिणे वाग्रेऽदक्षिणे कटकेस्थितः ॥

(iii) पू० कार०

दक्षिणे कटकं चोरुस्थितयां विनिवेशयेत् ।
कटकं दक्षिणं हस्तमधोमुखं तदुच्यते ।
वामहस्तं तु कटकमूर्ध्ववक्त्रं तदुच्यते ॥
तन्त्रीं निवेशयेदूरुकाग्रे दक्षिणपादके ।
वामहस्तस्य कटके सव्यहस्त तथोपरि ॥
ऊरुबाह्य त्रिमात्रं तु कटकोर्ध्वे युगाङ्गुलम् ।
दण्डायाममिति प्रोक्तं विस्तारं तु द्विमात्रकम् ॥
वा (ला?)वुवक्त्रं तु षण्मात्रमुत्सेधं तु तदर्धकम् ।
एतदेव विशेषं तु शेषं पूर्वोक्तवद्भवेत् ॥
दक्षिणामूर्तिरेवं स्वाच्छृणु मन्मथनिग्रहम् ।

(iv) शिल्प०

तदेव वामपादेनोत्कुटिकासनसंयुतम् ।
पुर्वहस्तद्वये वीणा चेत्तद्वीणाधरं स्मृतम् ॥

अशान्तोग्रमूर्तिषु संहारमूर्तयो यथा----

कामान्तकमूर्तिः

(i) उ० कामि०

अग्रे तु दक्षिणामूर्तेर्योगनिष्ठस्य मन्मथम् ।
कुर्तात्तु पतितं दृष्टिपातादेव च तत्क्षणात् ॥
भक्त्वा दशांशं देवोच्चमेकाद्यासप्तभागिकम् ।
मन्मथोत्सेधमुद्दिष्टं स तु हेमविभूषितः ॥
शुद्धजाम्बूनदप्रख्यः पुष्पपञ्चेषुसं ्तः ।
मीनकेतुस्तथैवेक्षुकार्मुकः कृ (र ?) तिसंयुतः ॥
देवभागवसन्ताख्यमित्रयुक्तोऽतिसुन्दरः ।
लम्भिनी तापिनी चैव वेदिनी द्राविणी तथा ॥

मारिणीति शराख्यास्स्युर्धनुर्वामे शराः परे ।
मन्मथो मित्रयुक्तो वा युतो वैकशेरण तु ॥

(ii) सु० आ०

उग्ररूपं तु कामारिं पार्श्वे कामं प्रपातितम् ।
कार्यं कामरिपुं ह्येवं वक्ष्येऽहं कालनाशनम् ॥

(iii) पू० कार०

त्रिनेत्रं चतुर्भुजं देवं जटामकुटमण्डितम् ।
उग्रदृष्टिसमायुक्तमक्षमालोरगन्धरम् ॥
दक्षिणे तु पताका च वामहस्तं तु सूचिका ।
एतदेव विशेषं तु शेषं व्याख्यानमूर्तिवत् ॥
वेरायामरसांशाच्च त्रिभागं मन्मथायतम् ।
पीठस्थो वा रथस्थो वा कामः काञ्चनसन्निभः ॥
सर्वभूषणभूख्यं च दिव्यरूपसमन्वितम् ।
पुष्पैश्चैव शरैर्युक्तमिक्षुचापं च षड्ध्वजम् (?) ॥
मदरागवसन्तैश्च हेमवान्धवसंयुतम् ।
तापिनी दहिनी विश्वमोहिनी विश्वमर्दनी ॥
मादिनी नाम निर्दिष्टास्तस्य पञ्चशरा इमे ।
कार्मुकं वामहस्ते तु बाणं तु सव्यहस्तके ॥
देदस्याभिखं कुर्यात् कामरूपं प्रपातितम् ।
कामनिग्रहमेवं स्याच्छृणु वैवाह्यमूर्तिनम् ॥

गजासुरसंहारमूर्ति

(i) अ० आ०

अथ वक्ष्ये विशेषेण गजहामूर्तिलक्षणम् ।
सर्वाभरणसंयुक्तं चतुर्दोश्चाष्ट एव वा ॥
चतुर्भुजे चेत् पाशं च गजचर्म च दक्षिणे ।
गजशृङ्गं च चर्म च वामपार्श्वे करद्वये ॥
चतुर्भुजं ५माख्यातमष्टहस्तमथोच्यते ।
शूलं डमरूकं पाशं गजचर्म च दक्षिणे ॥
गजशृङ्गं कपालं च गजचर्म च विस्मयम् ।
एवं पार्श्वे तु चत्वारो हस्तमेवं प्रकल्पयेत् ॥
शम्भोर्वामाङ्ग्रचधस्तात्तु गजस्यैव तु मस्तकम् ।
मकुटस्योपरिष्टात्तु गजपुच्छं प्रकल्पयेत् ॥
पार्श्वयोर्गजपादांस्तु यथायुक्त्या तु कल्पयेत् ।
प्रभामण्डलवच्छेषं गजचर्म प्रकल्पयेत् ॥
व्याघ्रचर्माम्बरोपेतं दुकलवसनान्वितम् ।
सर्वालङ्कारसंयुक्तमतिरक्तसमप्रभम् ॥
एवं तू गजहामूर्ति प्रथमं तु विधीयते ।
शूलं खड्गं तथा चर्म गजशृङ्गं च दक्षिणे ॥
कपालं खेटकं घण्टां गजचर्म च वामके ।
सुस्थितं वामपादं तु गजस्य मस्तकोपरि ॥

उद्धृतं दक्षिणं पादं तिर्यगुत्कुटिकं भवेत् ।
एवं द्विविधरीत्या तु गजहामूर्तिरुच्यते ॥
स्कन्दोद्धृताप्युमादेवी शम्भोर्वामे भयान्विता ।

(ii) शिल्प०

गजहामूर्त्तिनं वक्ष्ये सर्वाभरणभूषितम् ।
पाशं च गजचर्म च दक्षपार्श्वकरद्वये ॥
गजस्य शृङ्गं चर्म च वामपार्श्वे करद्वये ।
शूलं डमरुकं पाशं गजचर्म च दक्षिणे ॥
गजशृङ्गं कपालं च पाशं चर्म च वामतः ।
शम्भोर्वामे व्यधस्तात्तु गजमस्तकमेव हि ॥
मुकुटस्योपरिष्टात्तु गजपुच्छं प्रकल्पयेत् ।
पार्श्वयोर्गजपादं तु यथायुक्त्या तु कारयेत् ॥
प्रभामण्डलवच्छेषं गजचर्म प्रकल्पयेत् ।
व्याघ्रचर्माम्बरोपेतं दुकूलवसनान्वितम् ॥
सर्वाभरणसंयुक्तमरिक्तप्रभान्वितम् ।
सुस्थितं वामपादं तु गजवीरस्य मस्तके ॥
उद्धृतं दक्षिणं पादं कक्षसूत्रान्तमाचरेत् ।
गौरी स्कन्दं समुद्धृत्य शम्भोर्वामे भयान्विता ॥
अथवा शूलखड्गौ च गजदन्तं च चर्म च ।
दक्षिणे वामतः कुर्यात् कपालं खेटकं पुनः ॥
घण्टां च गजचर्म च करैरिति·······वामतः ।

कालारिमूर्तिः
(i) अ० आ०

अथ वक्ष्ये विशेषेण कालहामूर्तिलक्षणम् ।
देवस्य दक्षिणं पावं पद्मपीठोपरिस्थितम् ॥
प्रथमनृत्तमूर्त्तेस्तु दक्षिणस्थितपादवत् ।
वामपादं तदुद्धृत्य कुञ्चितं तलमुद्धृतम् ॥
अंगुष्ठमुद्धृताङ्घ्रेस्तु कालस्य हृदये न्यसेत ।
दंष्ट्रास्यं च त्रिनेत्रं च जटामकुटमण्डितम् ॥
चतुर्भुजसमायुक्तमष्टहस्तमथापि वा ।
दक्षिणे पूर्वहस्तं तु शूलं कर्णान्तिमुद्धृतम् ॥
दक्षिणे परहस्तं तु परशुं वरदं तथा ।
वामे पूर्वकरं नाभिसीमान्तं सुच्यधोमुखम् ॥
वामे त्वपरहस्तं तु विस्मयं परिकल्पयेत् ।
हिक्कासूत्रसमं टङ्ककरं त्वभ्यन्तरं मुखम् ॥
उष्णीषान्तं समुद्धृत्य विस्मयेऽनामिकाग्रकम् ।
कर्णान्तं मणिबन्धान्तं शूलहस्तसमान्तकम् ॥
चतुर्दोर्ष्वेवमाख्यातमष्टहस्तमथ शृणु ।
शूलं परशुं वज्रं च खड्गं दक्षिणहस्तके ॥

विस्मयं खेटकं पाशं सूचीहस्तं तु वामके ।
विद्रुमस्य निभाकारं सर्वाभरणभूषितम् ॥
कालहामूर्तिमाख्यातमधस्तात्काल उच्यते ।
द्विभुजं च द्विपादं च सदंष्ट्रं पाशपाणिनम् ॥
करण्डमकुटोपेतमसृग्धाराविकीर्णितम् ।
महाभयसमायुक्तं सपाशहृदयाञ्जलिम् ॥
विकीर्णपादं मां दृष्ट्वा शाययेदूर्ध्ववक्त्रकम् ।
कालहामूर्तिमेवं तु प्रोक्तं लिङ्गोद्भवं ततः ॥

(ii) उ० कामि० कुञ्चितासव्यपादस्तु व्याघ्रचर्माम्बरान्वितः ।
ततोद्धृतसदक्षाङ्घ्रिस्तीक्ष्णदंष्ट्रोग्रनासिकः ॥
दक्षहस्तस्थशूलो वा वामहस्तस्थसूचिकः ।
दक्षहस्तस्थपरशुर्नागपाशोऽथवा मृगः ॥
कटाक्षदृष्टिर्देवस्य कालदेहव्यवस्थितः ।
शूलं ह्यधोमुखं प्रोक्तं कालकु(ग?)ण्डस्थमेव वा ॥
कालं तु पतितं कुर्यात्त (दु?) त्प्लुताक्षं तु मूर्च्छितम् ।
मुद्गरं र(उग्दिरद्र?)क्तवस्त्रं च तथा लोहितमूर्धजम् ॥
शूलपाशकरं चैव विकीर्णचरणान्वितम् ।
दंष्ट्राकरालवदनं रक्तभ्रूरक्तलोचनम् ॥
देवस्थ (स्य?) नाभिमानेन नवतालेन कारयेत् ।
कृताञ्जलिपुटं वापि कारयेत्कालमादरात् ॥
अथवाथ हराल्लिङ्गान्निर्गतात्पतितं नयेत् ।
कालान्त(लं तं?) लिङ्गमानाद्यं लिङ्गोद्भूतोक्तवन्नयेत् ॥
त्रिभङ्गेन स्थितश्चान्योऽधोमुखो भस्मविग्रहः ।
बद्धपुष्पाञ्जलिः पार्श्वे मार्कण्डेयः स्थितो वरः ॥
कर्तव्यः कालतो भू (भी?) तस्सन्तुष्टो न हरेण तु ।
मार्कण्डेयेन मानेन युक्तो वा वर्जितस्तु वा ॥
अपस्मारशरीरस्थ—चरणेन युतो न वा ।
कालारिरेवमाख्यातो मन्मथान्तक उच्यते ॥

(iii) सु० आ० दक्षिणे तु करे शूलं वामे सूच्यङ्गुलि स्मृतम् ।
पादं कालस्य हृदये न्यस्त्वैवं (स्यैवं?) पादसंस्थितम् ॥
कालनाशमिदं प्रोक्तं लिङ्गोत्पत्तिमतः परम् ।

(iv) पू० कार० चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
उद्धृतं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥
व्याघ्रचर्माम्बरोपेतं तीक्ष्णनासोग्रदंष्ट्रकम् ।
दक्षिणे तु करे शूलं सूचिहस्तं तु वामके ॥
परशुं दक्षिणे हस्ते नागपाशं तु वामके ।

अधोमुखं भवेच्छूलं दृष्टिर्वै कालदेहके ॥
अपरे तु द्विहस्तौ तु कटकाविति कीर्तितौ ।
दोस्समं कटकाग्रं तु द्व्यन्तरं तु यवं भवेत् ॥

(v) शिल्प० कालारिं कारयेदीशं नताङ्गं वामतो मनाक् ।
सुस्थितं दक्षिणं पादं पद्मपीठेऽन्यमङ्घ्रिकम् ॥
दक्षिणे पूर्वहस्ते तु शूलं कर्णान्तमुद्धृतम् ।
दक्षिणे परहस्ते तु परशुं वरदं तु वा ॥
वामे पूर्वकरं नाभिसूत्रान्ते सूचिमाचरेत् ।
वामे तु परहस्ते तु विस्मयं परिकल्पयेत् ॥
उष्णीषान्तं समुद्धृत्य विस्मयेऽनामिकाग्रकम् ।
शूलं परशुवज्रौ च खड्गं दक्षिणहस्तके ॥
विस्मयं खेटकं पाशं सूचीहस्तं च वामके ।
शुद्धविद्रुमसङ्काशं सर्वाभरणसंयुतम् ॥
अधस्तात् कारयेत्कालं द्विभुजं पाशहस्तकम् ।
करण्डमकुटोपेतं सदंष्ट्रं विकृताननम् ॥
असृग्धारासमायुक्तं महाभयसमन्वितम् ।
हृदयाञ्जलिसंयुक्तं विकीर्णाङ्घ्रिद्वयं पुनः ॥

त्रिपुरान्तकः एकवक्त्रं दशभुजं नृत्यन्तं त्रिपुरान्तकम् ।
अ० पृ० २१३ सिंहचर्मपरीधानं मृगचर्मोत्तरीयकम् ॥
रक्ताम्बरधरं देवं सूर्यकोटिसमप्रभम् ।
कपालमालाभरणं शशाङ्कक्कृतशेखरम् ॥
खट्वाङ्गखेटकधरं धृतखड्गकपालकम् ।
त्रिशूलादिन कण्ठा च शरशार्ङ्गविधारिणम् ॥
पाशाङ्कुशधरं देवं कुण्डलाभ्यामलङ्कृतम् ।
हरं संस्थाप्य नृत्यन्तं वलयाकारसंस्थितम् ॥

त्रिपुरान्तकमूर्त्यष्टकम्

प्रथमा
(i) अ० आ० त्रिपुरान्तकमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना ।
दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ॥
दक्षिणे पूर्वहस्तोर्ध्वे नाभिसूत्रावसानकम् ।
सिंहकर्णं तु तद्धस्तं बाणमध्यं तु पीडितम् ॥
बाणायामं तु तत्सप्तत्यङ्गुलं तु विधीयते ।
कनिष्ठिकापरीणाहं देवेशस्य करस्य तु ॥
वामहस्ते धनुर्धृत्वा कक्षान्तं तत्करोर्ध्वकम् ।
पूर्णमुष्टिस्तु नाहं स्यान्मध्यादग्रौ क्रमात्कृशौ ॥
अग्रमर्धाङ्गुलव्यासं वृत्तं वर्णैर्विचित्रितम् ।
बाणनाहत्रिभागैकं रज्जुनाहं तु तन्तुना ॥

धनोर्दीर्घाष्टभागे तु सप्तांशं रज्जुदीर्घकम् ।
तद्दीर्घस्यानुकूलं तु धनोर्वक्रमुदाहृतम् ॥
त्रिवक्रसहितं वाथ बालचन्द्राभमेव वा ।
धनुराकृतिरेवं स्यात् दारुजं लोहजं तु वा ॥
कर्तरी परहस्तौ तु टङ्ककृष्णमृगान्वितौ ।
गङ्कं (टंक?) दक्षिणहस्ते तु वामहस्ते मृगं धृतम् ॥
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ।
प्रवालसदृशप्रख्यं वामे गौरीसमायुतम् ॥
त्रिपुरान्तकमूर्तेस्तु प्रथमं लक्षणं त्विदम् ।

(ii) उ० कामि०
पुरारिस्थापनं वक्ष्ये तदादौ लक्षणं च वै ।
चतुर्भुजस्त्रिनेत्रश्च जटामकुटसंयुतः ॥
समभाग (भङ्ग?) युतस्सम्यक् स्थापकेन समन्वितः ।
सव्यकर्णस्थमकरकुण्डलेन समन्वितः ।
कृष्णापरशुसंयुक्तपरहस्तद्वयान्वितः ।
धनुर्बाणयुतोपेतवामेतरकरान्वितः ॥
परहस्तोज्झितो वाथ द्विहस्तत्रिपुरान्तकः ।
कुर्यात्सलक्षणं वाथ वामभागे तु पार्वतीम् ॥
एवं कृत्वा पुरारिं तु प्रतिष्ठां कारयेत्तथा ।

(iii) पू० कार०
चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं दिव्याम्बरसमायुतम् ॥
पत्रं तु वामकर्णे तु दक्षिणे कुण्डलान्वितम् ।
धनुर्बाणसमायुक्तं कृष्णापरशुसंयुतम् ।
उपवीतसमायुक्तं सभङ्गस्थानकं कुरु ।
वृषवाहनवच्छेषं कारयेत्तु विचक्षणः ॥

(iv) सु० आ०
धनुर्बाणसमायुक्तं कृष्णापरशुधारिणम् ।
उमया सहितं देवं कृत्वा तत् त्रिपुरान्तकम् ॥

(v) शिल्प०
अथाष्टधा प्रवक्ष्यामि त्रिपुरान्तकमूर्तिनम् ।
दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ॥
दक्षिणे पूर्वहस्तं तु नाभिसूत्रावसानके ।
सिंहकर्णं तु तद्धस्तं बाणमध्यनिपीडितम् ॥
वामहस्ते धनुर्धृत्वा कक्षान्तोर्ध्वं समुद्धृते ।
कर्तरी परहस्तौ द्वौ टङ्ककृष्णमृगस्थितौ (गान्वितौ?) ।
टङ्कं तु दक्षिणे वामे कृष्णसारङ्गमेव हि ।
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥
प्रवालसदृशप्रख्यं वामे गौरीसमायुतम् ।
इदं प्रथममाख्यातं द्वितीयं तु तत परम् ॥

द्वितीया
(i) अ० आ० — तदेव वामपादं तु अपस्मारोपरि स्थितम् ।
शेषं प्रागिव कर्तव्यं द्वितीयं लक्षणं भवेत् ॥
(i) शिल्प० — तदेव वामपादं तदपस्मारोपरि स्थितम् ।
शेषं प्रथमतुल्यं हि तृतीयमथ वक्ष्यते ॥

तृतीया
(i) अ० आ० — सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ।
शेषं प्रागिव कर्तव्यं सूत्रं त्वितरपार्श्वगम् ॥
तृतीयं लक्षणं प्रोक्तं चतुर्थं लक्षणं शृणु ।
(ii) शिल्प० — सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ।
शेषं प्रागिव कर्त्तव्यं चतुर्थं तु ततः परम् ॥

चतुर्थी
(i) अ० आ० — तदेव वामपादं तु अपस्मारोपरि स्थितम् ।
प्रागिवैव विशेषं तु चतुर्थं लक्षणं भवेत् ॥
(ii) शिल्प० — तदेव वामपादं तदपस्मारोपरि स्थितम् ।

पञ्चमी
(i) अ० आ० — तदेव पूर्वहस्तौ द्वौ कटकौ हृदि सीमगौ ।
वामदक्षिणहस्तौ द्वौ क्रमादूर्ध्वमधोमुखम् ॥
बाणमूलधृतं सव्यं वामं बाणाग्रकं धृतम् ।
परे तु दक्षिणे टङ्कं धनुस्तद्वामहस्तके ॥
तद्धस्ते तु मृगं वाथ वामे गौरीसमायुतम् ।
अपस्मारं विना पादं नतं प्रागिव सूत्रकम् ॥
एवं चतुर्भुजोपेतं मूर्तिपञ्चविधं भवेत् ।
(ii) शिल्प० — तदेव पूर्वहस्तौ द्वौ कटकौ हृदि सीमगौ ॥
वामं दक्षिणकं हस्तं क्रमादूर्ध्वमधोमुखम् ।
बाणमूलधृतं सव्यं अन्यबाननोद्धृतम्? ॥
परे दक्षिणके टङ्कं धनुषं वामहस्तके ।
तद्धस्ते तु मृगं वाथ वामे गौरीसमायुतम् ॥
अपस्मारं विना कार्यं पञ्चमं समुदाहृतम् ।

षष्ठी
(i) अ० आ० — अतिभङ्गनतोपेतमष्टहस्तसमन्वितम् ।
बाणं च परशुं खड्गं वज्रं वै दक्षिणे करे ॥
धनुषं विस्मयं हस्तं खेटकं कटकं तु वा ।
वामहस्ते समाख्यातं पूर्वसूत्रात्करान्तकम् ॥
यथाशोभनतं तुङ्गं कल्पयेद् गौरिसंयुतम् ।
(ii) शिल्प० — षष्ठमिष्टं च बाणं च पाशं खड्गं च दक्षिणे ।
धनुषं विस्मयं खेटं कुक्कुटं वामहस्तके ॥
यथाशोभं तथा कुर्याद्वामे गौरीसमायुतम् ।

सप्तमी
(i) अ० आ० — षष्ठमं ह्येवमाख्यातं सप्तमं दशदोर्युतम् ।
बाणं चक्रं तथा शूलं टङ्कं वज्रं च दक्षिणे ॥
धनुश्शङ्खं तथा सूची विस्मयं खेटकं तथा ।

(ii) शिल्प० सप्तमे दक्षिणे बाणं चक्रं शूलं ततः परम् ।
टङ्कं वज्रं तथा वामे धनुषं सूचिविस्मये ।।
खेटान्द्र ... ...सर्वं पूर्ववदाचरेत् ।

अष्टमी तदेव दक्षिणं जानु तलोपरि निधापयेत् ।
(i) अ० आ० तत्पूर्वे वामपादं तु तलं न्यस्त्वा रथोपरि ।।
रथं तु मुकुलोपतं मुकुलं रज्जुना वृतम् ।
मुकुलाभ्यन्तरे ब्रह्मा चतुर्वक्त्रश्चतुर्भुजः ।।
तस्य दक्षिणहस्तौ द्वौ वेणुदण्डं कमण्डलुम् ।
कुण्डिका पद्मपाशं च वामहस्तद्वयोद्धृतम् ।।
रथस्य मुकुलाधस्ताद्वृषभं श्वेतवर्णकम् ।
रथं पवनमार्गेण कल्पयेत्कल्पवित्तमः ।।
त्रिपुरान्तकमाख्यातमष्टभेदं द्विजोत्तम ।
प्रवालसदृशं वर्णं सत्वराजसमिश्रितम् ।।
सर्वाभरणसंयुक्तमेकवक्त्रं त्रिनेत्रकम् ।
तस्य वामेऽप्युमादेवीं प्रागुक्तविधिना कुरु ।।
सामान्यलक्षणं वर्ण्यं त्रिपुरान्तकमूर्तिनः ।

(ii) शिल्प० एवमेवाष्टमं कुर्याद्वसुधोपरि विन्यसेत् ।
दक्षिणाङ्घ्रेस्तथा जानु वामपादतलं पुनः ।।
पुरस्स्थितरथस्योर्ध्वे विन्यसेत्तु यथोचितम् ।
रथं तु मुकुलोपेतं मुकुलं रज्जुनावृतम् ।।
मुकुलाभ्यन्तरे ब्रह्मा चतुर्वक्त्रश्चतुर्भुजः ।
तस्य दक्षिणहस्तौ द्वौ वेणुदण्डं कमण्डलुम् ।।
कुण्डिकां पद्मपाशं च वामहस्तद्वयोद्धृतम् ।
रथस्य मुकुलाधस्ताद्वृषभं श्वेतवर्णकम् ।।

शरभेशः शरभेशप्रतिष्ठां तु वक्ष्ये लक्षणपूर्विकाम् ।
उ० कामि० पक्ष्याकारं सुवर्णाभं पक्षद्वयसमन्वितम् ।।
ऊर्ध्वपक्षसमायुक्तं रक्तनेत्रद्वयान्वितम् ।
पादैस्सिंहपदाकारैश्चतुर्भिश्च समन्वितम् ।।
सुतीक्ष्णनखसंयुक्तैरूर्ध्वस्थैर्वेदपादकैः ।
दिव्यलाङ्गूलसंयुक्तं सुविकीर्णजटान्वितम् ।।
कन्धरोर्ध्वनराकारं दिव्यमौलिसमायुतम् ।
सिंहास्य भीमदंष्ट्रं च भीमविक्रमसंयुतम् ।।
हरन्तं नरसिंहं तु जगत्संहरणोद्धतम् ।
कृताञ्जलिपुटोपेतं निश्चेष्टितमहातनुम् ।।
नरदेहं तदूर्ध्वास्यं, विष्णुं पद्मदलेक्षणम् ।

पादाभ्याममम्बरस्थाभ्यां कुक्षिस्थाभ्यां च तस्य तु ॥
गगनाभिमुखं देवं कारयेच्छरभेश्वरम् ॥

शरभमूर्तिः श्रीतत्व० ... महामेरुसमाकारमष्टपादं रविप्रभम् ।
द्वात्रिंशत्बाहुसंयुक्तं सूर्यसोमाग्निलोचनम् ॥
दुर्गाकालद्विपक्षं च सुतीक्ष्णघनगर्जितम् ।
ऊर्ध्वकेशं महाबाहुं नानालङ्कारभूषितम् ॥
वज्रमुष्टयभयं चक्रं शक्तिं दण्डाङ्कुशौ तथा ।
खड्गखट्वाङ्गपरशूनक्षमालास्थिशूलकम् ॥
धनुश्च मुसलं चाग्निं दधानं दक्षिणैः करैः ।
वरदं पाशहस्तं च गदां बाणध्वजौ तथा ॥
ककत्रं क्रोडशङ्खौ च खेटं नागं च पङ्कजम् ।
कपालं पुस्तकं कुन्तं दुर्गाश्लिष्टकराम्बुजम् ॥
हलं वामे दधानं च भीषणं करपङ्कजैः ।
दंष्ट्रोल्लासं महासिंहजटाच्छटनिपीडितम् ॥

ब्रह्मशिरश्छेत्तृमूर्त्तिः श्रीतत्व० गौरवर्णं त्रिनेत्रं च जटामौलिविराजितम् ।
ताटङ्कं कुण्डलं सव्यवामश्रुत्योश्च बिभ्रतम् ॥
व्याघ्रचर्माम्बरधरं चतुर्भुजसमान्वितम् ।
वज्रं परशुर्वासं वामे ब्रह्मकरोटिकम् ॥
अपरे शूलहस्तं च शेषं पूर्वोक्तवत्कुरु ॥

भैरवमूर्तयः

स्वच्छन्दभैरवः अ० पृ० २२६ स्वच्छन्दभैरवं वक्ष्ये आयुधानां तथा क्रमम् ।
गदापट्टिशपर्शू च शक्तिर्बाणो धनुस्तथा ॥
पुष्पाक्षसूत्रसर्पाश्च बीजपूरकमुद्गरौ ।
चषकं अर्धशतघ्नी कोशं डमरूमौशले ॥
शुचिस्तथा च खण्डेन्दुः पीयूषं दर्पणादिकम् ।
वामोर्ध्वक्रमेणैव गदाद्या दर्पणान्तगाः ॥
वरदं शशिनी खड्गश्चाङ्कुशं ज्ञानपुस्तकम् ।
चामरं पूर्णकलशं शूलं खट्वाङ्गमेव च ॥
न च चक्षुः? (अभयं च) विषं कुण्डी शङ्खं शूर्पश्च मोदकम् ।
मद्यपात्रं वस्त्रवजौ कमलं चक्रकीरके ॥
वरदाद्याः शुकान्ताश्च दक्षिणेषु प्रदक्षिणम् ।
योनिमुद्रासंयुक्तौ द्वौ करौ सकरमुद्रिकौ ॥
उपास्ते चाऽऽदिपुरुषं द्वौ भुजौ शिरसि स्थितौ ।
पञ्चास्यश्च त्रिनेत्रश्च शतार्धं भ्रामयन् करान् ॥
अर्धद्वयमृजुगतं बद्धपद्मासनद्वयम् ।

स्वच्छन्दभैरवौ माने तालानां त्वेकविंशतिः ॥
ततस्तालांस्तु गुणयेद् द्वादशाङ्गुलकैस्तथा ।
तदङ्गुलप्रमाणेन द्विपञ्चाशच्छतद्वयम् ॥
प्रथमपङ्क्तौ नवास्यं जटायुक्तं द्वितालकम् ।
द्वितीयपङ्क्तौ तस्समा शिवयोनिः सदोदिता ॥
सप्तवक्त्राणि तस्योर्ध्वे तालमेकं द्विजोत्तम ।
शिरो विंशत्यङ्गुलकं ग्रीवा चाष्टाङ्गुला मता ॥
द्वात्रिंशंन्नाभिदेशस्तदधो गुह्यं तु विंशतिः ।
शून्यबाणा भवेज्जङ्घा गुल्फः पञ्चाङ्गुलस्तथा ॥
पञ्चाशच्चैव नलकः सप्ताङ्गुलस्तलोच्छ्रयः ।
ऊर्ध्वमानं तु कथितं तिर्यक् च शृणु सम्प्रति ॥
मुखं पूर्वोक्तमानेन द्वितालं चैव मध्यकम् ।
दशाङ्गुलं तनुबाह्ये बाहुः षोडश विस्तरे ॥
चतुर्दश तथा चाष्टौ क्रमतो बाहुविस्तरः ।
नानाविस्तरितं कार्यमष्टाविंशतिभिस्तथा ॥
सप्तवर्णाः कुशमानं कटिविस्तरतः शुभम् ।
द्वितालं जङ्घाविस्तारस्तन्मध्यं सार्धभागकम् ॥
कणिवध?तप्ताब्धौ च चतुर्विंशतिरङ्घ्रिकम् ।
तोणी?मात्रं तथाङ्गुष्ठं शेषाः सार्धाङ्गुला मता ॥
षोडशाङ्गुलमंसः स्याद्भुजसन्धिर्मुनिद्वयम् ।
द्वात्रिंशच्च पुनर्वात्या चतुर्विंशतिकाग्रतः ॥
पूर्वोक्तन प्रमाणेन करं कुर्यात प्रयत्नतः ।
द्वात्रिंशल्लक्ष्वणोपेतो रुद्रः स्वच्छन्दभैरवः ॥
पाशाङ्कुशधनुर्बाणाः शूलवज्रगदाभयम् ।
अष्टौ भैरवरूपाणि कुर्यादेव प्रदक्षिणम् ॥

भैरवः

वि० ध०

अथातो रूपनिर्माणं वक्ष्येऽहं भैरवस्य तु ।
लम्बोदरं तु कर्त्तव्यं वृत्तपिङ्गललोचनम् ।
दंष्ट्राकरालवदनं फुल्लनासापुटं तथा ।
कपालम (मा) लिनं रौद्रं सर्वतस्सर्पभूषणम् ॥
व्यालेन त्रासयन्तं च देवीं पर्वतनन्दिनीम् ।
सजलाम्बुदसङ्काशं गजचर्मोत्तरच्छदम् ॥
बहुभिर्बाहुभिर्व्याप्तं सर्वायुधविभूषणम् ।
बृहत्सालप्रतीकाशैस्तथा तीक्ष्णनखैश्शुभैः ॥
साचीकृतमिदं रूपं भैरवस्य प्रकीर्तितम् ।

बटुकभैरवः

(i) ब०-भै० क०

विकीर्णलोहितजटं त्रिनेत्रं रक्तविग्रहम् ।
शूलं कपालं पाशं च डमरूं दधतं करैः ॥

नानारूपैः पिशाचैश्च नानारूपगणैर्वृतम् ।
श्वानारूढं च निर्वाणं वटुकं भैरवं भजे ॥

(ii) रूप०

खट्वाङ्गमांसपाशं च शूलं च दधतं करैः ।
डमरूं च कपालं च वरदं भुजगं तथा ॥
आत्मवर्णसमोपेतसारमेय - समन्वितम् ।
ध्यात्वा जपेत्सुसंहृष्टः सर्वान्कामानवाप्नुयात् ॥

स्वर्णाकर्षणभैरवः
श्रीतत्व०

पीतवर्णं चतुर्बाहुं त्रिनेत्रं पीतवाससम् ।
अक्षय्यस्वर्णमाणिक्यगणपूरितपात्रकम् ॥
अंसाहितमहाशूलचामरं तोमरोद्वहम् ।
सन्ततं चिन्तयेद्भक्त्या भैरवं सर्वसिद्धिदम् ॥
नानाभरणशोभाढ्यमानन्दसुखरूपिणम् ।
मदोन्मत्तं सदानन्दं सर्वदेवनमस्कृतम् ॥
एवं ध्यायेच्च मन्त्रज्ञः स्वर्णाकर्षणभैरवम् ।

अष्टाष्टभैरवाः
श्रीतत्व०

इतः परं प्रवक्ष्यामि शृणु राजन्नशेषतः ।
अष्टाष्टकमिदं पुण्यं भैरवाणामभीष्टदम् ॥
पूर्ववद्वर्णतो ध्याने ध्येयं सर्वैः पृथक्-पृथक् ।

प्रथमाष्टकम्

आद्याष्टकं सुवर्णाभं त्रिशूलं डमरुं तथा ।
पाशं चासिं दधानं च ध्यायेत्सर्वाङ्गसुन्दरम् ॥

द्वितीयाष्टकम्

अथ द्वितीयकं ध्यायेदक्षमालामथाङ्कुशम् ।
दधानं पुस्तकं वीणां सुखेतमणिभूषणम् ॥

तृतीयाष्टकम्

ज्वालां शक्तिं गदां कुन्तं दधानं नीलवर्णकम् ।
ध्यायेत्तृतीयं शुभदमष्टकं शुभलक्षणम् ॥

चतुर्थाष्टकम्

खड्गं खेटं पट्टिसं च दधानं परशुं तथा ।
धूम्रवर्णमभिप्रेतं ध्यायेदष्टमादरात् ॥

पंचमाष्टकम्

कुन्तं खेटं च परिघं भिण्डिपालं तथैव च ।
पञ्चमाष्टकमेतद्धि श्वेतं स्यात्सुमनोहरम् ॥

षष्ठसप्तमाष्टमाष्टकानि

पीतष्षष्ठमृषीरक्तमष्टमं च तटित्प्रभम् ।
कुन्तादिकं समं प्रोक्तं षडारभ्याष्टमान्तकम् ॥

अष्टाष्ट-भैरवनामानि

असिताङ्गो विशालाक्षो मार्तण्डो मोदकप्रियः ।
स्वच्छन्दो विघ्नसन्तुष्टः खेचरः सचराचरः ॥
रुरुश्च क्रोडदंष्ट्रश्च तथैव च जटाधरः ।
विश्वरूपो विरूपाक्षो नानारूपधरः परः ॥
वज्रहस्तो महाकायश्चण्डश्च प्रलयान्तकः ।
भूमिकम्पो नीलकण्ठो विष्णुश्च कुलपालकः ॥
मुण्डपालः कामपालः क्रोधो वै पिङ्गलेक्षणः ।
अभ्ररूपो धरापालः कुटिलो मन्त्रनायकः ॥

रुद्रः पितामहाख्यश्चाप्युन्मत्तो वटुनायकः ।
शङ्करो भूतवेतालत्रिणेत्रस्त्रिपुरान्तकः ॥
वरदः पर्वतावासः कपालः शशिभूषणः ।
हस्तिचर्माम्बरधरो योगीशो ब्रह्मराक्षसः ॥
सर्वज्ञः सर्वदेवेशः सर्वभूतहृदिस्थितः ।
भीषणाख्यो भयहरः सर्वज्ञाख्यस्तथैव च ॥
कालाग्निश्च महारौद्रो दक्षिणो मुखरोऽस्थिरः ।
संहारश्चातिरिक्ताङ्गः कालाग्निश्च प्रियङ्करः ॥
घोरनादो विशालाक्षो योगीशो दक्षसंस्थितः ।

अन्यसंहारमूर्तयः

वीरभद्रमूर्तिः — चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ।
(i) शीतत्व० — दक्षिणे खड्गबाणौ च वामे चापं गदां धरम् ॥
दंष्ट्राकरालवदनं भीमं भैरवगर्जितम् ।
रुण्डमालासमायुक्तं पादुकोपरि सुस्थितम् ॥
भद्रकालीसमायुक्तं करालं हृदि विन्यसेत् ।

दक्षब्रह्मस्वरूपम् — वीरस्य दक्षभागे तु दक्षब्राह्मणमास्थितम् ।
" — अजवक्त्रं द्विनयनं शृङ्गद्वयविभूषितम् ॥
नमस्काराञ्जलिं विप्रं शिवध्यानपरायणम् ।

(ii) उ० कामि० — अथ वक्ष्ये विशेषेण वीरभद्रेश्वरं शृणु ।
महापातकदोषघ्नं सर्वपीडानिवारणम् ॥
वीरभद्रमितिख्यातं दक्षयज्ञहरं परम् ।
चतुर्भुजं त्रिनेत्रं च ज्वालाकेशं सुदंष्ट्रिणम् ॥
घण्टामालाधरं घोरं शिरोमालाविभूषितम् ।
वृश्चिकाभरणं चैव नागयज्ञोपवीतिनम् ॥
नूपुरं विमलं तद्वत्पादौ पादुकभूषितौ ।
नीलकण्ठं च त्र्यक्षं च उरुकञ्चुकसंयुतम् ॥
खड्गखेटधनुर्बाणं कपालं भिण्डिपालकम् ।
रक्तवर्णसमायुक्तमुग्रदृष्टिभयङ्करम् ॥
एवं ध्यात्वा विशेषेण प्रतिष्ठां धारयेत्ततः ।

जलन्धरहरमूर्तिः — रक्ताभमुग्रनयनं द्विभुजं च त्रिनेत्रकम् ।
श्रीतत्व० — उपवीतसमायुतं सर्वालङ्कारशोभितम् ॥
पादयोः पादुकायुक्तं किञ्चिद्वै गमनोन्मुखम् ।
दक्षहस्ते स्थिते छत्रं वामे पूर्णकमण्डलुम् ॥
सुविकीर्णजटाभारं गङ्गाचन्द्रसमन्वितम् ।
कर्णकुण्डलसंयुक्तमं हारनूपुरसंयुतम् ॥

द्विभुजं च त्रिनेत्रं च किरीटकटकान्वितम् ।
सर्वालङ्कारसंयुक्तं कक्षे खड्गसमन्वितम् ॥
कृताञ्जलिपुटोपेतहस्ते चक्रं दधं परम् ।

मल्लारिशिवः
य० म०

मुकुटमणिमयूखप्रोज्झिताशेषरत्नं
विमलशशिकलाङ्कं सुन्दरेन्दीवराक्षम् ।
अनुकृतशशितेजः कुण्डलं चारुहासं
प्रकटदशनशोभानिर्जितानेकहीरम् ॥
अभिनवमणिमुक्ताहारचाम्पेयमाला—
विविधकुसुमगुच्छैः शोभिवक्षस्थलाढचम् ।
सफणपवनभुग्दोर्दण्डभूषाभिरामं
करडमरुनिनादैः पूरितद्योखगर्भम् ॥
त्रिभुवनभवनेशं पीतकौशेयवासं
दनुजदहनदक्षं प्रस्फुरत्खड्गहस्तकम् ।
भुजगफणसुगुप्तैर्भूषणैर्न्यस्तभूषं
प्रणतसुरकिरीटव्याप्तपादारविन्दम् ॥
सितहयवरपत्रं हारसंभूषिताङ्गं
परिवृतमतिघोरैः सप्तभिस्सारमेयैः ।
कनकगिरिसमाभं नैशचूर्णाभिरामं
सकलनिगमगुह्यं नौमि मल्लारिदेवम् ॥

अष्टभुजाघोरमूर्तिः
उ० कार०

अथ वक्ष्ये विशेषेण सर्वलोकैकपावनम् ।
सर्वयुद्धजयं चैव ब्रह्महत्यादिनाशनम् ॥
महापातकदोषघ्नं गुरुद्रोहनिवारणम् ।
शिवद्रव्यापहारं च उपपातकनाशनम् ॥
सर्वैश्वर्याभिवृद्धचर्थं परमोक्षनिरासनम् ।
अघोरास्त्रेश्वरं भीमं स्थापनं वक्ष्यते श्रुणु ॥
त्रिनेत्राष्टभुजं भीममुग्रदंष्ट्राकरालकम् ।
कालमेघसमं घोरं रक्तवस्त्रसमन्वितम् ॥
ज्वालाकेशसमायुक्तं कृशानुनयनैर्युतम् ।
अर्धचन्द्राकृतिं भस्म ललाटोपरिशोभितम् ॥
भुजाभ्यां त्रिशिखा तिर्यक् वेतालं खड्गमेव च ।
डमरूं च कपालं च खेटकं खड्गमेव च ॥
रक्तवस्त्राम्बरोपेतं रक्तपुष्पसमन्वितम् ।
रक्ताभरणसंयुक्तं खड्गमालाविभूषितम् ॥
शिरोमालाविभूष्यं च नागयज्ञोपवीतिनम् ।
वृश्चिकाभरणं कण्ठे कालाग्निसदृशप्रभम् ॥
एवं ध्यात्वा महाघोरं द्वात्रिंशल्लक्षणान्वितम् ।

पद्मपीठोपरिस्थं च समीपे वृषभं तथा ॥
एवं संकल्प्य विधिवत् प्रतिष्ठां कारयेत्ततः ।

दशभुजाघोरमूर्तिः
(i) पाञ्च०

परशुं डमरूं खड्गखेटौ बाणशरासने ।
शूलं कपालमभयवरौ दधतमिष्टदम् ॥
त्रिलोचनं भीषणास्यं नीलाङ्गं रक्तवाससम् ।
अहिभूषितसर्वाङ्गं तमघोरमुपास्महे ॥

(ii) ललितोपा०

महाकालो घनश्यामः काल्यालिङ्गितविग्रहः ।
श्यामकञ्चुकधारी च मदारुणविलोचनः ॥
ब्रह्माण्ड - चषके पूर्णं पिबन्विश्वरसासवम् ।
महाकालीं घनश्यामामनङ्गार्द्रामपाङ्गयन् ॥
सिंहासने समासीनः कल्याणकलनात्मके ।
कालमृत्युमुखैर्युक्तस्सर्वलोकैकभक्षकः ॥
ललिताध्यानसम्पन्नो ललितापूजनोत्सुकः ।
वितन्वन्ललिताभक्तेष्वायुषो दीर्घदीर्घताम् ॥

द्वात्रिंशद्भुजाघोरमूर्तिः
शिवतत्वर०

एकवक्त्रं सदानन्दं द्वात्रिंशद्भुजसंयुतम् ।
जटामकुटसंयुक्तं त्रिनेत्रं चन्द्रशेखरम् ॥
अभयं खड्गशूलं च चक्रं डमरुकं तथा ।
दधानमस्थिबाणौ च गदां पद्मं कपालकम् ॥
ज्ञानमुद्रां कुन्तहस्तमङ्कुशं चाक्षमालिकाम् ।
खट्वाङ्गं परशुं चैव दधानं दक्षिणैः करैः ॥
वरं च फलकं चैव टङ्कं पाशं च मुद्गरम् ।
नागमग्निं मृगं घण्टां धनुश्च कटिहस्तकम् ॥
रत्नं च कुमुदं कुम्भं मुसलं पुस्तकं तथा ।
एतदायुध—संयुक्तं रुण्डमाला—विभूषितम् ॥
कालमुण्डस्य शिरसि स्थितम् सर्वाभयप्रदम् ।

कङ्कालभिक्षाटनमूर्ती यथा

१. कङ्कालमूर्तिः
(i) अ० आ०

अथ कङ्कालमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना ।
पादौ तु पादुकोपेतौ वामपादं तु सुस्थितम् ॥
गमनापेक्षया सव्यपादमीषत्समुद्धृतम् ।
शुद्धश्वेतनिभं वर्णं सर्वाभरणभूषितम् ॥
रक्तकञ्चुकबद्धाङ्गं जटामकुटमण्डितम् ।
धुर्धूरपुष्पनागं च वामे सव्येन्दुशेखरम् ॥
हसितं वक्त्रसन्धार्य्यं सुगेयगणसेवितम् ।
किञ्चित्प्रकाशितान्तस्स्थदशनांशुविलासितम् ॥
गेयशृङ्गारसंयुक्तमास्यमेवं प्रकल्पयेत् ।

कर्णौ कुण्डलसंयुक्तौ वामे शङ्खदलं तु वा ॥
पूर्वहस्तद्वयोर्वामे ढक्काकसव्ये प्रहारकम् ।
दक्षिणं हरिणीवक्त्रे व्यापितं? सिंहकर्णवत् ॥
वामहस्ते तु पिञ्छं च कङ्कालास्थि च धारयेत् ।
तदस्थ्याकृति निर्मांसं द्विपादं द्विकरान्वितम् ॥
कृष्णश्यामनिभाकारमपाने दण्डवेशनम् ।
दण्डे कङ्कालपादौ द्वौ रज्जुना बन्धयेद्बुधः ॥
केतुकिङ्किणिनेत्राभ्यां निष्क्रान्तरुधिरं तु वा
एतत्कङ्कालनाम्ना तु वामस्कन्धोपरि न्यसेत् ॥
अनेकभूतैर्जायाभिस्सेवितं त्वादरान्वितैः ।
बलिपात्रधृतं भूतं वामेऽग्रे गमनान्वितम् ॥
दर्व्या त्वन्नं तु तत्पात्रे निधायाकृतिजायया ।
किञ्चित्प्रकाशितं योनिसंयुक्तानतवाससा ॥
सम्भ्रान्तमनसोपेता जायास्सर्वास्त्वनेकशः ।
व्याघ्रचर्माम्बरोपेतं दुकूलवसनान्वितम् ॥
दक्षिणे कटिपार्श्वे तु छुरिकां चैव बन्धयेत् ।
उभयोर्पार्श्वयोर्हस्तं नानानागविभूषितम् ॥
ऋषिभिर्देवगन्धर्वसिद्धविद्याधरादिभिः ।
हृदयेऽञ्जलिसंयुक्तैस्संभ्रान्तमनसान्वितैः ॥
आत्मानीतस्वमानान्तं सेवितं तैः सुपूजितम् ।
वीथीस्संमार्जयेद्वायुः पर्जन्यो जलसेचनम् ॥
पुष्पवृष्टिकृतो देवा ऋषयः स्तोत्रपाठकाः ।
ऋग्यजुस्सामाथर्वश्च स्तुति कुर्यात्पदेपदे ॥
चर्मबन्धं च कंसं च कदम्बं सुषिरं तथा ।
श ध्वनिसमायुक्तं पञ्चशब्दा महारवे ॥
तुम्बुरुनारदादेश्च गेयकर्म सलक्षणम् ।
छत्रं धृत्वा रविश्चन्द्रश्चामरान्दिव्ययोषितः ॥

(ii) उ० कामि०

पादे पादुकसंयुक्तं चतुर्दोर्भिस्समन्वितम् ।
सयज्ञसूत्रं शान्तं च गमनोन्मुखमीश्वरम् ॥
आबद्धक्षुरिकं सौम्यं कपर्दमुकुटोज्ज्वलम् ।
क्षौमाम्बरं सितं कुर्यात्सुन्दरं तं विभूषणम् ॥
सशङ्खपत्रिका वामे दक्षिणे नक्रकुण्डलम् ।
दक्षिणं कुञ्चितं पादं वामपादं तु सुस्थितम् ॥
सभङ्गयुतं वाग्नि कान्तियुक्तनिजाङ्गकम् ।
प्रहरं दक्षिणे हस्ते ढक्कां वामे तु पूर्वयोः ॥
सव्यमध्याङ्गुलाग्रं तु कृष्णाजिह्वाग्रगं भवेत् ।

वामे करे परे पिञ्छदाडकं कालदण्डकम् ॥
उभयोर्दण्डयोर्मूलं स्कन्धमूलोपरि स्थितम् ।
नानागणसमायुक्तं नानाभूतसमाकुलम् ॥
स्वसव्ये भूतमूर्धस्थबलिपात्रेण संयुतम् ।
नानारूपधरैर्भूतैरनेकैःपरिवारितम् ॥
भेरिकाकाहलाद्याढ्यैर्गाननृत्तरवाकुलैः ।
योषितश्चानवद्याङ्ग्यो मत्प्रेक्षावश्यमोहिताः ॥
स्रस्तभूषणवस्त्राद्या बलिदानसमुन्मुखाः ।
आशीर्वादान्विताः काश्चित् काश्चिदालिङ्गनोन्मुखाः ॥
योषितो देववक्षास्यस्तननाभ्यन्तसीमकाः ।

(iii) पू० कार०
चतुर्भुजं त्रिनेत्रं च कपर्दमकुटान्वितम् ।
पादे पादुकसंयुक्तं किञ्चिद्वै गमनोन्मुखम् ॥
सर्वाभरणसंयुक्तं यज्ञसूत्रोपशोभितम् ।
शङ्खं तु वामकर्णे तु दक्षिणेन च कुण्डलम् ॥
क्षौमवस्त्रधरं कुर्याद्दक्षिणे क्षुरिकायुधम् ।
डमरूं वामहस्ते तु प्रहरं दक्षिणे करे ॥
कङ्कालदण्डमूलं तु पिञ्छदण्डस्य मूलकम् ।
वामे त्वपरहस्तेन सङ्गृहीतं तु कल्पयेत् ॥
उभयोर्दण्डकाग्रं तु अंसकोपरि विन्यसेत् ।
कृष्णामुखगतं हस्तं दक्षिणेऽपरहस्तकम् ॥
नानानागसमायुक्तं किंचित्प्रहसिताननम् ।
बलिपात्रधरं भूतदेवं वामे तु कारयेत् ॥
भिक्षादानोन्मुखस्त्रीभिर्मोहिताभिस्समाकुलम् ।
नानाभूतसमायुक्तं नानालीलासमन्वितम् ॥
ढक्कासंयुक्तहस्तं तु वरदं चेति कीर्तितम् ।
हरिणीजिह्वया हस्तस्याग्रमालेपितं कुरु ॥
कङ्कालधारिणं हस्तं कटकं चेति कीर्तितम् ।
कक्षतुल्यं तु तस्याग्रं यमं दोर्मणिबन्धयोः ॥
बिम्बस्य त्रिमुखं वापि सार्धत्रिमुखमेव वा ॥
कारयेद्भूतरूपाणि पञ्चतालेन बुद्धिमान् ॥
देवस्तनसमोच्चं वा कक्षोच्चं वा विशेषतः ।
नारीस्संकल्पयेद्धीमानुभयोः पार्श्वयोरपि ॥

(iv) शिल्प०
कङ्कालमूर्तिनं वक्ष्ये पादयोः पादुकान्वितम् ।
सुस्थितं वामपादं तु गमनापेक्षयापरम् ॥
पादमीषत्समुद्धृत्य करोत्वधिकमुन्दरम् ।
शुद्धश्वेतनिभं चारु सर्वाभरणभूषितम् ॥

रत्नकञ्चुकबद्धाङ्गं जटामकुटमण्डितम् ।
धुधूरपुष्पं नागं च वामे दक्षेन्दुशेखरम् ॥
किंचित्प्रकाशितान्तस्थदशनांशुविराजितम् ।
दक्षिणं हरिणीवक्त्रे व्यापितं सिंहकर्णवत् ॥
वामहस्ते च दण्डं तु कङ्कालास्थि च धारयेत् ।
तदस्थ्यकृतिनिर्मासं द्विपादं द्विकरान्वितम् ॥
कृष्णश्यामनिभाकारमपाने दण्डवेशनम् ।
दण्डे कङ्कालपादौ द्वौ रज्जुना बन्धयेद्बुधः ॥
केतुदण्डेन नेत्राभ्यां निष्क्रान्तं रुधिरं तु वा ।
एवं कङ्कालदण्डं तु वामस्कन्धोपरि न्यसेत् ॥
बलिपात्रधृतं भूतं वामेऽग्रे गमनान्वितम् ।
दक्षिणेऽन्नं तु तत्पार्श्वे निधाय कृतजायया ॥
किञ्चित्प्रकाशितं योनिसंयुतानतवाससा ।
संभ्रान्तमनसोपेतं जायास्सर्वास्त्वनेकशः ॥
व्याघ्रचर्माम्बरोपेतं दुकूलवसनान्वितम् ।
दक्षिणे कटिपार्श्वे तु क्षुरिकाश्चैव बन्धयेत् ॥
क्षुरिका हैमसंकाशा रूपबंधसमन्विता ।
यक्षकिन्नरसिद्धाद्यैस्सेवितं पूजितं नुतम् ॥
चामरैरर्कचन्द्राभ्यां वीजितं रत्नभूषितैः ।
अण्डानां सुस्थितार्थं तु सर्वलोकोपकारकम् ॥
कङ्कालमोचनार्थं तु स्यात् कङ्काभिधः ।

२. भिक्षाटनमूर्तिः
(i) अ० आ०

अथ वक्ष्ये विशेषेण भिक्षाटनमहेश्वरम् ।
पादौ पादुकसंयुक्तौ वामपादं तु सुस्थितम् ॥
ईषदुद्धृत्य सव्यं तु पादं तु गमनोत्सुकम् ।
ललाटमध्यमासव्ये नवाष्टौ वा यवान्तरे ॥
पादौ पादुकसंयुक्तौ पादुकारहितौ तु वा ।
सुविकीर्णजटाभारं जटामण्डलमेव वा ॥
वृत्तबन्धजटा वाथ नग्नरूपं नताननम् ।
ललाटपट्टसंयुक्तं करोत्वर्धेन्दुशेखरम् ॥
सर्वाभरणसंयुक्तं कटिसूत्रविवर्जितम् ।
शुद्धश्वेतनिभं वर्णं नानानागविभूषितम् ॥
दक्षिणे पूर्वहस्तं तु मृगस्यास्यान्तिकं भवेत् ।
वामे तु पूर्वहस्तं तु वरदं स्यात्कपालधृक् ॥
दक्षिणे परहस्ते च डमरूं च धरेद् द्विज! ।
वामे तु शिखिपिञ्छं च कर्तव्यं त्वतिशीतलम् ॥
सितवस्त्रोत्तरीयं च नागेन कटिवेष्टितम् ।

श्वेतयज्ञोपवीतं तु नीलकण्ठं त्रिपुण्ड्रधृक् ॥
पद्मपीठोपरिष्टात्तु शेषं कङ्कालरूपवत् ।
(ii) उ० कामि० एष एव परो देवः नग्नः कङ्कालवर्जितः ।
विकीर्णोभयपार्श्वस्थजटालकविभूषितः ॥
कटिदेशे प्रकर्तव्यः फणिसूत्रेण वेष्टितः ।
सत्कपालं च वरदं वामहस्तं तु कल्पयेत् ॥
दिव्यढक्कासमायुक्तं वामस्थमपरं करम् ।
शिखिपिञ्छधरं कुर्यात्सव्यस्थमपरं करम् ॥
व्यालपार्श्वस्थितः कार्यः पूर्वसव्यो मृगास्यगः ।
सव्यं कोणसमायुक्तमथवा परिकल्पयेत् ॥
कपालहस्तपृष्ठं तु नाभिदघ्नं प्रकल्पयेत् ।
डमरूच्चं तु कर्णान्तं तद्धस्तमणिबन्धनात् ॥
कर्णान्तं षोडशैर्मात्रैः शेषं कङ्कालवद्भवेत् ।
भिक्षाटनो हरः प्रोक्तः प्रथग्विष्णुयुतो न वा ॥
(iii) सु० आ० सृष्टिमूर्तेः कपालं तु स्थितिमूर्तेः कलेबरम् ।
डमरुकसमोपेतं भस्मसर्परैलङ्कृतम् ॥
कण्ठे (स्कन्धे) शूलसमायुक्तं छन्नवीरसमायुतम् ।
पादुकोपरि पादौ च सर्वभूतसमावृतम् ॥
एवं भिक्षाटनं वत्स ! कामनाशमथ श्रृणु ॥
(iv) कार० आ० त्रिनेत्रं चतुर्भुजं नग्नरूपं किंचित्स्मिताननम् ।
आवृतालङ्कृताभङ्गी पादे पादुकसंगुतम् ॥
दक्षिणे तु कराग्रं तु हरिणास्यानुगं भवेत् ।
दक्षिणापरहस्तं तु डमरुकयुतं भवेत् ॥
वामे कपालहस्तं तु अपरं पिञ्छधारिणम् ।
कुञ्चितं दक्षिणं पादं वामपादं तु सुस्थितम् ॥
सभङ्गस्थानकं कुर्याद् गमनोन्मुखरूपकम् ।
कपालोपेतहस्तस्य पृष्ठं नाभिसमं भवेत् ॥
शेषं सर्वं विशेषेण कङ्कालस्योक्तवद्भवेत् ।
(v) शिल्प० अथ भिक्षाटनं वक्ष्ये पादौ पादुकसंयुतौ ।
सुस्थितं वामपादं तु गन्तुं दक्षिणमुद्धृतम् ॥
सुविकीर्णजटाभारं जटामण्डलमेव वा ।
विवृथ (वृत्त)बन्धजटा वाथ उपानरहितं तु वा ॥
ललाटपट्टसंयुक्तं करोत्वर्धेन्दुशेखरम् ।
सर्वाभरणसंयुक्तं को (क) टिसूत्रविवर्जितम् ॥
शुद्धश्वेतनिभं प्रोक्तं नानानागविभूषितम् ।
दक्षिणं पूर्वहस्तं तु मृगस्यास्यान्तिकं भवेत् ॥
वामे तु पूर्वहस्तं तु वरदं तु कपालधृक् ।
दक्षिणे परहस्ते तु डमरुं चर्मघाटितम् ॥

वामे तु शिखिपिञ्छं तु सितवस्त्रोत्तरीयकम् ।
श्वतयज्ञोपवीतं तु कटौ नागेन वेष्टितम् ॥
नीलकण्ठं त्रिपुण्ड्राढ्यं पद्मपीठोपरि स्थितम् ।
कङ्कालमूर्तिवच्छेषं सर्वमत्र विशेषतः ॥

रुद्राः

एकादशरुद्राः—स्वरूपम्
(i) अ० आ०

चतुर्भुजास्त्रिनेत्राश्च जटामकुटमण्डिताः ।
शुक्लवस्त्रधरास्सर्वे शुक्लवर्णाः प्रकीर्तिताः ॥
सपादस्थानकास्सर्वे पद्मपीठोपरिस्थिताः ।
सर्वाभरणसंयुक्ताः सर्वपुष्पैरलङ्कृताः ॥
अभयं परशुं सव्ये कृष्णं वरदवामके ।

नामानि

महादेवश्शिवो रुद्रः शङ्करो नीललोहितः ॥
ईशानो विजयो भीमो देवदेवो भवोद्भवः ।
कपालीशश्च विज्ञेया रुद्रा एकादशाः? पराः ॥

(ii) विश्व०

अजैकपादहिर्बुध्नो विरुपाक्षश्च रेवतः ।
हरश्च बहुरूपश्च त्र्यम्बकश्च सुरेश्वरः ॥
रुद्रा एकादश प्रोक्ता जयन्तश्चापराजितः ।

१. अजः
(i) विश्व०

अथ रुद्रान्प्रवक्ष्यामि बाहुषोडशकान्वितान् ।
अजनामा महारुद्रो धत्ते शूलमथाङ्कुशम् ॥
कपालं डमरुं सर्पं मुद्गरं च सुदर्शनम् ।
अक्षसूत्रमधो दक्षे तथा वामे कराष्टके ॥
तर्जनीमूर्ध्वतस्तत्र खट्वाङ्गं तदधः करे ।
गदां च पट्टिशं घण्टां, शक्तिपरशुकुण्डिकाः ॥

२. एकपादः
(i) विश्व०

एकपादाभिधो विभ्रत्क्ष्वेडादः स्याद्वहन् शरम् ।
चक्रं डमरूकं शूलं मुद्गरं तदधो वरम् ॥
अक्षसूत्रमधो वामे खट्वाङ्गं चोर्ध्वहस्तके ।
धनुर्घण्टां कपालं च कौमुदीं तर्जनीं घटम् ॥
परशुं चक्रमाधत्ते क्रमाद्वाह्वष्टके त्विति ।
अनेकभोगसंपत्ति कुरुते यजनात्सदा ॥

(ii) श्रीतत्व०

ध्यायेत्कोटिरविप्रभं त्रिनयनं शीतांशुगङ्गाधरम्
हस्ते टङ्कमृगं वराभयकरं पादैकयुक्तं विभुम् ।
शंभोर्दक्षिणवामकक्षभुजयोर्ब्रह्माच्युताभ्यां स्थितं
तत्तल्लक्षणमायुधैः परिवृतं हस्तद्वयाढ्याञ्जलिम् ॥
ब्रह्माण्डप्रलये सुसंस्थितपदं ब्रह्माण्डमध्यस्थितं
ह्येवं लक्षणसंयुतं पुरहरं पादैकमूर्तीकृतम् ।

टि०—एकपादमितिख्यातं सुखासीनम् । रक्तवर्णः पक्षान्तरे श्वेतवर्णोऽपि प्रसिद्धः ॥

३. अहिर्बुध्न: विश्व०
अहिर्बुध्नो गदां चक्रं चासिं डमरुमुद्गरौ ।
शूलाङ्कुशाक्षमालाश्च दक्षोर्ध्वाध: करै: क्रमात् ॥
तोमरं पट्टिशं चर्म कपालं तर्जनीं घटम् ।
शक्तिं परशुकं वामे दक्षवद्धारयत्यसिम् ॥

४. विरुपाक्ष: विश्व०
विरुपाक्षस्तत: खड्गं शूलं डमरुकाङ्कुशौ ।
सर्पं चक्रं गदामक्षसूत्रं विभ्रत्कराष्टके ॥
खेटं खट्वाङ्गकं शक्तिं परशुं तर्जनीं घटम् ।
घण्टाकपालकौ चेति वामोर्ध्वादिकराष्टके ॥

५ रेवत: विश्व०
रेवतो दक्षिणे चापं खड्गं शूलं गदामहिम् ।
चक्राङ्कुशाक्षमालास्तु धारयन्नूर्ध्वमादित: ॥
धनु: खेटं च खट्वाङ्गं घण्टातर्जनिकां तत: ।
परशुं पट्टिशं पात्रं वामबाह्व (ष्ट) केऽर्कवत् ॥
सर्वसंपत्करो ह्येष जायते वार्चन.द्भृशम् ।

६. हर: विश्व०
हराख्यो मुद्गरं चैव डमरुं शूलमङ्कुशम् ।
गदा सर्पाक्षसूत्रणि धारयन् दक्षिणोर्ध्वत: ॥
पट्टिशं तोमरं शक्तिं परशुं तर्जनीं घटम् ।
खट्वाङ्गं पट्टिकां चेति वामोर्ध्वादिक्रमेण तु ॥

७. बहुरूप: विश्व०
बहुरूपो दधद्दक्षे डमरुं च सुदर्शनम् ।
सर्पं शूलाङ्कुशौ चैव कौमुदीं जपमालिकाम् ॥
घण्टाकपालखट्वाङ्गं तर्जनीं कुण्डिकां धनु: ।
परशुं पट्टिशं चैव वामोर्ध्वादिकराष्टके ॥

८. त्र्यम्बक: विश्व०
त्र्यम्बकोऽपि दधच्चक्रं डमरुं मुद्गरं शरम् ॥
शूलाङ्कुशाहिजाप्यं च दक्षोर्ध्वादिक्रमेण हि ।
गदाखट्वाङ्गपात्राणि कार्मुकं तर्जनीघटौ ॥
परशुं पट्टिशं चैव वामोर्ध्वादिकराष्टके ।

९. सुरेश्वर: विश्व०
सुरेश्वरो हि डमरुं चक्रं शूलाङ्कुशावपि ।
शरं च मुद्गरं चापि दक्षबाह्वष्टके त्विति ॥
पङ्कजं परशुं घण्टां पट्टिशं तर्जनीं धनु: ।
खट्वाङ्गं कारयेत्पात्रं वामेऽष्टकरपल्लवे ॥

१० जयन्त: विश्व०
जयन्तो दशमो रुद्रोऽप्यङ्कुशं चक्रमुद्गरौ ।
शूलाहिडमरुं बाणमक्षसूत्रं यमे त्विति ॥
गदाखट्वाङ्गपरशुं कपालं शक्तिं तर्जनीम् ।
धनु: कुण्डीमथोर्ध्वादिवामबाह्वष्टके दधत् ॥

११. अपराजित: विश्व०
अथापराजितो दक्षे तोमरं खड्गमङ्कुशम् ।
शूलाहिचक्रडमरुमक्षमालां दधत्क्रमात् ॥
शक्तिं खेटं गदां पात्रं तर्जनीं पट्टिशं कजम् ।
घण्टामुत्तरतश्चाथ धारयन्नूर्ध्वमादित: ॥

(iii) अ० पृ० २१२

सद्योवामोऽघोर तत्पुरुषावीशान एव च ।
मृत्युञ्जयश्च विजयः किरणाक्षोऽघोरास्त्रकः ॥
श्रीकण्ठश्च महादेवो रुद्राश्चैकादश स्मृताः ।

१. सद्योजातः

शुक्लाम्बरधरं देवं शुक्लमाल्यानुलेपनम् ।
शुक्लोष्णीषं शुक्लनेत्रं शुक्लयज्ञोपवीतिनम् ॥
जटाभारसमायुक्तं बालेन्दुकृतशेखरम् ।
त्रिलोचनं सौम्यमुखं चतुःकुण्डलभूषितम् ॥
दिव्यदेहं महाकायं नवयौवनमण्डितम् ।
महाभुजं महोत्साहं वरदाभयपाणिकम् ॥

२. वामदेवः

रक्ताम्बरधरं देवं रक्तयज्ञोपवीतिनम् ।
रक्तोष्णीषं रक्तनेत्रं रक्तमाल्यानुलेपनम् ॥
जटायां कृतचन्द्रं च त्रिनेत्रं तुङ्गनासिकम् ।
महारक्तं महाबाहुं शूलखट्वाङ्गधारिणम् ॥
रक्तास्यं रक्तनयनं ? रक्तकुण्डलधारिणम् ।
सर्वालङ्कारसम्युक्तं सर्वाभरणभूषितम् ॥

३. अघोरः

करालदंष्ट्रं विकटास्यं सर्पशीर्षं त्रिलोचनम् ।
मुण्डमालाधरं देवं सर्पकुण्डलमण्डितम् ॥
भुजङ्गकेयूरधरं सर्पहारोपवीतिनम् ।
गोनसं कटिसूत्रं च गले वृश्चिकमालिकाम् ॥
नीलोत्पलदलश्याममतसीपुष्पसन्निभम् ।
भृङ्गभ्रूभङ्गजटिलं शशाङ्ककृतशेखरम् ॥
तक्षकं कर्कोटकं च पायूनेत्रे पुरौ कृतौ ।
अघोरसंज्ञकं हेतुं कालरूपमिवापरम् ॥
महावीर्यं महोत्साहमष्टबाहुं महाबलम् ।
रिपुसैन्यं त्रासयन्तं निवेशो यत्र भूतले ॥
खट्वाङ्गं च कपालं च खेटकं पाशमेव च ।
वामहस्तचतुष्केण शस्त्राणां च चतुष्टयम् ॥
त्रिशूलं कलशं खड्गं दण्डञ्चैवारिमर्दनम् ।
करेषु वै दक्षिणेषु चैतदस्त्रचतुष्टयम् ॥

४. तत्पुरुषः

पीताम्बरधरं देवं पीतयज्ञोपवीतिनम् ।
मातुलिङ्गं करे वामे अक्षसूत्रं च दक्षिणे ॥

५. ईशानः

शुद्धस्फटिकसङ्काशं जटाचन्द्रविभूषितम् ।
त्रिनेत्रं शूलहस्तं च वामे धृतकपालकम् ॥

६. षड्भुजो मृत्युञ्जयः

कपालमालिनं श्वेतं शशाङ्ककृतशेखरम् ।
व्याघ्रचर्मधरं रुद्रं नागेन्द्रोरुविभूषितम् ॥

त्रिशूलं चाक्षसूत्रं च बिभर्ति दक्षिणे करे ।
कपालं कुण्डिकां वामे योगमुद्रां करद्वये ॥

७. विजयः
एकवक्त्रं त्रिनेत्रं च शशाङ्ककृतशेखरम् ।
बृहल्ललाटकापोलं कम्बुग्रीवं सुशोभनम् ॥
चतुर्भुजं महाबाहुं शूलपङ्कजधृत्करम् ।
दिव्यरूपधरं देवं वरदाभयपाणिकम् ॥

८. किरणाक्षः
चतुर्भुजं महावक्षःशुक्लाक्षं सूत्रपाणिकम् ।
पुस्तकाभयहस्तं च वरदाक्षं त्रिलोचनम् ॥

९. अघोरास्त्रः
ज्वलत्पावकसङ्काशं खड्गहस्तं त्रिशूलिनम् ।
महाक्रोधकरं देवं मायाकृतमहाग्रहम् ॥

१०. श्रीकण्ठः
चित्रसूत्रवस्त्रधरं चित्रयज्ञोपवीतिनम् ।
चित्ररूपं महासत्यं चित्रैश्वर्यसमन्वितम् ॥
चतुर्बाहुं चैकवक्त्रं सर्वालङ्कारभूषितम् ।
खड्गं धनुः शरं खेटं शशाङ्ककृतशेखरम् ॥

११ महादेवः
त्रिलोचनश्चतुर्बाहुः शुक्लाक्षः सुकरद्वयः ।
दक्षेण पाणिना पूर्णं वंशामृतरसं पिवत् ॥
धृतमुक्ताक्षसूत्रश्च महादेवो धनोर्जितः ।
महाश्चर्यप्रदायी च रुद्रश्चैकादशः स्मृतः ॥

विद्येश्वराः

(i) वि० ध०—स्वरूपम्
दिग्वर्णा जटिलस्त्र्यक्षाश्शरत्रिशूलधारिणः ।
पुटाञ्जलिकरास्सर्वे विद्येशाश्चैकवक्त्रकाः ॥

नामानि
अनन्तश्च त्रिमूर्तिश्च सूक्ष्मः श्रीकण्ठ एव च ।
शिवश्शिखण्डयेकनेत्र एकरुद्रश्च ते क्रमात् ॥

(ii) पू० का० „
अनन्तेशस्तथा सूक्ष्मश्शिवोत्तमश्चैकनेत्रकः ।
एकरुद्रस्त्रिमूर्तिश्च श्रीकण्ठश्च शिखण्डिनः ॥

स्वरूपम्
अष्टविद्येश्वरा ह्येते त्रिनेत्राश्च चतुर्भुजाः ।
अभयं वरदोपेताष्टङ्कशूलधरास्तथा ॥
रक्तकुन्दस्तथा नीलं पीतं कृष्णं च कुङ्कुमम् ।
अरुणं भिन्नाञ्जनप्रख्यं क्रमाद्विद्येशवर्णकम् ॥
जटामकुटसंयुक्ता उपवीतसमन्विताः ।
सर्वाभरणसंयुक्ताश्शान्तवक्त्रसमन्विताः ॥
विद्येशाकृतिरेवं स्याद दिक्पालाकृतिरुच्यते ।

१ अनन्तः
अ० आ०
अनन्तश्चतुर्भुजस्सौम्यस्सर्वाभरणभूषितः ।
जपापुष्पनिभाकारः करण्डमकुटान्वितः ॥
सितवस्त्रधरः शान्तस्त्रिनेत्रः पद्मसंस्थितः ।
अभयवरदोपेतो गङ्गा (टङ्क?) शूलधरश्शुचिः ॥

२· त्रिमूर्ति (i) अ० आ० एकरुद्रमिवात्रैव त्रिमूर्ति चैव कारयेत् ।

(ii) उ० कामि० रक्तवर्णस्त्रिनेत्रश्च वरदाभयहस्तकः ।
कृष्णापरशुसंयुक्तो जटामकुटमण्डितः ॥
ऋज्वागतस्तथैकेन पादेनापि समन्वितः ।
दक्षिणोत्तरयोश्चैव पार्श्वयोरुभयोरपि ॥
कटिप्रदेशादूर्ध्वे तु ब्रह्मविष्णूर्ध्वकाययुक् ।
स्त्रीमानवत्तयोर्मानं ब्रह्मविष्ण्वोस्तु कल्पयेत् ॥
कृताञ्जलिपुटावेकपादयुक्तौ च वा मतौ ।
अथवा शिवलिङ्गस्य पार्श्वयोन्तर्गतौ कृतौ ॥
अथवा तौ पृथक् स्थाप्यावेकविष्टरमास्थितौ ।
अथवा मध्यमे लिङ्गं पृथगालयसंस्थितम् ॥
तस्य सव्येऽप्यसव्ये च ब्रह्मविष्णू तथा मतौ ।
पृथग्धामस्थिता वैकधामस्था वा त्रिमूर्तयः ॥
संश्लिष्टधामयुक्ता वा ब्रह्मविष्णुशिवा मताः ।
पूर्वास्याः पश्चिमास्या वा परिवारादिसंयुताः ॥
भिन्नप्राकारगा वापि एकप्राकारसंस्थिताः ।
नृत्तमूर्त्यादिदेवा वा स्थापनीयास्तु मध्यमे ॥
एवं लक्षणमादिष्टं प्रतिष्ठाविधिरुच्यते ।

३. सूक्ष्मः अ० आ० सूक्ष्मो नीलनिभश्शान्तो हेमवस्त्रधरः परः ।
चतुर्भुजस्त्रिनेत्रश्च सर्वाभरणभूषितः ॥
अभयवरदोपेतटङ्कशूलधरस्तथा ।

४. श्रीकण्ठः अ० आ० अभयवरदोपेतटङ्कशूलधरः परः ।
रक्तवस्त्रसमायुक्तः पद्मपीठोपरि स्थितः ॥
श्रीकण्ठं ह्येवमाख्यातं नागदेवमथोच्यते ।

५. शिवोत्तमः अ० आ० शिवोत्तमः श्वेतवर्णश्चतुर्दोर्भिस्समन्वितः ।
सर्वाभरणसंयुक्तश्शुक्लवासोपवीतकः ॥
नेत्रद्वयसमायुक्तः करण्डमकुटान्वितः ।
अभयवरदोपेतश्शूलपाशधरश्शुचिः ॥
पद्मपीठोपरिष्टात्तु स्थानकस्समपादकः ।

६. शिखण्डी अ० आ० शिखण्डिस्त्वञ्जनाभस्तु चतुर्भुजसमन्वितः ।
करण्डमकुटोपेतस्सर्वाभरणभूषितः ॥
रक्तवस्त्रधरश्शान्तस्त्वभयवरदान्वितः ।
खड्गखेटकसंयुक्तः पद्मपीठोपरिस्थितः ॥

७. एकनेत्रः अ० आ० एकनेत्रश्चतुर्बाहुर्नेत्रत्रयसमन्वितः ।
क्षौमवस्त्रधरश्शान्तो ·········· कसमप्रभः ॥
···जटामकुटसंयुक्तस्सर्वाभरणभूषितः ।
अभयवरदोपेतष्टङ्कशूलसमन्वितः ॥

८. एकरुद्रः—अ० आ० एकाक्षसदृशं त्वेकरुद्रं कुर्याद्विशेषतः ।

मूर्त्यष्टकम्

(i) वि० ध०—नामानि
शर्वो भीमो महादेवो रुद्रः पशुपतिर्भवः ।
उग्र ईशान इत्यष्टौ मूर्तयश्शिवसन्निभाः ॥

स्वरूपम्
मृगाङ्कचूडामणयो जटामण्डलमण्डिताः ।
त्रिनेत्रा वरखट्वाङ्गत्रिशूलवरपाणायः ॥

(ii) पू० का०—नामानि
भवश्शर्वस्तथेशानपशुपत्युग्रकस्तथा ।
रुद्रो भीमो महादेवः कीर्तितास्त्वष्टमूर्तयः ॥

स्वरूपम्
चतुर्भुजास्त्रिनेत्राश्च जटामकुटधारिणः ।
अभयं वरदोपेताष्टङ्ककृष्णधरास्स्मृताः ॥
सर्वाभरणसंयुक्ता रक्तक्षौमधरा इमे ।

वर्णाः
शुक्लं श्यामं च रक्तं च कृष्णं गोक्षीरसन्निभम् ॥
काश्मीरं विद्रुमं नीलं भवादीनां तु वर्णकम् ।

तेषु केचन
अष्टमूर्त्याकृतिर्ह्येवं वसूनामाकृतिं शृणु ॥

१. शर्वः
अ० आ०
शर्वश्चतुर्भुजश्शान्तस्सर्वाभरणभूषितः ।
जटामकुटसंयुक्तश्शङ्खकुन्देन्दुसन्निभः ॥
अभयवरदोपेतः खड्गखेटकधारितः ।
पद्मपीठोपरिष्टात्तु स्थानकश्शर्व एव हि ॥

२. भीमः
अ० आ०
भीमश्चतुर्भुजो रौद्रस्सर्वाभरणभूषितः ।
जटामकुटसंयुक्तो ह्यतिरक्तसमप्रभः ॥
अभयं वरदं चैव शूलं पाशं च धारयेत् ।
सितवस्त्रधरश्चैव रौद्रदृष्टिस्सदंष्ट्रकः ॥

३. पशुपतिः अ० आ०
पशुपतिं शर्ववत्कृत्वा स्थापयेद्देशिकोत्तमः ।

४. भवः अ० आ०
भवश्चतुर्भुजश्शान्तो जटामकुटमण्डितः ।
अतिरक्तसमप्रख्यस्सर्वाभरणभूषितः ॥
अभयवरदोपेतः शूलपाशधरो भवः ।

ईशानादयः पञ्चमूर्तयः

सा० लक्षणम्
वि० ध०
ईशस्तत्पुरुषाघोरवामजातक्रमेण तु ।
सितपीतकृष्णरक्ताश्चतुर्वर्णा प्रकीर्तिताः ॥
पंचवक्त्रास्स्मृतास्सर्वे दशदोर्दण्डभूषिताः ।
खड्गखेटधनुर्बाणकमण्डल्वक्षसूत्रिणः ॥
वराभयकरोपेताश्शूलपङ्कजपाणयः ।

१. ईशानः
(i) रूप०
शुद्धस्फटिकसङ्काशो जटाचन्द्रविभूषितः ।
अक्षत्रिशूलहस्तश्च कपालं वामतोऽभयम् ॥

(ii) शै० कार०
वेदाभयेष्टाङ्कुशपाशटङ्ककपालढक्काक्षकशूलपाणिः ।
सितद्युतिः पञ्चमुखोऽवतान्मामीशान उर्ध्वं परमप्रकाशः ॥

२. तत्पुरुषः — पीताम्बरस्तत्पुरुषः पीतयज्ञोपवीतवान् ।
(ii) रूप० — मातुलिङ्गं करे वामेऽक्षमाला दक्षिणे तथा ॥
(ii) शै० कार० — प्रदीप्तविद्युत्कनकावभासो विद्यावराभीतिकुठारपाणिः ।
चतुर्भुजस्तत्पुरुषस्त्रिनेत्रः प्राच्यां स्थितो रक्षतु मामजस्रम्॥

३. अघोरः — दंष्ट्राकरालवदनं सर्पशीर्षं त्रिलोचनम् ।
(ii) रूप० — रुण्डमालाधरं देवं सर्पकुण्डलमण्डितम् ॥
भुजङ्गकेयूरधरं सर्पहारोपवीतिनम् ।
यो वस्ते कटिसूत्रं च गले वृश्चिकमालिकाम् ॥
नीलोत्पलदलश्यामं अतसीपुष्पसन्निभम् ।
पिङ्गाक्षं पिङ्गजटिलं शशाङ्ककृतशेखरम् ॥
तक्षकः पुष्टिकश्चैव पादयोस्तस्य नूपुरौ ।
अघोररूपकं कुर्यात्कालरूपमिवापरम् ॥
महावीर्यं महोत्साहमष्टबाहुं महाबलम् ।
त्रासयन्तं रिपोस्सङ्घं निवेशो यत्र भूतले ।
खट्वाङ्गं च कपालं च खेटकं पाश एव च ।
वामहस्तेषु कर्तव्यमिदं शस्त्रचतुष्टयम् ।
त्रिशूलं परशुः खड्गो दण्डश्चैवारिमर्दनः ।
शस्त्राण्येतानि चत्वारि दक्षिणेषु करेषु च ॥
(ii) शै० कार० — कुठारखेटाङ्कुशपाशशूल — कपालढक्काक्षगुणान्दधानः ।
चतुर्मुखो नीलरुचिस्त्रिनेत्रः पायादघोरो दिशि दक्षिणस्याम् ॥

४. वामदेवः — रक्ताम्बरधरं देवं रक्तयज्ञोपवीतिनम् ।
(i) रूप० — रक्तोष्णीषं रक्तनेत्रं रक्तमाल्यानुलेपनम् ॥
जटाचन्द्रधरं कुर्यात्त्रिनेत्रं तुङ्गनासिकम् ।
वामदेवं महाबाहुं खड्गखेटकधारिणम् ॥
सर्वालङ्कारसंयुक्तं रक्तकुण्डलधारिणम् ।
(ii) शै० कार० — वराक्षमालाभयटङ्कहस्त — स्सरोजकिञ्जल्कसमानवर्णः ।
त्रिलोचनश्चारुचतुर्मुखो मां पायादुदीच्यां दिशि वामदेवः ।

५. सद्योजतः — शुक्लाम्बरधरं देवं शुक्लमाल्यानुलेपनम् ।
(i) रूप० — जटाभारयुतं कुर्याद्बालेन्दुकृतशेखरम् ॥
त्रिलोचनं सौम्यमुखं कुण्डलाभ्यामलङ्कृतम् ।
सद्योजातं महोत्साहं वरदाभयपाणिकम् ॥
(ii) शै० कार० — कुन्देन्दुशङ्खस्फटिकावभासो
वेदाक्षमालावरदाभयाङ्कः ।
त्र्यक्षश्चतुर्वक्त्र उरुप्रभाव—
स्सद्योऽधिजातोऽवतु मां प्रतीच्याम् ॥

महेशः महादेवो वा — पञ्चमूर्धं चतुर्वक्त्रं नेत्रैर्द्वादशभिर्युतम् ।
सु० आ० — चतुरास्यं चतुर्नासी वसुश्रोत्रं चतुर्गलम् ॥

तनुरेतद्धि पादं हि सायुधं दशबाहुकम् ।
शुद्धस्फटिकसङ्काशं सूर्यकोटिसमप्रभम् ॥
चन्द्रांशुहिमशीतं च सर्वाभरणभूषितम् ।
शुक्लाम्बरधरं देवं शुक्लयज्ञोपवीतिनम् ॥
अभयं शूलपरशुं वज्रं खड्गं च दक्षिणे ।
खेटकाङ्कुशपाशं च घण्टां वरदवामके ॥
कुर्यादेवं महेशं तु शक्तेस्तु लक्षणं शृणु ।
चतुर्भुजां त्रिनेत्रां च सर्वालङ्कारसंयुताम् ॥
नितम्बतटविस्तीर्णां मध्यक्षामां स्तनोन्नताम् ।
दक्षिणे चोत्पलोपेतां वामहस्ते स्रजं धरीम् ।
वरदाभयहस्तां वै दुकूलवसनान्विताम् ।
करण्डमकुटोपेतामीश्वरस्य तु वामके ॥
पीठे चैकासने युक्तां तत्प्रभामण्डले स्थिताम् ।
चन्द्रार्काग्निप्रतीकाशां जगन्मङ्गलकारकाम् ॥
कारयेदीश्वरीमेवं वामादीनां शृणुष्व हि ।

शिवस्य गणादयः

नन्दी

(i) उ० कामि०

विभ्राणं परशुं मृगं करतले ईशप्रमाणाञ्जलिं
भस्मोद्धूलितपाण्डुरं शशिकलागंगाकपर्दोज्वलम् ।
परियायत्रिपुरान्तकं प्रथमतः श्रेष्ठं गणैर्वन्दितं
ब्रह्मेन्द्राच्युतपूजिताङ्घ्रिकमलं श्रीनन्दिकेशं भजे ॥

(ii) वि० ध०

नन्दी कार्यस्त्रिनेत्रस्तु चतुर्बाहुर्महाभुजः ।
सिन्दूरारुणसङ्काशो व्याघ्रचर्मपरिच्छदः ॥
त्रिशूलभिन्दिपालौ च करयोस्तस्य कारयेत् ।
शिरोगतं तृतीयं तु तर्जयन्तं तथापरम् ॥
आलोकयानं कर्तव्यं दूरादागामिनं जनम् ।

(iii) अ० पृ०

अथातः सम्प्रवक्ष्यामि नन्दिकेश्वरलक्षणम् ।
तस्य स्वरूपसंस्थानं कथयामि तु सम्प्रति ॥
ब्रह्माद्यं विष्णुभागान्तं कल्पयेत्तस्य चोच्छ्रयम् ।
पादाधिको भवेज्जेष्ठः कनिष्ठः पादवर्जितः ॥
तदुच्छ्रयं च विभजेत् भागैः पञ्चभिरेव च ।
तत्र भागप्रमाणेन सप्तभागायतो भवेत् ॥
द्विभागं च भवेद् वक्त्रमायामे चोच्छ्रयं विदुः ।
अधोभागे मस्तकस्य भोगसूत्रे च सक्थिनी ॥
शृङ्गं पादं तु विस्तारे विस्तारादुच्छ्रयोऽधिकः ।
शृङ्गाधश्चार्धभागेन कर्णः पादोनभागिकः ॥
भागमेकं भवेद्ग्रीवा पृथु कम्बलतः सह ।
अधोभागे मस्तकाच्च पृष्ठस्कन्धं च भागिकम् ॥

त्रिभागायतकं पृष्ठं त्रिभागं पृथु कुक्षयोः ।
द्विभागमुच्चैरुदरं च परमारुतत्युत्तमम् ? ॥
अर्धभागैक अग्रं च ? खुरिका चार्धभागतः ।
पुच्छमूलं भागपादमग्रं कुर्यात्तदर्धतः ।
चतुर्भागायतं पुच्छं भागैकं चाग्रचामरम् ॥
तदुत्तमं च सोत्साहं पादैकं चोच्छ्रितं क्रमात् ।
घण्टाचामर घर्घरमालाङ्कारभूषितम् ॥
शृङ्गाभरणमप्येवं कुडिकाग्रे समोदका ।
मोदका वृषवक्त्राग्रे तापसौवदुकाकारम् ॥
प्रासादमानतश्चान्तर्लिङ्गस्थानादि कल्पितम् ।
एकद्वित्रिचतुःपञ्च षट्सप्ताङ्गुलकान्तरे ॥
मूर्तिस्थाने तु कर्तव्या मूलस्तम्भैश्चतुष्किका ।
वृषस्य चोच्छ्रयः कार्यो विष्णुभागान्तदृष्टिकः ॥
पादं जानु कटिं यावदर्चाया वाहनस्य दृक् ।
गुह्यनाभिस्तनान्तं वा सूर्ये व्योमस्तनान्तकम् ॥
विलोमे कुरुते पीडामधोदृष्टिः सुखक्षयम् ।
स्थानं हन्यादूर्ध्वदृष्टिः स्वस्थाने मुक्तिदायिका ॥

चण्डेशः चण्डनाथो वा
(i) उ० कामि०

चण्डेशस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
परस्वतन्त्रभेदेन द्विविधं तच्च संमतम् ॥
पुरादौ मध्यमे वाष्टदिक्षु चण्डेश्वरालयः ।
धामेशानेऽथ सौम्ये वा सोमेशेन्द्रान्तरेऽथवा ॥
अन्तर्मण्डलदेशेऽन्तर्हारायां वेष्टशालके ।
अथैकादित्रयस्त्रिंशद्धस्तविस्तारसंयुतः ॥
धामलक्षणसंसिद्धधामेनापि समन्वितः ।
एकादिसप्तभूम्यन्तं भूमिभागसमन्वितः ॥
धामोक्ताकारसंयुक्तो दिक्षु चण्डेश्वरान्वितः ।
इष्टदेवान्वितो वा स्यात्केवलो वा वृषान्वितः ॥
प्रागुक्तविधिनानीतगर्भाद्येष्टकया युतः ।
मूर्धेष्टकासमायुक्तः स्थूपिस्थापनसंयुतः
दक्षिणद्वारसंयुक्तः पराङ्गश्चेन्मुनीश्वराः! ।
स्वतन्त्रस्थापने दक्षपूर्वपश्चिमदिङ्मुखः ॥
दिङ्न्यस्तामरविन्यस्तमध्यकुम्भयुतेन च ।
धामसंस्थापनेनाढ्यः प्रागुक्तविधना सह ॥
प्रागुक्तगर्भमानाद्यं सर्वमत्र प्रयोज्यताम् ।
प्राकारमण्डपोपेतः परितः परिवारयुक् ॥
रुद्रभक्तस्ततो रुद्रचण्डश्चण्डप एव च ।
महाबलस्तथा वीर्यष्टङ्कपाणीशसेवकौ ॥

रुद्रकोपज इत्यष्टमूर्तयः परिवारगाः ।
एते श्वेता महाकायाः कृताञ्जलिपुटान्विता ॥
सटङ्कास्तद्विहीना वा वीराद्यासनसंस्थिताः ।
कृत्तिवासोऽन्विता वाथ चण्डरूपधरास्तु वा ॥
इन्द्राद्या वा तदर्थं तु पीठं वा पूर्वतो वृषः ।
बलिपीठादिपीठान्तं पूर्ववत्कल्पयेत्तु वा ॥
द्वारस्थौ द्वारपौ कार्यौ द्विकरौ दण्डधारकौ ।
चण्डानुगश्चण्डभृत्यौ नेष्टौ वा देशिकाग्रजाः! ॥
द्रव्यैश्शिलादिभिः कार्यः पूर्वषल्लक्षणान्वितः ।
मध्येन दशतालेन दशतालाधमेन वा ॥
प्रतिमालक्षणप्रोक्तमानेनायादिसंयुतः ।
बद्धपद्मासनश्चण्डनाथो दुदर्शभीषणः ॥
व्यालयज्ञोपवीती च मुखोद्गीर्णमहानलः ।
करालकज्जलाभासो जटिलश्चन्द्रशेखरः ॥
चतुर्वक्त्रश्चतुर्बाहुश्चाक्षमालात्रिशूलवान् ।
टङ्कं कमण्डलुं वामे भानुरक्तार्कलोचनः ॥
अथवा शङ्खवर्णभश्चतुर्बाहुस्त्रिलोचनः ।
चन्दार्धमण्डितः कृत्तिवासा वीरासनस्थितः ॥
पिनाकामोघबाणाभ्यां व्यग्रपाणितलद्वयः ।
वराभयप्रदनाभ्यामन्यत्र परिमण्डितः ॥
अथवा द्विभूजश्शुक्लवस्त्रस्त्र्यक्षोऽञ्जनप्रभः ।
जटामकुटयुक्तो वा तुलसीकृतमूर्धजः? ॥
स्थानको वासनस्थो वा शयितासव्यपात्तलः ।
सलम्बसव्यपादस्तु वामहस्तस्तु जानुगः ॥
वरहस्तोऽथवा स स्यादितरष्टङ्कसंयुतः ।
वामेतरकरष्टङ्कयुक्तोऽञ्जलिपुटोऽथवा ॥
शङ्करेक्षणसंपन्नश्शोकनम्रशिरास्तु वा ।
उत्कुटासनयुक् शान्तो जटिलष्टङ्कधृक्करः ॥
एवं वा चण्डनाथस्तु कार्यस्त्विष्टासनान्वितः ।
अथवाभयटङ्काभ्यां पाशशूलद्वयेन तु ॥
चतुर्भुजस्तु वा कार्यश्शङ्कराज्ञानुपालकः ।
विशेषस्सिंहले देशे कश्चिदत्राभिधीयते ॥
कृतेऽयमष्टहस्तस्स्यात्त्रेतायां षड्भुजो मतः ।
द्वापरे च चतुर्हस्तः कलौ तु द्विकरो मतः ॥
अन्यदेशे तु सर्वत्र विभागो नायमीरितः ।
अथवा चण्डनाथस्तु देव्या तु सहितो न वा ॥
सा देवी श्यामला हस्तद्वयाखिलविभूषिता ।

धर्मनीत्याख्यया ख्याता धृतनीलोत्पला वरा ॥
एवमापाद्य बेरं तु मनुभिस्स्थापनं नयेत् ।

(ii) सु० आ०

अथातस्संप्रवक्ष्यामि चण्डेशस्थापनं परम् ।
उद्भवं प्रथमं तस्य द्वितीयं स्थापनं क्रमात् ॥
रुद्रस्यैव तु रुद्रांशं तत्सर्वं चण्डनामतः ।
गणेशावरणे स्थित्वा दशांसेनायुतेन तु ॥
प्रचण्डादिर्विनिष्क्रान्ता पञ्चमूर्तिविधानतः ।
प्रचण्डचण्डः प्रथमं ततो विक्रान्तचण्डकः ॥
तृतीयो विभुचण्डस्तु वीरचण्डश्चतुर्थकः ।
एवं वै पञ्चचण्डेशाः पञ्चब्रह्मसमुद्भवाः ॥
कृतयुगाधिपत्यं तु प्रचण्डमिदमुच्यते ।
विक्रान्तचण्डनामा तु त्रेतायामधिपस्स्मृतः ॥
द्वापरे चाधिपत्यं हि विभुश्चण्डेश उच्यते ।
कलौ तु वीरचण्डेशस्याधिपत्यं प्रकीर्तितम् ॥
एवं वै पञ्चभेदेन चण्डनाम विधीयते ।
आलयस्यैशदिग्भागे विमानं पूर्ववत्क्रमात् ॥
त्रिनेत्रं चतुर्भुजं वापि द्विनेत्रं द्विभुजं तु वा ।
भीमं जटासमायुक्तं सर्वाभरणभूषितम् ॥
अभयं शान्तदेहं च पाशं वै परशुं तथा ।
द्विभुजं यदि कर्त्तुं चेच्छान्त?टङ्कयुतं तथा ॥
शुक्लयज्ञोपवीतं च शुक्लाम्बरधरं तथा ।
स्थानकं चासनं प्रोक्तं पूर्वोक्तविधिना ततः ॥

(iii) पू० कार०

चण्डश्च चण्डेश्वरो रक्तश्वेतमिश्रश्च विस्तरः ।
द्विबाहुस्सजटाजूटशेखरः कर्णकुण्डलः ॥
धृतयज्ञोपवीतश्च शुक्लाम्बरधरश्शुचिः ।
सर्वभूषणसंभूष्यष्टङ्कपाणिरथापि वा ॥
अर्धचन्द्रासनासीनः पुष्पमालावलम्बितः ।
चण्डेशस्याकृतिर्ह्येवं क्षेत्रपालाकृतिं श्रृणु ॥

(iv) अ० पृ० २०८

पादोने वा त्रिभागोने पीठिकोच्छ्यमानतः ।
उच्छ्रये चण्डकं कुर्यात् स्थूलं भीष्माननं तथा ॥
पिबन्तं च तथा माक्षं विकृताननमूर्ध्वगम् ।
चण्किाग्रकेशैश्चैव निबद्धोपरि चण्डिका? ॥
हारकैयूरसम्यक्तं कङ्कणाभ्यामलङ्कृतम् ।
पदतश्चाष्टमं गत्वा तपनाक्षं पद्मकृतिम् ॥
रुचकं भद्रकं चैव हंसं वा बर्धमानकम् ।
जगत्युपरि कुर्याद्वै बाह्ये वै वामतस्तथा ॥
एवं विधं तु कर्तव्यं चण्डनाथस्थ लक्षणम् ।

क्षेत्रपालः

(i) अ०आ०

त्रिविधः क्षेत्रपालस्तु सात्विको राजसस्तमः ।
श्वेतं रक्तमथो कृष्णं सात्विकादिगुणं भवेत् ॥
द्विभुजं वा चतुर्बाहुं शान्तं सात्विकमुच्यते ।
षड्बाहु चोग्रवदनमुग्रं स्याद्राजसं स्मृतम् ॥
तामसं चाष्टबाहुं च एते वै समपादकाः ।
स्थानकं पद्मपीठे तु भद्रपीठे तु वा यथा ॥
शूलं दक्षिणहस्ते तु कपालमितरे धृतम् ।
द्विभुजं ह्येवमाख्यातं चतुर्हस्तमथोच्यते ॥
परहस्ते तु सव्ये तु खड्गं घण्टां तदन्यके ।
अथवा पूर्वहस्ते तु अभयं वरदान्वितौ ॥
पूर्ववत्परहस्तौ द्वौ घण्टां वा वामहस्तके ।
सात्विकं ह्येवमाख्यातं राजसं शृणु सुव्रत ॥
शूलं खड्गं च घण्टां च दक्षिणे तु करत्रये ।
खेटकं च कपालं च नागं वा पाशवामके ॥
तामसे तु धनुर्बाणं दक्षिणेऽदक्षिणे धृतम् ।
शेषं राजसवत्ख्यातं रक्तकेशोर्ध्वमण्डलम् ॥
उग्रदृष्टिसमायुक्तं नानानागविभूषितम् ।
त्रिनेत्रं नग्नरूपं च क्षेत्रपालं प्रकल्पयेत् ॥

(ii) सु०आ०

अथातस्सप्रवक्ष्यामि क्षेत्रशस्य विधिक्रमम् ।
ईश्वरस्यायुतांशेन क्षेत्रपालोद्भवं तथा ॥
ग्रामादावैशदिग्भागे लोकरक्षार्थकारणम् ।
प्रासादं प्रतिमां तत्र पूर्वोक्तविधिना तथा ॥
द्वारं तु पश्चिमे मुख्यं दक्षिणे मध्यमं स्मृतम् ।
कन्यसं चेन्द्रदिग्द्वारं प्रतिमालक्षणं ततः ॥
चतुर्भुजं त्रिनेत्रं वा षड्भुजं चाष्टहस्तकम् ।
सुदंष्ट्रं भैरवाकारं कृष्णवर्णं दिगम्बरम् ॥
सर्पयज्ञोपवीतं च शिरोमालाकरोटिकम् ।
ऊर्ध्वकेशं सुवृत्ताक्षं नागाभरणभूषितम् ॥
त्रिशूलं दक्षिणे हस्ते वामहस्ते कपालकम् ।
खड्गं च दक्षिणे हस्ते वामहस्ते तु खेटकम् ॥
एवं चतुर्भुजं विद्धि षड्भुजं च ततः शृणु ।
नागं च दक्षिणे पाणौ तोमरं वामहस्तके ॥
प्रागुक्तायुधसंयुक्तं षडभुजं त्विति कीर्तितम् ।
शूलं डमरूखट्वाङ्गं दक्षिणे वामहतस्के ॥
एवमष्टभुजं प्रोक्तं षड्भुजायुधसन्निभम् ।

(iii) पू० कार०

रक्तोग्रेक्षणः कलमेघवर्णो वापि महाबली ।
द्विबाहुर्वा चतुर्बाहुरष्टबाहुरथापि वा ॥

कपालशूलो द्विभुजो घण्टापाशसमायुतः ।
चतुर्बाहुः क्रमात्क्षेत्रपालो वामे च दक्षिणे ।;
अग्निटङ्कौ च खट्वाङ्गं भयमष्टभुजे क्रमात् ।
रक्तपद्मासनारूढः श्यामवर्णोग्ररूपकः ।।
विसृतोर्ध्वो(र्ध्व?)रक्तकेशः श्यामवर्णोग्ररूपकः ।
नग्नरूपः शिरोमालाभूषितस्तीक्ष्णदंष्ट्रकः ।।

आर्य शास्ता वा
(i) अ० आ०

आर्य्यश्चतुर्भुजश्शान्तस्त्रिनेत्रः पद्मसंस्थितः ।
हिरण्यसदृशप्रख्यो दुकूलवसनान्वितः ।।
अभयवरदोपेतः खड्गखेटकधारितः ।
सुस्थितः पद्मपीठे तु आर्य्यमेवं प्रकल्पयेत् ।।

(ii) मृ० आ०

अथातस्संप्रवक्ष्यामि शास्तृस्थापनमुत्तमम् ।
शास्ता सर्वस्य लोकस्य तस्माच्छास्तेति चोच्यते।।
समुद्रमथने काले परिगृह्यामृतं तथा ।
हरिर्बभूव स्त्रीरूपा मोहिनीनाम नामतः ।।
तां मोहिनीमहं दृष्ट्वा संगतोऽस्मि कदाचन ।
जातस्तदा महाशास्ता मेध्यहाम्रवतीश्वराः ।।
द्विनेत्रं द्विभुजं कृत्वा सर्वाभरणभूषितम् ।
श्यामवर्णयुतं तेषां शुक्लयज्ञोपवीतिनम् ।।
श्वानकुक्कुटमेषाद्यैः क्रीडन्तं सर्वसिद्धिदम् ।
मदनावर्णनीदेव्यौ पोनोरससमन्विते ।।
सर्वाभरणसंयुक्ते पार्श्वयोर्विन्यसेत्ततः ।
वामे दमनकं न्यस्त्वा तद्वेषं विकृतं स्मृतम् ।।
द्विभुजं दक्षिणे हस्ते चक्रदण्डमथेश्वरम् ।
फलपल्लवहस्तं च कुञ्चिताङ्घ्रिकरद्वयम् ।।
भूताकारं बृहत्कुक्षिं नीलालकविभूषितम् ।
शास्तुश्च लक्षणं प्रोक्तं स्थापनं शृणु तत्वतः ।।

(iii) पू० कार०

मोहिनीतनयश्शान्तो द्विबाहुश्श्यामसन्निभः ।
पीठालम्बितशायितौ वामदक्षिणपादकौ ।।
वामाङ्घ्रिजानुकोर्ध्वे तु वामहस्तं स्थितं कुरु ।
मण्डलीभूतदण्डाग्रो वज्रदण्डधरो युवा ।।
स्निग्धनीलाञ्जनाकीर्णकुन्तलीभूतमूर्धजः ।
गजवाहनकेतुस्स्याद्विलासी सविलासिनी ।।
नीलश्वेताश्ववृषभवाहनो वा चतुर्भुजः ।
रक्तचूडध्वजो वापि सर्वत्र परिकीर्तितः ।।
ज्ञानी योगासनासीनो वेदाध्यायी पवित्रकः ।
सोभयांसोपवीतस्स्यान्न्यूनावीरासनास्थितः ।।

लीलाविगीतभावी स्यात्सुखभावी सुखासनः ।
वामोरूपरि विन्यस्ता वामपादतलेक्षणः ॥
आर्यस्याकृतिरेवं तु शक्रस्याकृतिरुच्यते ।

शिवभक्ताः
उ० कामि०

वक्ष्यामि शिवभक्तानां प्रतिष्ठां भोगमोक्षदाम् ।
ब्राह्मणा क्षत्रिया वैश्याश्शूद्रा वा ह्यन्तरालजाः ॥
स्त्रियो वा गुरवश्चैषामभिषिक्तो नृपोऽथवा ।
शिवभक्तिसमोपेता जीवन्तो वा मृतास्तु वा ॥
तेषां प्रतिकृतिं कृत्वा प्रतिष्ठाप्य समर्चयेत् ।
स्वप्रधानं पराङ्गं च द्विविधं स्थापनं मतम् ॥
ग्रामादौ वा नदीतीरे पुष्करिण्यास्तटेऽपि वा ।
वने चोपवने वापि पर्वते वा मनोरमे ॥
स्थानेऽन्यत्र च कर्त्तव्यं स्वप्रधानस्य मन्दिरम् ।
देवालयान्तस्सालादौ तत्र कल्पितमन्दिरे ॥
परिवारसमोपेतं स्वप्रधानं प्रकीर्तितम् ।
देवालयादौ सर्वत्र मालिकामण्डपादिषु ॥
परिवारविहीनं यत्कल्पितं त्वङ्गमिष्यते ।
तदर्थं शिवलिङ्गं वा प्रतिमा वा शिवस्य तु ॥
स्कन्दनन्द्यादिरूपं वा मृतप्रतिकृतिं तु वा ।
कुर्यादायादिसंयुक्तं शिलाद्यैरुक्तवस्तुभिः ॥
शैलं लोहं तथा वार्क्षं मृन्मयं मणिजं तु वा ।
अर्धचित्रमथाभासं पटादिपरिकल्पितम् ॥
लिङ्गं चेत्तद्विधानोक्त्या प्रतिमा च तथैव च ।
तदुक्ततालभेदेन कर्तव्यं स्याद् द्विजोत्तमाः! ॥
मृतप्रतिकृतिं चोक्तामष्टतालेन कारयेत् ।
आसीनं स्थानकं वापि वाहनारूढमेव वा ॥
आसने स्थानके वाथ पद्मसिंहासनं तु वा ।
अधस्तात्कल्पयेद्विद्वानुभयं वा विधीयताम् ॥
यथेष्ठासनयुक्तं वा समाश्रं वा यथाश्रकम् ।
आसनोन्मानविस्तारायामं तद्वदलङ्कृतिम् ॥
प्रतिमोक्तप्रकारेण प्रागुक्तविधिना नयेत् ।
शिखी वा बद्धकेशी वा मुण्डितो जटिलोऽथवा ॥
अभिषिक्तो नृपश्चेत्तु किरीटमकुटान्वितः ।
यथेष्टायुधयुक्तो वा नमस्कारयुतोऽथवा ॥
सर्वलक्षणसंपन्नस्सर्वाभरणभूषितः ।
गायका नृत्तयुक्ता वा पूजका वा यथेष्टकाः ॥
स्त्रियश्चेत्तस्यानुरूपेण भूषणैरुपभूषिताः ।
एवं लक्षणमाख्यातं प्रतिष्ठाद्यं निगद्यते ॥

शैवलाञ्छनरहस्यम्

वि० ध० सद्योजातं वामदेवमघोरं च महाभुज ।
तथा तं पुरुषं ज्ञेयमीशानं पञ्चमं मुखम् ।।
सद्योजातं मही प्रोक्ता वामदेवं तथा जलम् ।
तेजस्त्वघोरं विद्यात्तं वायुस्तत्पुरुषं मतम् ।।
ईशाने च तथाकाशमूर्ध्वस्थं पञ्चमं मुखम् ।
विभागेनाथ वक्ष्यामि शम्भोवर्दनपञ्चकम् ।।
महादेवमुखं ज्ञेयं पूर्वं शम्भोर्महात्मनः ।
नेत्राणि त्रीणि तस्याङ्ग सोमसूर्यहुताशनाः ।।
दक्षिणं तु मुखं रौद्रं भैरवं तत्प्रकीर्तितम् ।
पश्चिमं यन्मुखं तस्य नन्दिवक्त्रं तदुच्यते ।।
उमा वक्त्रं च विज्ञेयं तस्य देवस्य चोत्तरम् ।
सदाशिवाख्यं विज्ञेयं पावनं तस्य पञ्चमम् ।।
त्रिलोचनानि सर्वाणि वामदेवं द्विलोचनम् ।
महादेवमुखं भूमिस्ततः स्याद्भैरवं मुखम् ।।
नन्दिवक्त्रं तथा वायुरौद्रेयं चाप उच्यते ।
सदाशिवमुखं ज्ञेयमाकाशं युदुनन्दन! ।।
दिशो दश भुजास्तस्य विज्ञेयं वदनं प्रति ।
महादेवकरे ज्ञेया त्वक्षमाला कमण्डलू ।।
सदाशिवमुखे ज्ञेया चापबाणौ महाभुज ।
माहेश्वरं ततश्चापं पिनाकमिति शब्दितम् ।।
तेषां तु पूर्वमेवोक्तं व्याख्यानं रिपुसूदन ।
दण्डश्च मातुलुङ्गश्च करयोर्भैरवस्य तु ।।
मृत्युदण्डौ विनिर्दिष्टौ मातुलुङ्गा तथा करे ।
जगद्बीजस्य सर्वस्य ये राजन्परमाणवः ।।
तैः पूर्णं बीजरत्नं तु भैरवस्य करे स्मृतम् ।
चर्मशूले करे ज्ञेये नन्दिनो यदुनन्दन ।।
पूर्वमेव च ते प्रोक्तं धर्मव्याकरणं मया ।
त्रिशूलदण्डमव्यक्तं शूलेषु व्यक्ततां गतम् ।।
सत्त्वं रजस्तमश्चैव विज्ञातव्यं नृपोत्तम ।
दर्पणेन्दीवरे ज्ञेये तथा देव्याः करद्वये ।।
आदर्शं निर्मलं ज्ञानं वैराग्यं च तथोत्पलम् ।
महादेस्य देवस्य व्याख्याता ब्राह्मणा जटाः ।।
ऐश्वर्यं तु कला चान्द्री मूर्ध्नि शम्भोः प्रकीर्तिता ।
त्रैलोक्यशमनः क्रोधो वासुकिर्नामतः स्मृतः ।।
तृष्णा विशाला चित्रा च व्याघ्रचम प्रकीर्तितम् ।

वृषो हि भगवान्धर्मश्चतुष्पादः प्रकीर्तितः ॥
जगदुत्पादकं वस्तु प्रकृतिः सा प्रकीर्तिता ।
शुक्ला च प्रकृति सर्वा तेन शुक्लो महेश्वरः ॥
एतद्धि तस्याप्रतिमस्य रूपं तवेरितं सर्वजगन्मयस्य ।
एवं शरीरेण जगत्समग्रं स धारयत्येव जगत्प्रधानः ॥

अ० पृ० १२१

शिवायतनम्

एकद्वारम्

वामे गणपतिश्चैव दक्षिणे पार्वती स्थिता ।
नैर्ऋत्ये भास्करं विद्याद् वायव्ये च जनार्दनम् ॥
मातृभ्यो मातृसंस्थानं दक्षिणस्यां हि कारयेत् ।
सौम्ये शान्तिगृहं कुर्यात् पश्चिमे जलशायिनम् ॥

चतुर्मुखम्

वामे स्नानगृहं कुर्यात् सोमद्वारं तु दक्षिणे ।
मध्ये रूद्रः प्रतिष्ठाप्यो मातृस्थानं च दक्षिणे ।
वामे देवीं महालक्ष्मीमुमां वै भैरवीं तथा ।
ब्रह्मविष्णू तथा रूद्रं पृष्ठदेशे तु कारयेत् ॥
चन्द्रादित्यौ स्थितौ कर्णे ह्याग्नेय्यां स्कन्द एव च ।
ईशाने विघ्नराजस्तु धूम्रमीशानगोचरे ॥

शिवायतनेऽष्टप्रतीहाराः

अ० पृ०

मातुलिङ्गं च नागेन्द्रं डमरूं शूलमेव च ।
नन्दी मुकुटशोभाढ्यः सर्वाभरणभूषितः ॥
खट्वाङ्गं च कपालं च डमरूं बीजपूरकम् ।
दंष्ट्राकरालवदनो महाकालस्तु दक्षिणे ॥
तर्जनीं त्रिशूलं चैव गदां डमरूकं तथा ।
हेरम्बो वामभागे हि भृङ्गिणं दक्षिणे स्मृतः ॥
गदाडमरूखट्वाङ्गं तर्जनीं वामहस्तके ।
उभौ वा दक्षिणद्वारे भृङ्गी दक्षिणतः शुभः ॥
त्रिशूलं डमरूं चैव खट्वाङ्गं बीजपूरकम् ।
पश्चिमे दुर्मुखो वामे तद्वक्त्रं गोमुखाकृति ॥
पश्चिमद्वारि कार्यः स पाण्डुरोऽस्याथ दक्षिणे ।
खट्वाङ्गं च कपालं च डमरूं बीजपूरकम् ॥
मातुलिङ्गं मृणालं च खट्वाङ्गं पद्मदण्डकम् ।
सितश्चैवोत्तरे द्वारे वामे चैव व्यवस्थितः ॥
पद्मखण्डं च खट्वाङ्गं मृणालं बीजपूरकम् ।
असितो दक्षिणे भागे उत्तरे द्वार एव च ॥

तृतीयो पटलः समाप्तः

चतुर्थो पटलः

गाणपत्यप्रतिमा-लक्षण

अ. गणपतिः गणेशः

(i) बृ० सं० प्रमथाधिपो गजमुखः प्रलम्बजठरः कुठारधारी स्यात् ।
एकविषाणो बिभ्रन्मूलककन्दं सुनीलदलकन्दम् ।।

(ii) अ० पु० गजाननं चतुर्बाहुं त्र्यक्षं पुरुषरूपिणम् ।
एकदन्तं महाचण्डं व्यालयज्ञोपवीतिनम् ।।
स्वदन्तं दक्षिणे हस्ते परशुं चाऽपरे करे ।
उत्पलं चोर्ध्वतो वामे तस्याधो मोदकं स्थितम् ।।
सिन्दूररक्तं कुम्भं च कुङ्कुमारुणविग्रहम् ।
कुर्याच्च मूषकारूढं सिद्धिदं सर्वकामदम् ।।

(iii) रूप० दन्तं च परशुं पद्मं मोदकांश्च गजाननः ।
गणेशो मूषकारूढो बिभ्राणस्सर्वकामदः ।।

विनायकः
(i) अ० आ० स्थानकं वासनं वापि पद्मपीठे विशेषतः ।
स्वदन्तं दक्षिणे हस्ते वामहस्ते कपित्थकम् ।।
मोदकं गजहस्ते तु अङ्कुशं दक्षिणे परे ।
वामहस्ते तु पाशं वा नागं वाप्यक्षमालिका ।।
त्रिनेत्रं चतुर्भुजं ह्येवं दुकूलवसनान्वितम् ।
आभङ्गं समभङ्गं वा स्थानके तु प्रकल्पयेत् ।।
आसने त्वासनं चेत्तु वामपादं तु शाययेत् ।
वामेतरेणोरुमूर्ध्नि पादेनोत्कुटिकासनम् ।।
ईषद्वक्रतनुर्वामे कर्त्तव्यस्तु विशेषतः ।
व्यालयज्ञोपवीतो च किरीटमुकुटान्वितः ।।
सर्वाभरणसंयुक्तो महाकायो महोदरः ।

(ii) उ० कामि० गजवक्त्रो गणाधीशो भूतरूपो महोदरः ।
नागयज्ञोपवीतस्तु घनपिण्डोरुजानुकः ।।
नीलनीररुहाभस्तु चतुर्दोर्दण्डमण्डितः ।
अवामवामावर्तेभहस्तः पद्मासने स्थितः ।।
स्वदन्तं परशुं कुर्यात्स्वदक्षिणकरद्वये ।
लड्डुकं चाक्षमालां च वामपाणावथोत्पलम् ।।
रक्तवस्त्रधरं वापि श्यामाभं कनकप्रभम् ।

पीतकञ्चुकसंछन्नं किरीटमुकुटोज्ज्वलम् ॥
शुक्लयज्ञोपवीतं च सर्वाभरणभूषितम् ।
स्वं शृङ्गं वाङ्कुशं दक्षे वामे पाशं च लड्डुकम् ॥
स्थानकं वासनं वाथ गणेशं कारयेत्ततः ।
त्रिभिर्विराजितं नेत्रैर्नेत्राभ्यामथवा द्विजाः! ॥
पद्मस्थं वापि पीठस्थं मूषिकस्थमथापि वा ।
इष्टासनस्थितो वापि प्रभादिपरिमण्डितः ॥
एवं स्यात्केवलो विघ्नराजश्शक्त्यान्वितोऽथवा ।
गणेशो भारतीश्रीभ्यां वामेऽवामे युतोऽथवा ॥
शक्त्यैकया युतो देवो यदि तल्लक्ष्म कथ्यते ।
आसीनमासने रत्नमुकुटादिविभूषितम् ॥
श्यामवर्णं तथा शक्तिं धारयन्तम् दिगम्बरम् ।
उत्सङ्गे निहितां देवीं सर्वाभरणभूषिताम् ॥
दिगम्बरां सुवदनां भुजद्वयसमन्विताम् ।
विघ्नेश्वरीति विख्यातां सर्वावयवसुन्दरीम् ॥
पाशहस्तां तथा गुह्यं दक्षिणेन करेण तु ।
स्पृशन्तीं देवमप्येवं चिन्तयेन्मन्त्रनायकम् ॥
चतुर्भुजं त्रिनेत्रं च पाशाङ्कुशधरं विभुम् ।
इक्षुखण्डकरोपेतं वामेन देविगुह्यकम् ॥
स्पृशन्तं पुष्करेणापि खण्डमिक्षोस्तु हे द्विजाः! ।
एवं सम्पाद्य तन्मन्त्रैः प्रतिष्ठामारभेद्द्विजाः ! ॥

(iii) सु० आ०

अथातः संप्रवक्ष्यामि विघ्नेशस्थापनं परम् ।
आदौ त्वहमुमासार्धं क्रीडार्थं हिमवद्वने ॥
करेणश्च गजेन्द्रेण सम्भोगमकरोत्ततः ।
यदृच्छया तु तं दृष्ट्वा तदाकारमगामहम् ॥
करेणोराकृतिं चोमां तदाक्रीडमहं भृशम् ।
तस्यां तु गर्भमदधां त्तस्मिन्काले तवोद्भवः ॥
फलं दक्षिणहस्ते तु वामहस्ते स्वश्रृङ्गकम्।
पादाङ्कुशावूर्ध्वहस्ते तु गजहस्ते तु लड्डुकम् ॥
करण्डमुकुटं प्रोक्तं सर्वाभरणभूषितम् ।
शिरश्चक्रप्रभां कृत्वा पद्मपीठोपरिस्थितम् ॥
दाडिमीपुष्पसङ्काशं सर्वाभरणभूषितम् ।
आसनं स्थानकं वापि कारयेद्विघ्ननायकम् ॥

(iv) हे० व्र०; वि० ध०

विनायकस्तु कर्त्तव्यो गजवक्त्रश्चतुर्भुजः ।
स्थलकं चाक्षमाला च तस्य दक्षिणहस्तयोः ॥
पात्रं मोदकपूर्णं च परशुश्चैव वामतः ।

दन्तश्चास्य न कर्तव्यो वामे रिपुनिषूदन! ॥
पादपीठकृतः पाद एक आसनगो भवेत्।
पूर्णे मोदकपात्रे च कराग्रं तस्य कारयेत्॥
लम्बोदरस्तथा कार्यस्स्तब्धकर्णश्च यादव!।
व्याघ्रचर्माम्बरधरस्सर्पयज्ञोपवीतवान् ॥

(v) शिल्प०
विनायकस्य वक्ष्यामि मूर्त्तिं चित्रोपयोगिनीम्।
गजवक्त्रं त्रिनेत्रं च चतुर्बाहुं महोदरम्॥
भग्नैकदन्तसंयुक्तं स्तब्धकर्णं समालिखेत्।
नागोपवीतिनं कुब्जं पीनस्कन्धाङ्घ्रिपाणिकम्॥
भग्नदन्तधरं चैकमन्यमुत्पलसंयुतम्।
दक्षिणे विलिखेद्वामे सकुठारसलस्पृकौ ॥ (?) ॥
पार्श्वे बुद्धिकुबुद्धिभ्यामधस्तादधुनान्वितम्।
आसीनमुत्तमे पीठे सिन्धुराननविग्रहम्॥

बीजगणपतिः
शिल्प०
रक्तो रक्ताङ्गरागांशुककुसुमयुतस्तुन्दिलश्चन्द्रमौलि—
र्नेत्रैर्युक्तस्त्रिभिर्वामनकरचरणो बीजपूरात्तनासः।
हस्ताग्रक्लृप्तपाशाङ्कुशरदवरदो नागवक्त्रोऽहिभूषो
देवः पद्मासनो वो भवतु नतसुरो भूतये विघ्नराजः॥

हेरम्बः
(i) रूप०
वरं तथाङ्कुशं दन्तं दक्षिणे च परश्वधः।
वामे कपालं बाणाक्षपाशं कौमोदकीं तथा॥
धारयन्तं करैरेभिः पञ्चवक्त्रं त्रिलोचनम्।
हेरम्बं मूषकारूढं कुर्यात्सर्वार्थकामदम्॥

(ii) शिल्प०
सिंहोपरि स्थितं देवं पञ्चवक्त्रं गजाननम्।
दशबाहुं त्रिनेत्रं च जाम्बूनदसमप्रभम्॥
प्रसादाभयदातारं पात्रं पूरितमोदकम्।
स्वदन्तं सव्यहस्तेन बिभ्रतं चापि सुव्रते! ॥
करकं चाक्षसूत्रं च परशुं मुद्गरं तथा।
पाशाङ्कुशकरां शक्तिं देवं लम्बोदरं शुभम्॥
पीवरं चैकदन्तं च तुम्बुरूणां गणान्वितम्।

(iii) क्रियाक्र०
अभयवरदहस्तं पाशदन्ताक्षमाला—
परशुमथ त्रिशीर्षैर्मुद्गरैर्मोदकं च।
विदधतु वरसिंहः पञ्चमातङ्गवक्त्रः,
कनकरुचिरवर्णः पातु हेरम्बनामा॥

वक्रतुण्डः
रूप०
लम्बोदरं त्रिनयनं पाशाङ्कुशधर परम्।
वरदाभयहस्तं च लसत्कर्णं सचामरम्॥

बालगणपतिः
(i) शिल्प०
बालः प्रसूतमात्रोऽयमम्बिकाङ्के निवेशितः।
अतिरक्तो गजमुखो द्विरदो रत्नभूषितः॥

चषकं पुष्करे बिभ्रत् सृणिपाशौ करद्वये ।
द्वाभ्यां कल्पलतां दोर्भ्यां दोलयन्रत्नवर्षिणीम् ॥
एवं ध्यात्वा जपेन्मन्त्रं बालाख्यं गणनायकम् ।

(ii) क्रियाक्र० करस्थकदलीचूतपनसेक्षुकपित्थकम् ।
बालसूर्यप्रभाकारं वन्दे बालगणाधिपम् ॥

तरुणगणपतिः पाशाङ्कुशापूपकपित्थ जम्बूफलं तिलान्वेणुमपि स्वहस्तैः ।
क्रियाक्र० धत्ते स दायः तरुणोऽरुणाभः पायात्स युष्मांस्तरुणो गणेशः ।

भक्तविघ्नेशः नालिकेराम्रकदलीगुलपायसधारिणम् ।
क्रियाक्र० शरच्छशाङ्कसदृशं भजे भक्तगणाधिपम् ॥

वीरविघ्नेशः वेतालशक्तिशरकार्म्मुकखेटखड्ग —
क्रियाक्र० खट्वाङ्गमुद्गरगदाङ्कुशनागपाशान् ।
शूलं च कुन्तपरशुध्वजमुद्वहन्तं ।
वीरं गणेशमरुणं सततं स्मरामि ॥

शक्तिगणेशः आलिङ्ग्य देवीं हरितां निषण्णां परस्परस्पृष्टकटीनिवेशाम् ।
(i) क्रियाक्र० सन्ध्यारुणं पाशसृणिं वहन्तं भयावहं शक्तिगणेशमीडे ॥
(ii) म० म० विषाणाङ्कुशावक्षसूत्रं च पाशं
दधानं करैर्मोदकं पुष्करेण ।
स्वपत्न्या युतं हेमभूषाम्बराढ्यं
गणेशं समुद्यद्दिनेशाभमीडे ॥

ध्वजगणाधिपः यः पुस्तकाक्षगुणदण्डकमण्डलुश्री—
क्रियाक्र० निर्वर्त्यमानकरभूषणमिन्दुवर्णम् ।
तं घोरमाननचतुर्भुजशोभमानं
त्वां संस्मरेद् ध्वजगणाधिपते! स धन्यः ॥

पिङ्गलगणापतिः पक्वचूतफलकल्पमञ्जरीमिक्षुसारतिलमोदकैः सह ।
क्रियाक्र० उद्वहन्परशुहस्त ते नमः श्रीसहाययुत देवपिङ्गल! ॥

उच्छिष्टगणपतिः लीलाब्जं दाडिमं वीणाशालिपुञ्जाक्षसूत्रकम् ।
(i) क्रियाक्र० दधदुच्छिष्टनामानं गणेशं वीरमेव च ॥
(ii) मं०म० शरं धनुः पाशसृणी स्वहस्तैर्दधानमारक्तसरोरुहस्थम् ।
विवस्त्रपत्न्या सुरतप्रवृत्तमुच्छिष्टमम्बासुतमाश्रयेऽहम् ॥
चतुर्भुजं रक्ततनुं त्रिनेत्रं पाशाङ्कुशौ मोदकपात्रदन्तौ ।
करैर्दधानं सरसीरुहस्थमुन्मत्तमुच्छिष्टगणेशमीडे ॥

विघ्नराजगणपतिः पाशाङ्कुशौ धरन्नाम्रफलाशी चाखुवाहनः ।
(ii) क्रियाक्र० विघ्नं विहन्तु नस्सर्वं रक्तवर्णो विनायकः ।

लक्ष्मीगणेशः बिभ्राणश्शुकबीजपूरकमलं माणिक्यकुम्भाङ्कुशा—
(i) क्रियाक्र० न्पाशं कल्पलतां च बाणकलिकास्रोतस्सरो निस्सरः(?) ।

श्यामो रक्तसरोरुहेण सहितो विद्वन्नयेनान्तिके (?)
गौराङ्गो वरदादिहस्तकमलो लक्ष्मीगणेशो महान् ॥

(ii) मं०म० दन्ताभये चक्रधरं दधानं कराग्रगस्वर्णघटं त्रिनेत्रम् ।
धृताब्जयालिङ्गितमब्धिपुत्र्या लक्ष्मीगणेशं कनकाभमीडे ॥

महागणेशः बिभ्राणोब्जकबीजपूरकगदा दन्तेक्षुवाणैस्समं
क्रियाक्र० बिभ्राणो मणिकुम्भशालिकणिशं पाशं च वक्त्रान्वितम् ।
गौराङ्ग्या रुचिरारविन्दयुतया देव्या सनाथान्तिक—
श्शोणाङ्गश्शुभमातनोतु भवतां नित्यं गणेशो महान् ॥

भुवनेशगणपतिः शङ्खेक्षुचापकुसुमेषुकवामदन्त—
क्रियाक्र० पाशाङ्कुशैः कलमम‍ञ्जरिकासनाथैः ।
पाणिस्थितैः परिसमावृतभूषणश्री—
विघ्नेश्वरो विजयते कमनीयगौरः ॥

नृत्तगणपतिः पाशाङ्कुशापूपकुठारदन्तचञ्चत्करं वलय ··· मङ्गुलीयकम् ।
क्रियाक्र० पीतप्रभं कल्पतरुरूस्तं भजामि नृत्तैकपदं गणेशम् ॥

ऊर्ध्वगणेशः कल्हारशालिकणिशेक्षुकचापबाण—
क्रियाक्र० दन्तप्ररोहकभरः कनकोज्वलाङ्गः ।
आलिङ्गनोद्यतकरस्तटिदाभकट्या
देव्या दिशत्वभयमूर्ध्वगणेश्वरस्ते ॥

प्रसन्नगणेशः उद्यद्दिनेश्वररुचि निजहस्तपद्मैः
मं० र० पाशाङ्कुशाभयवरान्दधतं गजास्यम् ।
रक्ताम्बरं सकलदुःखहरं गणेशं
ध्यायेत्प्रसन्नमखिलाभरणाभिरामम् ॥

उन्मत्तविनायकः चतुर्भुजं रक्ततनुं त्रिनेत्रं पाशाङ्कुशौ मोदकपात्रदन्तौ ।
मं० म० करैर्दधानं सरसीरुहस्थमुन्मत्तमुच्छिष्टगणेशमीडे ॥

हरिद्रागणेशः पाशाङ्कुशौ मोदकमेकदन्तं करैर्दधानं कनकासनस्थम् ।
मं० र० हारिद्रखण्डप्रतिमं त्रिनेत्रं पीतांशुकं रात्रिगणेशमीडे ॥

गणेशायतनम्

(i) अ० पृ० वामे तु गजकर्णं च सिद्धिं दद्याच्च दक्षिणे ।
द्वौ पृष्ठकर्णयोश्चैव धूम्रको बालचन्द्रमाः ।
उत्तरे तु सदा गौरी याम्ये चैव सरस्वती ॥
पश्चिमे यक्षराजस्तु बुद्धिः पूर्वे तु संस्थिता ।

(ii) रूप० वामाङ्गे गजकर्णं तु सिद्धिं दद्याच्च दक्षिणे ।
पृष्टिकर्णेस्तथाद्वौ ? च धूम्रको बालचन्द्रमाः ॥
उत्तरे तु सदा गौरी याम्ये चैव सरस्वती ।
पश्चिमे यक्षराजश्च बुद्धिः पूर्वसंस्थिता ॥

गणेशप्रतीहाराः

(i) अ० पृ०

अविघ्नो विघ्नराजश्च सुवक्त्रो बलवानथ ।
गजकर्णश्च गोकर्णः सौम्यश्चभयदाकः ॥
सर्वे तु वामनाकाराः सौख्यदाः पुरुषाननाः ।
तर्जनी परशुः पद्मं दण्दौ हस्तेष्वविघ्नकः ॥
तर्जनी दण्डापसव्ये स भवेद्विघ्नराजकः ।
पूर्वद्वारोभयभागे सर्वविघ्नविनाशकः ॥
तर्जनी खड्गखेटौ तु दण्डो हस्तैः सुवक्त्रकः ।
तर्जनी दण्डापसव्ये बलवांश्च समीरितः ॥
तर्जनी बाणचापौ च दण्डश्चकाब्जकर्णकः ।
तर्जनी दण्डपसव्ये गोकर्णः पश्चिमस्थितः ॥
तर्जनीपद्माङ्कुशाश्च दण्डश्चैव स सौम्यकः ॥
शस्त्रापसव्ये च तथा भवेदभयदायकः ॥
द्वारपक्षौ सर्वदिक्षु स्थाप्या विघ्नविनाशनाः ।
इत्यष्टौ च प्रतीहारा नृपाणां शान्तिमिच्छता ॥

(ii) रूप०

सर्वे च वामनाकारास्सौम्याश्च परुषाननाः ।
तर्जनी परशुः पद्ममविघ्नो दण्डहस्तकः ॥
तर्जनीदण्डापसव्ये स भवेद्विघ्नराजकः ।
तर्जनी खड्गखेटं तु दण्डहस्तस्सुवक्त्रकः ॥
तर्जनी दण्डापसव्ये दक्षिणे बलवान्भवेत् ।
तर्जनी बाणचापं च दण्डं च गजकर्णकः ॥
तर्जनी दण्डापसव्ये गोकर्णः पश्चिमे स्मृतः ।
तर्जनीपद्माङ्कुशं च दण्डहस्तः सुसौम्यकः ॥
तर्जनीदण्डापसव्ये स चैव शुभदायकः ।
पूर्वद्वारादिके सर्वे प्राच्यादिष्वष्ट संस्थिताः ॥

ब. सेनापतिः कार्तिकेयः

सेनापतिः
(i) कु० त०

नौम्यादित्यप्रदीप्तं द्विदशनयनकं षण्मुखं मन्दहासं
वामाङ्गे सुस्थितायास्सरसिरूहधृतालिङ्गितायाः प्रियायाः ।
उत्तुङ्गोरुस्तनाग्रे विहितकरतलभीतिखेटादिशूल—,
ह्रादिन्युद्दीप्तशक्तीष्वसनघनगदाकुक्कुटाब्जेषुहस्तम् ॥

(ii) श्रीतत्व०

एकवक्त्रं द्विनयनं शङ्खचक्रवराभयान् ।
सर्वाभरणसंयुक्तं दिव्यगन्धानुलेपनम् ॥
श्यामवर्णं प्रभुं चव शुक्लयज्ञोपवीतिनम् ।
सुस्मितं चारूवदनं देवसेनापतिं भजे ॥

कर्तिकेयः
(i) कु० त०

वरदकुलिशखेटं वामहस्तत्रये च
दधतमभयशक्तिं खड्गममन्यत्त्रये च ।

तरुणरविसमाभं साधुभिः पूज्यमानं,
कमलवदनषट्कं कार्तिकेयं नमामि ॥

(ii) श्रीतत्व० त्रिनेत्रं दशहस्तं च मस्तके विल्वधारिणम् ।
शक्तिं शूलं तथा चक्रमङ्कुशाभयमन्यके ॥
वरदं तोमरं पाशं शङ्खं वज्रं च वामके ।
मयूरवाहनारूढं सर्वाभरणभूषितम् ॥
बालसूर्यप्रतीकाशं कार्तिकेयं शिवात्मजम् ।

(iii) स० सू० कार्त्तिकेयस्य संस्थानमिदानीमभिधीयते ।
तरुणार्कनिभो रक्तवासाः पावकसप्रभः ॥
ईषद्बालाकृतिः कान्तो मङ्गल्यः प्रियदर्शनः ।
प्रसन्नवदनः श्रीमानोजस्तेजोऽन्वितः शुभः ॥
विशेषान्मुकुटैश्चित्रैः मुक्तामणिविभूषितः ।
षण्मुखो वैकवक्त्रो वा शक्तिं रोचिष्मतीं दधत् ॥
नगरे द्वादशभुजः खेटके षड्भुजो भवेत् ।
ग्रामे भुजद्वयोपेतः कर्तव्यः शुभमिच्छता ॥
शक्तिश्शरस्तथा खड्गो मुसृण्ठी मुद्गरोऽपि च ।
हस्तेषु दक्षिणेष्वेतान्यायुधान्यस्य दर्शयेत ॥
एकः प्रसारितश्चान्यः षष्ठो हस्तः प्रकीर्तितः ।
धनुः पताका घण्टा च खटः कुकुटकस्तथा ॥
वामहस्तेषु षष्ठस्तु तत्र संवर्धनः करः ।
एवमायुधसम्पन्नः संग्रामस्थो विधीयते ॥
अन्यदा तु विधातव्यः क्रीडालीलान्वितश्च सः ।
छागकुक्कुटयुक्तः शिखियुक्तो मनोरमः ॥
नगरेषु सदा कार्यः स्कन्दः परजयैषिभि : ।
खेटके तु विधातव्यः षण्मुखो ज्वलनप्रभः ॥
तथा तीक्ष्णायुधोपेतः स्रग्दामभिरलङ्कृतः ।
ग्रामेऽपि द्विभुजः कार्यः कान्तिद्युतिसमन्वितः ॥
दक्षिणे च भवेच्छक्तिर्वामे हस्ते तु कुक्कुटः ।
विचित्रपक्षः सुमहान् कर्तव्योऽतिमनोहरः ।
एवं पुरे खेटके च ग्रामे······शुभम् ।
कार्तिकेयं कुर्यादाचार्यः शास्त्रकोविदः ॥
अविरुद्धेषु कार्येषु खेटे ग्रामे पुरोत्तमे ।
कार्तिकेयस्य संस्थानमेतद् यत्नेन कारयेत् ॥

(iv) अ० पृ० षड्वक्त्रं द्वादशभुजं लोचनत्रयसंयुतम् ।
शिख्यारूढं मांसलं च कुमारं कुमाराकृतिम् ॥

शरं शक्तिञ्च खड्गं च अङ्कुशं दण्डमेव च ।
अक्षसूत्रं षडेतानि वामकेषु भुजेषु च ॥
शृङ्गं धनुः पाशखेटं वरदञ्चकमण्डलुम् ।
दक्षिणेषु भुजेष्वेवमस्त्राणां षट्कमेव च ॥

सेनानीः
कु० त०

अभयमसिरथाङ्गं चाङ्कुशं शक्तिशूलं
वरदकुलिशपाशं पद्मदण्डौ गदां च ।
दधतमुभयपक्षद्वादशायामहस्तै—
र्द्विदशकमलनेत्रं देवसेनान्यमीडे ॥

कुमारः
(i) वि० ध०

कुमारष्षण्मुखः कार्यश्शिखण्डकविभूषणः ।
रक्ताम्बरधरः कार्यो मयूरवरवाहनः ॥
कुक्कुटश्च तथा घण्टा तस्य दक्षिणहस्तयोः
पताका वैजयन्ती च शक्तिः कार्या च वामयोः ॥

(ii) श्रीतत्व०

चतुर्भुजं चैकुवक्त्रं करण्डमकुटान्वितम् ।
शक्तिं चाभयद दक्षे सव्ये वरदवज्रके ॥
पद्मपुष्पं धरं कण्ठे देवं बालस्वरूपकम् ।

(iii) कु० त०

सव्यद्वये निशितशक्त्यसिमादधानं
वामद्वयेऽभिमतकुक्कुटखेटकं त्वाम् ।
वल्लीपतिं विबुधलोचनपूर्णचन्द्रं
कल्याणदाननिरतं कलये कुमारम् ॥

स्कन्दः (i) बृ० स०

स्कन्दः कुमाररूपश्शक्तिधरो बर्हिकेतुश्च ।

(ii) पू० का०

रक्ताम्दरसुदृक् स्तोकबालो बालार्कसन्निभः ।
शिखण्डमणिको ग्रीवमांसलः प्रियदर्शनः ॥
शक्तिस्तु विलसत्खडगचक्रपाशप्रसारितः ।
दक्षिणेऽदक्षिणे रक्तचूडखेटककार्मुकः ॥
पताका पिञ्छिकामुष्टिस्तर्जनी च प्रसारिता ।
गुहो द्वादशबाहुस्स्यात्पुरीखेटकपत्तने ॥
चतुर्दोर्भिर्वाथ षड्दोर्भिस्संयुक्तं परिकल्पयेत् ।
सशक्तिस्साभयस्सासिस्साक्षमालस्सकुक्कुटः ॥
सखेटश्च सषड्बाहुश्चतुर्दोस्सासिखेटकः ।
सशक्तिकुक्कुटस्स्वेकवक्त्रकः कुङ्कुमच्छविः ॥
मयूरारोहसर्वत्र भ्रामराद्यद्विबाहुकः? ।
वासिकाबद्धमकुटस्सुब्रह्मण्यस्सुसुन्दरः ॥
स्कन्दस्याकृतिरेवं तु आर्यस्याकृतिरुच्चते ।

(iii) कु० त०

कल्पद्रुमं प्रणमतां कमलारुणाभं,
स्कन्दं भुजद्वयमनामयमेकवक्त्रम् ।

कात्यायनीसुतमहं कटिबद्धदाम
कौपीनदण्डधरदक्षिणहस्तमीडे ॥

सामान्यस्कन्दः
(iii) सु० आ०

अथातस्संप्रवक्ष्यामि स्कन्दस्य स्थापनं परम् ।
तस्योद्भवं समासेन शृणु पूर्वं गजानन! ॥
देहत्यागेऽपि तां दृष्ट्वा तद्योगमहमभ्यसन् ।
सती चाङ्गं पुनर्गत्वा सुता हिमवतस्तथा ॥
गिरिपार्श्वे तपः कृत्वा तत्सुता पार्वती भवेत् ।
आवयोस्सङ्गमं तत्र देवैस्सम्प्रार्थितो यतः ॥
रेतो वह्निस्तु संग्राह्य क्षिप्त्वा शरवणे च तु ।
तस्माच्छरवणोभावो नाम इत्यपि कीर्तितः ॥
षट्कृत्तिकायां स्तन्यपानःत् षण्मुखस्त्वभिधीयते ।
तेनैव कार्तिकेयस्तु बालानां हितकृद्भवेत् ॥
प्रासादं विधिवत्कृत्वा प्रतिमां तदनन्तरम् ।
शिलामृद्दारुलोहैर्वा नवतालेन मानयेत् ॥
द्विहस्तो वा चतुर्बाहुरष्टबाहुरथापि वा ।
द्विभुजं पद्महस्तं तु वज्रं शक्तिं तथापरे ॥
अभयं वरदं पूर्वे चतुर्बाहुरिति स्मृतम् ।
खड्गखेटकमूर्ध्वे तु पाशं पद्मं तथाष्टकम् ॥
आसनं स्थानकं वापि यानं वै त्रिविधं तथा ।
आसनं द्विभुजं प्रोक्तं स्थानकं स्याच्चतुर्भुजम् ॥
यानमष्टभुजे कुर्यात्स्थापनं परिवारिके ।
स्कन्दं पद्मगजारूढमुपवीतसमन्वितम् ॥
दाडिमीपुष्पसङ्काशं सर्वाभरणभूषितम् ।
सर्वलक्षणसंयुक्तं पूर्वोक्तेन विधानतः ॥
विद्यामेधा च सहिते शुक्लश्यामनिभे तथा ।
सर्वालङ्कारसंयुक्ते द्विभुजे पद्मधारिके ॥

स्कन्द-षण्मुखः
(i) अ० आ०

अथ वक्ष्ये विशेषेण षण्मुखस्य तु लक्षणम् ।
पञ्चतालोत्तमेनैव स्कन्दं कुर्याद्विशेषतः ॥
द्विभुजं वा चतुर्हस्तं षड्भुजं भानुहस्तकम् ।
शक्तिं बाणं च खड्गं च चक्रं पाशं प्रसारितम् ॥
सव्ये वाम तु पिञ्छं च खेटकं कुक्कुटं तथा ।
धनुर्दण्डं हलं चैव भानुहस्तान्यतोद्धृतम् ॥
षड्भुजे त्वभयं खड्गं शक्तिर्दक्षिणपार्श्वके ।
खेटकं चाक्षमाला च कुक्कुटं वामहस्तके ॥
चतुर्भुजेऽभयं शक्तिर्दक्षिणे तु करद्वये ।
कुक्कुटं चाक्षमाला च वामहस्तोद्धृतं शुभम् ॥

द्विभुजे कुक्कुटं वामे शक्तिर्दक्षिणहस्तके ।
अत्रानुक्तं तु तत्सर्वमुमास्कन्दोक्तवत्कुरु ।।

(ii) कु० त० वन्दे सिन्दूरकान्तिं शरविपिनभवं श्रीमयूराधिरूढं
षड्वक्त्रं देवसैन्यं मधुरिपुतनयावल्लभं द्वादशाक्षम् ।
शक्तिं वाणं कृपाणं ध्वजमपि च गदां चाभयं सव्यहस्ते
चापं वज्रं सरोजं कटकमपि वरं शूलमन्यैर्दधानम् ॥

(iii) शिल्प० विलिखेत् षण्मुखं देवं मयूरवरवाहनम् ।
तरुणादित्यसङ्काशं बालभूषणभूषितम् ॥
स्थानीये खेटके वापि कुमारो लिख्यते यदा ।
भुजान् द्वादश कुर्वीत खर्वटे चतरो भुजान् ॥
ग्रामे वने द्विवाहुस्स्याल्लेखनीयो विचक्षणैः ।

(iv) श्रीतत्व० शक्तिं शरं च खड्गं च चक्रं पाशाभयौ तथा ।
कुक्कुटं च धनुः खेटं शङ्खं धत्ते हलं वरम् ॥
मयूरवाहनोपेतं सर्वलक्षणसंयुतम् ।
जया च विजया चैव वामदक्षिणपार्श्वयोः ॥
सर्वालङ्कारसंयुक्तं सर्वाभरणभूषितम् ।
षण्मुखं चेति विख्यातं... ... ... ॥

पञ्चविधः स्कन्दः ईशाने कल्पयेत्स्कन्दचण्डं वेदकरं वरम् ।
उ० कामि० अभयं वज्रपद्मे च वहन्तं द्विभुजं तु वा ॥
शाकल्यसंज्ञया ख्यातं तदर्थं पीठमेव वा ।
लक्षणं तस्य संक्षेपाच्छृणुध्वं द्विजसत्तमाः! ॥
द्रव्यैश्शिलादिभिः कुर्यात्प्रतिमालक्षणोदितैः ।
प्रतिमालक्षणे प्रोक्तं विश्वमानं गुहस्यं तु ॥
योजनीयं द्विजा गर्भद्वारस्तम्भादिसंयुतम् ।
द्विभुजश्च द्विनेत्रश्च सुब्रह्मण्यस्सुसुन्दरः ॥
पद्मधृक् सव्यसत्पाणिर्लम्बितेतरसत्करः ।
बालरूपी प्रतिष्ठाप्यो ग्रामस्यैवाभिवृद्धये ॥
द्विहस्तो यज्ञसूत्राढ्यस्सशिखस्सत्रिमेखलः ।
कौपीनदण्डधृकसव्यपाणिः कट्याश्रितोऽपरः ॥
स्थाप्योऽयं ज्ञानदस्स्कन्दः पर्वतेषु वनादिषु ।
चतुर्भुजस्त्रिनेत्रश्च कर्णयोः पत्रपिण्डयुक् ॥
नक्रकुण्डलयुक्तो वा ह्यक्षशक्तिकरद्वयः ।
वरदाभयसंयुक्तश्शक्तिद्वययुतो न वा ॥
शक्त्यैकया युतो वा स्यात्तयोर्लक्षणमुच्यते ।
द्विनेत्रे द्विभुजे शान्ते पद्मोत्पलकरद्वये ॥

श्यामरक्तनिभे सव्यवामपार्श्वे व्यवस्थिते ।
गौरीलक्षणसंयुक्ते कल्पयेत्तु शिवानने ॥
गजेति गजवल्लीति नाम्ना ख्यातेऽतिसुन्दरे ।
इत्थं लक्षणयुक्स्थाप्य: पुरे वा नगरेऽपि वा ॥
षडाननश्च षड्बाहुरर्कश्रोत्रेक्षणान्वित: ।
षट्कर्णस्त्वर्ककर्णो वा षड्भिर्मौलिभिरन्वित: ॥
सशक्तिस्साभयस्सासिस्साक्षमालस्सकुक्कुट: ।
सखेटकस्त्वयं स्थाप्यो वृद्धये राजधानिके ॥
रक्ताम्बरसमायुक्तो बालचन्द्रसमप्रभ: ।
करण्डमकुटोपेतो नेत्रत्रयसमन्वित: ॥
शक्ति च मुसलं खड्गं चक्रं पाशाभये वहन् ।
दक्षिणेऽदक्षिणे वज्रं कार्मुकं खेटकं तथा ॥
मयूरं च ध्वजं चैवमङ्कुशं वरदं वहन् ।
सोपवीतो मयूरस्थश्शक्तिद्वयसमायुत: ॥
ग्रामादौ स्थापनीयोऽयं प्रसादादौ च सिद्धये ।
एवं पञ्चविध: स्कन्दविभागस्स्थानभेदत: ॥
द्वापरे स्यान्न वान्यत्र सर्वे सर्वत्र वा मता: ।

विविधबाहुयुक्त: विविधवर्णश्च स्कन्द: कु० त०

चतुर्भुजं द्विबाहुं च शान्तं सिद्धिप्रदं स्मृतम् ।
द्विभुजश्च चतुर्बाहुष्षड्भुजोऽष्टभुज: पुन: ॥
द्विषड्भुज: पञ्चभेदा एतेषां लक्षणं शृणु ।
द्विहस्ते पञ्चभेदोऽस्ति कटिबद्धाभयं तु वा ॥
पद्मधृक् सकबद्धं वा दण्डेन कटिबद्धकम् ।
शक्तिवज्रधरं वापि शक्तिकुक्कुटमेव च ॥
चतुर्भुजस्सप्तभेदं वज्रशक्तिवराभयम् ।
अभयं वरदं पश्चादक्षमालाकमण्डलुम् ॥
ततो वै कुण्डि अक्षस्सृक् कटिबन्धाभयान्वितम् ।
पश्चादभीतिवरदं शक्तिकुक्कुटसंयुतम् ॥
ततोऽभयं च शक्तिं च कुक्कुटं चाक्षमालिकाम् ।
शक्तिं कमण्डलुं पश्चात् कटिवद्धाभयं तु वा ॥
पश्चात्कुक्कुटशक्तिभ्यामसिखेटसमायुतम् ।
षड्भुजे त्वभयं खड्गं शक्तिं दक्षिणपाणिषु ॥
खेटकं चाक्षमालां च कुक्कुटं वामपाणिषु ।
अष्टबाहुं ततो वक्ष्ये वराभीवज्रशक्तय: ॥
खड्गखेटशरं चापं द्विषड्भुजमथ शृणु ।
द्विषड्भुजेपि षड्भेदं तत्तद्भेदं वदाम्यहम् ॥
सव्ये शक्तिशरं खड्गध्वजं चैव गदाभयम् ।
वामे वज्रं धनु: खेटं पद्मं शूलं वरं पुन: ॥
शक्तिं बाणं च खड्गं च चक्रं पाशं प्रसारितम् ।

सव्ये वामेऽपि चक्रं च शङ्खं वै कुक्कुटं तथा ॥
धनुर्दण्डं हलं चैव विश्वामित्रमहामुने! ।
शक्तिं च मुसलं खड्गं चक्रं पाशं तथाभयम् ॥
वज्रं धनुर्ध्वजं खटमङ्कुशं वरदं तु वा ।
शक्तिं खड्गं ध्वजं पद्मं कुक्कुटं प्रासदण्डके ॥
वराभयधनुर्बाणा टङ्कमेतैर्युतं तु वा ।
वज्रं शक्तिं च दण्डं च चक्रं पाशाङ्कुशं गदाम् ॥
शूलं च चक्रपद्मे च वरदाभयसंयुतम् ।
शक्तिं चर्ममसिं शूलं विशिखाभीतिकार्मुकम् ॥
चक्रं पाशं कुक्कुटं च वरदं द्वादशैः करैः ।
दधानं षण्मुखं शान्तं प्रतिवक्त्रं त्रिलोचनम् ॥
एवं विधानं षड्वक्त्रमेकास्यं वाथ कल्पयेत् ।
कुङ्कुमाभं द्वादशाक्षं सर्वाभरणभूषितम् ॥
आसनं स्थानकं वापि यानकं त्रिविधं स्मृतम् ।
आसनं द्विभुजं प्रोक्तं स्थानकं च चतुर्भुजम् ॥
द्विषड्भुजं चाष्टबाहुं षड्बाहुं ध्यानरूपकम् ।
योगं भोगं च यानं बेरं तु त्रिविधं पुनः ॥
आसनं योगबेरं स्यात् स्थानकं भोगबेरकम् ।
यानकं यानबेरं स्यान्नागरादिक्रमं तथा ॥
सात्त्विकं द्विभुजं बेरं राजसं स्याच्चतुर्भुजम् ।
तामसं द्वादशभुजमेवं स्यादर्चनाविधौ ॥
पीतं वा रक्तवर्णं वा श्यामवर्णमथापि वा ।
स्कन्दं पद्मासनस्थं वा मयूरारूढमेव वा ॥
गजेन्द्रयानकं वापि शक्त्येकासहितं तु वा ।
शक्तिं विनापि कर्तव्यं सोपवीतं सुयौवनम् ॥
छन्नवीरसमायुक्तं पादनूपुरसंयुतम् ।
पत्रकर्णयुतं कान्तं नानाकुण्डलकं तु वा ॥
मन्दस्मितं बालवेषं शोभनाङ्गं शुभेक्षणम् ।
करण्डमकुटोपेतं सर्वलक्षणसंयुतम् ॥
शक्तिद्वययुतं वापि शक्त्यैकसहितं तु वा ।
शक्तिं विनापि कर्तव्यं योगबेरं तदीरितम् ॥
देव्योरुत्सेधमद्यैव शृणु कौशिक सुव्रत! ।
कर्णान्तं वास्य सीमान्तं हन्वन्तं बाहुतुङ्गकम् ॥
हिक्कान्तं वा स्तनान्तं वा कल्पयेदुत्तमानि च ।
मध्यमं दशतालेन देव्यौ च परिकल्पयेत् ॥
महावल्लयाकृतिं वक्ष्ये श्याममन्दस्मिताननम् ।

स्थितं वै सव्यपादं तु वामपादं तु कुञ्चितम् ॥
पद्मधृग्वामहस्तं च सव्यहस्तं प्रलम्बितम् ।
देवसेनाकृतिं वक्ष्ये रक्तं मन्दस्मिताननम् ॥
स्थितं वै वामपादं तु दक्षपादं तु कुञ्चितम् ।
उत्पलं सव्यहस्तं च वामहस्तं प्रलम्बितम् ॥

सुब्रह्मण्यः
(i) कु० त०

सिन्दूरारुणमिन्दुकान्तिवदनं केयूरहारादिभि—
र्दिव्यैराभरणैर्विभूषिततनुं स्वर्गादिसौख्यप्रदम् ।
अम्भोजाभयशक्तिकुक्कुटधरं रक्ताङ्गरागांशुकं
सुब्रह्मण्यमुपास्महे प्रणमतां भीतिप्रणाशोद्यतम् ॥
एकवक्त्रं द्विदोर्दण्डं कटिबद्धाभयान्वितम् ।
तरुणारुणसङ्काशं सुब्रह्मण्यमुपास्महे ॥

(ii) श्रीतत्व०

चतुर्भुजं द्विनेत्रं च श्वेतपद्मासनस्थितम् ।
कुक्कुटाभयवज्राणि दधतं वरदं करे ॥
किञ्चित्केशशिखाबद्धपुष्पमालाभिरावृतम् ।
मेखलाम्बरसंवीतं रत्नभूषणभूषितम् ॥
धूम्रवर्णप्रभं स्कन्दं प्रभामण्डलमण्डितम् ।

ज्ञानशक्तिसुब्रह्मण्यः
श्रीतत्व०

एकवक्त्रं द्विनेत्रं च जटामकुटसंयुतम् ।
श्वेतार्कपुष्पमालं च हेमरत्नकिरीटिनम् ॥
चतुर्भुजैर्वज्रशक्तिकुक्कुटाभयधारिणम् ।
दिव्यगन्धानुलिप्ताङ्गं शुक्लयज्ञोपवीतिनम् ॥
शिवशक्तिज्ञानयोगं ज्ञानशक्तिस्वरूपकम् ।

अग्निजातसुब्रह्मण्यः
श्रीतत्व०

द्विमुखं चाष्टबाहुं च श्वेतं वा श्यामकन्धरम् ।
स्रुवाक्षमालां खड्गं च स्वस्तिकं दक्षिणे करे ॥
कुक्कुटं खेटकं वज्रमाज्यपात्रं तु वामके ।
अग्निहोत्रविधिं देवमग्निजातस्वरूपकम् ॥

सौरभेयसुब्रह्मण्यः
श्रीतत्व०

चतुर्वक्त्राष्टनयनं भुजाष्टकमलासनम् ।
कुञ्चितं वामपादं च सुस्थितं दक्षिणं पदम् ॥
शक्त्युत्पले पुष्पबाणमभयं दक्षिणे करे ।
वज्रं चेक्षुधनुश्शूलं वरदं वामके दधम् ॥
पद्मपुष्पनिभं चैव सौरभेयस्वरूपकम् ।

गाङ्गेयसुब्रह्मण्यः
श्रीतत्व०

एकवक्त्रं त्रिनयनं दाडिमीकुसुमप्रभम् ।
करण्डमकुटोपेत कुक्कुटध्वजधारिणम् ॥
नीलोत्पलधरं वन्दे मकरारूढमव्ययम् ।
परशुं पूर्णकुम्भं च सव्यहस्ते तु धारिणम् ॥
अरणिं कुक्कुटं वामे गाङ्गेयसमरूपकम् ।

गुहसुब्रह्मण्यः
श्रीतत्व०

चतुर्भुजं त्रिनेत्रं च हेमरत्नकिरीटिनम् ।
शूलं व्रज्रं धरं सव्ये वराभयकमन्यके ॥
श्वेतवस्त्रधरं देवं सर्वेषां रक्षणोन्मुखम् ।
जायया वामपार्श्वे तु कल्याणोत्सवविग्रहम् ॥
पादाम्बुजं हृदि ध्यात्वा गुहरूपं समाश्रये ।

ब्रह्मचारिसुब्रह्मण्यः
श्रीतत्व०

द्विनेत्रं द्विभुजं चैव बालसूर्यधरं प्रभुम् ।
दक्षभागे दण्डहस्तं वज्रवामोरुहस्तकम् ॥
सव्यापसव्यपादं तु स्थितं वा कुञ्चितं तु वा ।
शिखायज्ञोपवीताढ्यं मौञ्जीकौपीनसंयुतम् ॥
मेखलोपरिवड्याणं रक्तपद्मोपरि स्थितम् ।
दिव्यरूपधरं देवं ब्रह्मचारिणमाश्रये ॥

देशिकसुब्रह्मण्यः
श्रीतत्व०

षड्भुजं चैकवदनं करण्डमकुटान्वितम् ।
शक्तिहस्तद्वयं चैव जपमालाधरं शुभम् ॥
मयूरवाहनारूढं वराभयकराम्बुजम् ।
इत्येवं विधिवद् ध्यायेच्छिवदेवस्य देशिकम् ॥

शक्तिधरः
कु० त०

एकास्यं द्विभुजं वामे वज्रं दक्षिणजे करे ।
इच्छाज्ञानक्रियाशक्तिरूपं शक्तिधरं भजे ॥

गजवाहनः
कु० त०

एकाननं द्विनयनं वरकुक्कुटौ च
वामद्वये निशितशक्त्यभयद्वयं च ।
विभ्राणमीश्वरसुतं तपनायुताभं
नित्यं नमामि गजवाहनमिष्टसिद्ध्यै ॥

शरवणभवः
(i) कु०त०

शक्ति घण्टां ध्वजसरसिजे कुक्कुटं पाशदण्डौ
टङ्कं बाण वरदमभयं कार्मुकं चोद्वहन्तम् ।
पीतं सौम्यं द्विदशनयनं देवसङ्घरूपास्यं
सद्भिः पूज्यं शरवणभवं षण्मुखं भावयामि ।

(i) श्रीतत्व०

षड्भुजं चैकवदनं बालसूर्यसमप्रभम् ।
सर्वाभरणसंयुक्तं सिंहस्थं दधतं भजे ॥
त्रिनेत्रं भसितोद्धूलं पुष्पबाणेक्षुकार्मूकम् ।
खड्गं खेटं च वज्रं च कुक्कुटध्वजधारिणम् ॥

तारकारिः
(i) कु० त०

वरदमङ्कुशध्वजे च कटकौ चापवज्र—
मभयपाशचक्रखड्गमुसलशक्तिमन्वहम् ।
द्विदशपाणिभिर्दधानमरुणकोटिसन्निभं
भजत तारकारिमत्र भवविनाशकारणम् ॥

(ii) श्रीतत्व०

एकवक्त्रं त्रिनयनं गजपृष्ठोपरि स्थितम् ।
षण्मुखं चाभयं खड्गं शक्तिं वामेतरे दधम् ॥

खेटकं चाक्षमालां च कुक्कटं वामहस्तके ।
तारकारिं भजे ख्यातं .... ॥

ब्रह्मशास्ता
कु० त०

वामे करे च युगले करकुण्डिके च
सव्येऽक्षसूत्रमभयं द-तं विशाखम् ।
वल्ल्या युतं दनजलोचनमेकवक्त्रं
वन्दामहे वनजसंभवशासितारम् ॥

वल्लीकल्याणसुन्दरः
कु० त०

हस्तद्वन्द्वेऽक्षमालामभयमपि धृतं कुण्डिकां श्रोणिवन्धं
सव्येवामे निषण्णस्स्रुवधृतविधिना हूयमानेन युक्तम् ।
सर्वालङ्कारयुक्तं जलकलशधृता विष्णुना चारुणाभं
वल्लीकल्याणमूर्तिं सकलसुरगणैस्स्तूयमानं प्रपद्ये ॥

बालस्वामी
कु० त०

पद्मसव्यकटिसंयुतवामं पद्मकान्तिनिभमेकमुखं च ।
बालवृद्धिकरमीश्वरसूनुं बालमुन्नतभुजं प्रणतोऽस्मि ।

क्रौञ्चभेत्ता
(i) कु०त०

अभयशितकृपाणौ शक्तिबाणौ च सव्ये
वरदकुलिशचापं खेटकं चान्यहस्ते ।
दधतममरसेनानायकं चाष्टबाहुं
कमलवदनषट्कं क्रौञ्चभेत्तारमीडे ॥

(i) श्रीतत्व०

चतुर्भुजं त्रिनेत्रं च स्थितं सिंहासनोपरि ।
वरदाभयसंयुक्तपुष्पबाणेक्षुकार्मुकम् ॥
मयूरवाहनारूढं नमस्ये रक्षणोन्मुखम् ।
क्रौञ्चभेदकरद्वन्द्वं क्रौञ्चभेदिस्वरूपकम ॥

शिखिवाहः
(i) कु० त०

विद्रुमप्रभमेकमुखं विभुं वज्रशक्तिवरदाभयपाणिम् ।
देवलोकरिपुघ्नमविघ्नदं नौमि रुद्रभवं शिखिवाहम् ॥
दाडिमीपुष्पसङ्काशं गुञ्जाभं कुङ्कुमाकृतिम् ।
षड्वक्त्रसहितं देवं द्वादशाक्षं सुयौवनम् ॥
चतुर्भुजमुदाराङ्गं यज्ञसूत्रेण संयुतम् ।
वरदाभयसंयुक्तं कमण्डल्वक्षधारिणम् ॥
नक्रकुण्डलसंयुक्तं करण्डमकुटोज्ज्वलम् ।
हारकेयूरकटककटिसूत्रैर्विभूषितम् ॥
रत्नविद्रुमभूषाढ्यं द्यन्नवीरसमायुतम् ।
पादनूपुरसंयुक्तं सर्वाभरणभूषितम् ॥
सर्वलक्षणसंयुक्तं कुमारं शङ्करात्मजम् ।
महाबल्लीदेवसेनायुक्तं सुरगणप्रियम् ॥
इत्थं रूपं यजेन्नित्यं सर्वलोकहितावहम् ।
चतुर्भुजं बालवेषं स्कन्दं कनकसप्रभम् ॥
शक्तिकुक्कुटहस्तं च वरदाभयसंयुतम् ।

विद्रुमनिभ द्विदशहस्त रविनेत्र
शक्तिशरखड्गमभयध्वजगदां च ।
वामकरचापकुलिशाब्जवरशूल—
खेटधरसव्यकर षण्मुख नमस्ते ॥
षड्वक्त्रं शिखिवाहनं त्रिनयनं रक्ताम्बरालङ्कृतं
शक्तिं चर्म च खड्गशूलविशिखाभीतिं धनुश्चक्रकम् ।
पाशं कुक्कुटमङ्कुशं च वरदं दोर्भिर्दधानं तथा
ध्यायेदीप्सितसिद्धिदं शशिधरं स्कन्दं सुराराधितम् ॥
लोकालोकान्धकारप्रतिहतकिरणैर्भानुकोटिप्रकाशं
भूमिन्यस्तैककोटीष्वसनमपि शरं लम्बमानोर्ध्वकायम् ।
हस्ताभ्यां चेतराभ्यां धृतमथ कुलिशं शक्तिमम्भोरुहाक्षं
सर्वालङ्कारयुक्तं भजत सुरपुरीपालकं बाहुलेयम् ॥

(ii) श्रीतत्व०

चतुर्भुजं चैकवक्त्रं त्रिनेत्रमभयं वरम् ।
पाशाङ्कुशदधं चैव ज्वालाकेशशिखण्डकम् ॥
इन्द्रनीलरथारूढं रक्तोत्पलसमप्रभम् ।
चतुर्दशादिभवनं शिखिवाहनमाचरेत् ॥

सुब्रह्मण्यायतनम्

उ० कामि०

गुहस्य स्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
पुरादेर्मध्यमे वाग्नौ यमे वा मध्यमे तयोः ॥
नैऋते वरुणे वायौ सोमे शर्वेऽथवा भवेत् ।
अन्तरालेऽथवा तेषां शिवधाम्न्येवमेव वा ॥
अन्यदेवालयेप्येवमथवा पर्वतोपरि ।
पर्वतस्यान्तिके वापि नद्युद्यानादिकेऽथवा ॥
राजधान्यादिके वाथ पुण्यक्षेत्रे गृहेषु वा ।
प्रासादमण्डपादीनां देशे पुण्यतरुष्वथ ॥
कुमारालय इष्टस्स्याद्धामलक्षणलक्षितः ।
अथैकादित्रयस्त्रिंशद्धस्तविस्तारसंयुतः ॥
त्रेतायां नवहस्तोर्ध्वं विस्तारो नेष्यते द्विजाः! ।
दिङ्न्यस्तस्कन्दरूपाढ्यः केवलो व तदालयः ॥
रुद्रोमाविघ्नरूपाढ्यस्त्वथवा हंसकोणयुक् ।
गजकोणोऽथवा स स्यात् केवलो वा गुहालयः ॥
एकभूम्यादिसप्तान्ततलेष्विष्टतलान्वितः ।
शिवोक्तमार्गसंक्लृप्तगर्भाद्येष्टकयान्वितः ॥
तद्वन्मूर्धेष्टकास्थूपिप्रतिष्ठाभ्यां समायुतः ।
धाम्नस्संस्थापनेनाढ्यः प्रागुक्तविधिना सह ॥

प्रागुक्तमण्डपाद्यैश्च प्राकाराद्यैश्च मण्डितः ।
पूर्वास्यः पश्चिमास्यो वा दक्षोत्तरमुखस्तु वा ॥
परिवारामरैर्युक्तः कथ्यन्ते ते प्रसङ्गतः ।
यक्षेन्द्रो राक्षसेन्द्रश्च पिशाचेन्द्रश्च भूतराट् ॥
गन्धर्वः किन्नरो दैत्यनायको दानवाधिपः ।
क्रमात्पूर्वादिशर्वान्तस्थिता ऽते चतुर्भुजाः ॥
वरदाभयसंयुक्ताः खड्गखटसमन्विताः ।
खड्गखेटसमायुक्ता द्विभुजा वाञ्जनप्रभाः ॥
भीमरूपास्सुशान्ता वा वद्धकेशास्तु वा मताः ।
शकुनी पूतना चैव रेवती चार्धपूतना ॥
वक्त्रमण्डिनि शान्ता च एता देवाष्टमूर्तयः ।
षण्मुखश्शक्तिपाणिश्च कार्तिकेयो गुहस्ततः ॥
स्कन्दो मयूरवाहस्स्यात्सेनानीश्शक्तिहस्तवान् ।
एते वा मूर्तिपास्तस्य कृताञ्जलिपुटान्विताः ॥
वज्रपद्मधरास्सर्वे स्कन्दोक्तलक्ष्मसंयुताः ।
चतुर्भुजा द्विहस्ता वा षड्वक्त्राश्चैकवक्त्रकाः ॥
एते वा परितस्स्थाप्याः क्रमात्पूर्वादियोगतः ।
इन्द्रादीन्वाष्टपीठं वा मयूरं वाग्रतो गजम् ॥
विघ्नेशं क्षेत्रपं भानुं महापीठं प्रकल्पयेत् ।
बलिपीठं च शर्वोक्तान्परिवारांस्तु वान्यसेत् ॥
बलिपीठदलेष्विन्द्रपूर्वान्मध्ये ग्रहेश्वराः ।

सुब्रह्मण्यद्वारपालकौ

(i) कु० त०

सुदेहसुमुखौ विप्रौ गुहस्य द्वारपालकौ ।
एकवक्त्रौ द्विबाहू च गदाभयकरौ स्मृतौ ॥
चतुर्भुजौ चेत्तस्योर्ध्वे वज्रशक्तिधरौ तथा ।
रक्तश्यामलवर्णाढ्यौ सर्वाभरणभूषितौ ॥
सुदंष्ट्रौ स्मितवक्त्रौ च करण्डमकुटोज्वलौ ।
दक्षिणे तु सुदेहं च सुमुखं च तथोत्तरे ॥

(ii) उ० कामि०

द्वारपौ कल्पयेद्द्वारे श्यामरक्तनिभौ क्रमात् ।
दक्षवामगतौ द्वाराद् द्विभुजौ वा चतुर्भुजौ ॥
खड्गखेटधरौ सूचिमुद्राविस्मयसंयुतौ ।
श्यामाभौ रक्तवर्णौ वा सितकृष्णौ भयङ्करौ ॥
जयाख्यविजयाख्यौ द्वौ द्वारपौ विकृताननौ ।

चतर्थो पटलः समाप्तः

पञ्चमो पटलः

देवी-प्रतिमा-लक्षणम्

शाक्त-प्रकरणम्

टि० ब्राह्म-वैष्णव-शैव-पुरुष-प्रतिमालक्षणानुक्रममधिकृत्य ब्रह्मणश्शक्तेस्सरस्वत्या एव प्रथमं लक्षणं दीयते।

१. ध्यानम्
या कुन्देन्दुतुषारहारधवला या शुभ्रवस्त्रावृता
या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना।
या ब्रह्माच्युतशङ्करप्रभृतिभिर्देवैः सदा वन्दिता
सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा॥

२. ,, शिल्प०
देवीं कुन्देन्दुगौराममृतकरकलास्मेरकोटीरबन्धां
मुद्राबोधाक्षमालावरकलितकरां पुस्तकाक्रान्तहस्ताम्।
शुभ्राकल्पां त्रिनेत्रां त्रिभुवननमितामक्षराधीनमूर्तिं
वन्दे वाग्देवतां तां जगदुदयकरीं मातृकां विश्वयोनिम्॥

३. ,, ,,
शान्तां शारदनीरदेन्दुविमलामालेखिनीपुस्तक—
व्यासङ्गोद्यतबाहुमूर्जितवचोविज्ञानबोधात्मिकाम्।
शुभ्राकल्पविभूषितां त्रिनयनां भास्वज्जटाशेखराम्
सम्बोधाय सरस्वतीं भगवतीं बन्दे मनोज्ञाकृतिम्॥

सरस्वत्यर्चनम्
मठेऽथवा गृहे चोक्ता देवार्चा वेदिकोत्तमा।
तत्रस्थां पूजयेद्देवीं वाग्वाणीं (वाग्देवीं) चैव भैरवीम्॥
भद्रकं मण्डलं कृत्वा सूर्यकोणैरलङ्कृतम्।
तन्मध्यसूत्रतः कुर्याद् द्वाराणि च चतुर्दिशम्॥
द्वारपालाः प्रपूज्याश्च क्षेत्रपालास्ततो नृभिः।
पूज्यास्तथाऽष्टदिक्पाला क्रमतश्च प्रदिक्षणम्॥
महापद्मं चाऽष्टदलं तन्मध्ये कर्णिकां तथा।
पत्रान्तरे च भैरव्याः कुलदेव्याश्च कर्णिकाः॥
तत्केशरमध्यपङ्क्तौ चतुर्वर्णाः सितादिकाः।
श्वेतरक्तपीतकृष्णाः पुनरप्येव वर्णकाः॥
षट्कोणकमिदं व्योम षड्दूतिकार्चने मतम्।
तत्र मध्ये भवेच्छक्तिः पृथिवी सृष्टिरूपिका॥
कामाख्या निलयीभूता बद्धपद्मासना स्थिता।
अक्षमाला तथा वीणा पुस्तकं च कमण्डलुः॥

नीलकण्ठी श्वेतभुजा श्वेताङ्गी चन्द्रशेखरा ।
महाविद्या महावाणी भारती च सरस्वती ॥
सम्पूज्या मन्त्रतः कृत्वा तोरणानां चतुष्टयम् ।
वस्त्रान्ते (वेश्मान्ते) पीठिकायुक्तं वितानादिविभूषितम् ॥
मुष्टिमात्रैकैकग्रासपरेणाग्रदिनेषु च ।
कार्यमेकाग्रमनसा प्रायश्चितं च धीमता ॥
श्वेतवस्त्रान्तरे स्नाप्यं शुद्धे लग्ने दिने पुनः ।
श्वेतवस्त्रैर्युतं शिष्यमानयेत्तोरणान्तिकम् ॥
सुलग्नवेलामुहूर्ते अन्तर्वेद्यां तु स्थापयेत् ।
निरीक्षयेतु वाग्देवीं प्रसीद परमेश्वरि ॥
अर्चयित्वा ततो देवीं पुष्पाञ्जलिमथार्पयेत् ।

अथ मन्त्रः "ॐ ह्रीं कौशिनी पादान्नमः । ॐ ह्रीं उपकेशनी पादान्नमः ॥
आं ह्रीं सर्वकेशीपादान्नमः । आँ ह्रां ह्रीं सरवस्ती पादान्नमः ॥

मूलमन्त्रः

आ ह्रीं हृदयाय नमः ॥ ॐ ह्रीं शिरसे स्वाहा ॥
आँ ह्रीं शिखाय वषट् । ॐ ह्रीं कवचाय हम ॥
ह्रौं नेत्रत्रयाय वौषट् । ॐ ह्ः अस्त्राय फट ॥

इत्यङ्गन्यासः

आं गं गणपतये नमः । आं बं बटुकनाथाय नमः ॥
आँ दिं दिक्पालेभ्यो नमः । आँ द्वं द्वारपालाय नमः ॥
आँ क्षें क्षेत्रपालायनमः । आँ कं कलविद्यायै नमः ॥
आँ ह्रीं शक्तिबीजाय नमः । आँ राँरीं रूपायै नमः ॥

शक्तिबीजत्रयम्

आँ ह्रीं ह्रा ह्रीं ह्रं हंसवीजाय नमः ॥
आँ ह्रां ह्रीं नमः ॥ इति जाप्य
आँ ह्रीं वद वद वाग्वादिनि नमः ।
सारस्वतजपः १००००८ ॥
होमः कुर्याद्दशांशेन पुष्पैर्वै ब्रह्मवृक्षजैः ।
होमः १०००८ इति अन्यः स्यात् सारस्वतः ॥
लिखितं पाठयेच्चैव चित्राद्यं रूपसाधकम्" ।

(i) लक्षणम्
रू० भा०

सरस्वती चतुर्हस्ता श्वेतपद्मासनान्विता ।
जटामुकुटसंयुक्ता शुक्लवर्णा सिताम्बरा ॥
यज्ञोपवीतसंयुक्ता रत्नकुण्डलमण्डिता ।
व्याख्यानं चाक्षसूत्रं च दक्षिणे तु करद्वये ॥
पुस्तकं पुण्डरीकं च त्रिनेत्रा चारुरूपिणी ।
ऋज्वागता कृतास्सर्वे मुनिभिस्सेविता वरा ॥
एवं लक्षणसंयुक्ता वाग्देवी परिकीर्तिता ।

(ii) पू० का०

श्वेतपद्मासनसीनां शुक्लवर्णां चतुर्भुजाम् ।
जटामकुटसंयुक्तां मुक्ताकुण्डलमण्डिताम् ॥
यज्ञोपवीतिनीं हारमुक्ताभरणभूषिताम् ।
दुकूलवसनां देवीं नेत्रत्रयसमन्विताम् ॥
सुदण्डं दक्षिणे हस्ते वामहस्ते तु पुस्तकम् ।
दक्षिणे चाक्षमाला च करकं वामकरे करे ॥
वागीशाकृतिराख्याता ... ... ।

(iii) वि० ध०

देवी सरस्वती कार्या सर्वाभरणभूषिता ।
चतुर्भुजा सा कर्तव्या तथैव च समुत्थिता ॥
पुस्तकं चाक्षमाला च तस्या दक्षिणहस्तयोः ।
वामयोश्च तथा कार्या वैणवी च कमण्डलुः ॥
समपादप्रतिष्ठा च कार्या सौम्यमुखी तथा ।

(iv) स्क० पु०

जटाजूटधरा शुद्धा चन्द्रार्धकृतशेखरा ।
पुण्डरीकसमासीना नीलग्रीवा त्रिलोचना ॥

(v) मान०

पद्मपीठोपरि स्थापयित्वा देवीं पद्मासनासनाम् ।
शुद्धस्फटिकसंकाशं मुक्ताभरणभूषणम् ॥
चतुर्बाहुं द्विनेत्रां च केशबन्धां च मौलिनीम् ।
शुद्धश्वेताङ्गुलोपेतां ग्राहकुण्डलभूषणाम् ॥
ललाटे भ्रमरकं स्यान्मौक्तिकपट्टमेव वा ।
कर्णपुष्पैश्च मौक्त्येन कर्णदामभिरलङ्कृतम् ॥
हारोपग्रीवसंयुक्तां मुक्तारत्नावलीं तथा ।
कुचबन्धनसंयुक्ता बाहुमालाविभूषणी ॥
केयूरकटकैर्युक्तां प्रकोष्ठवलयां तथा ।
मणिबन्धकटकां वा मौक्तिकपूरमेव च ॥
मध्याङ्गुलं विना सर्वे मूलतो रत्नाङ्गुलीयकैः ।
नीवीं च लम्बनं चैव मौक्तिकपट्टयुक्तिका ॥
पादजालां भुजङ्गानां गुल्फस्योपरि भूषणीम् ।
पादनूपुरसंयुक्तां पादरत्नाङ्गलीयकैः ॥
मौक्तिकोत्तरीयसंयुक्तां सर्वालङ्कारभूषणीम् ।
पुरतः सव्ये संदर्श पुस्तकं वामहस्तके ॥
दक्षिणे परहस्ते तु चाक्षमालावधारणीम् ।
कुण्डिका वामहस्ते च धारयेत्तु सरस्वती ॥
अथवा द्विभुजं कुर्यात्कुन्तलं मुकुटं भवेत् ।
दक्षिणं वरदं हस्तं वामहस्ते च पद्मकम् ॥
करण्डमकुटं वापि हेमवर्णाङ्गशोभितम् ।
पीताम्बरं यथारत्नं मुक्ताभरमेव च ॥

कर्णयोः स्वर्णताटङ्कं सूत्रयुक्तां सुमङ्गलाम् ।
द्विनेत्रीं प्रसन्नवदनां सर्वाभरणभूषणीम् ॥
पितामहस्य पार्श्वे तु स्थानकं चासनं तु वा ।
वामभागे तु सावित्रीं श्वेतरक्तामथापि वा ॥
श्यामाङ्गकर्णमेवं वा द्विभुजं च द्विनेत्रकम् ।
स्थानकं चासनं वापि करण्डमकुटान्वितम् ॥
अथवा केशबन्धं वा कर्णे मकरकुण्डलम् ।
दुकूलाम्बरधरं वापि पीताम्बरमथापि वा ॥
सर्वाभरणसंयुक्तां वरदां वामहस्तके ।
दक्षिणे चोत्पलं कुर्याच्छेषं प्रागुक्तवन्नयेत् ॥
सरस्वतीं च सावित्रीं दशतालेन कारयेत् ।

(vi) रूप०
एकवक्त्रा चतुर्हस्ता मुकुटेन विराजिता ।
प्रभामण्डलसंयुक्ता कुण्डलान्वितशेखरा ॥
अक्षाब्जवीणापुस्तकं महाविद्या प्रकीर्तिता ।
वराक्षाब्जं पुस्तकं च सरस्वती शुभावहा ॥

महालक्ष्मीः
ध्यानम्
च० क०
अक्षस्रक्परशुं गदेषु कुलिशं पद्मं धनुष्कुण्डिकाम्
दण्डं शक्तिमसिं च चर्म जलजं घण्टां सुराभाजनम् ।
शूलं पाशसुदर्शने च दधतीं हस्तैः प्रवालप्रभां
सेवे सैरिभमर्दनीमिह महालक्ष्मीं सरोजस्थिताम् ॥

लक्षणम्
(i) विश्व०
कोल्लापुरं विनान्यत्र महालक्ष्मीर्यदोच्यते ।
लक्ष्मीवत्सदा कार्या रूपाभरणभूषिता ॥
दक्षिणाधः करे पात्रमूर्ध्वे कौमोदकीं ततः ।
वामोर्ध्वे खेटकं धत्ते श्रीफलं तदधः करे ॥
विभ्रती मस्तके लिङ्गं पूजनीया विभूतये ।

(ii) मान०
रक्ताब्जं पीठतश्चोर्ध्वे देवी पद्मासना भवेत् ।
चतुर्भुजं त्रिनेत्रं च मकुटं कुन्तलं भवेत् ॥
प्रसन्नवदना देवीं शुद्धकाञ्चनसन्निभाम् ।
पीताम्बरधरां रक्तमंशुकभरणीम् ॥
विशालाक्षमायतं कुर्यादपाङ्गकोणे स्मिताननाम् ।
दक्षिणे त्वभयं पूर्वे डिण्डिमं वामहस्तके ॥
अपरे दक्षिणे पद्मं चाक्षमालामथापि वा ।
वामे नीलोत्पलं वापि रक्तपद्ममुद्धृतं तु वा ॥
पीनोन्नतस्तनतटां फाले भ्रमरकान्विताम् ।
अथवा रत्नपट्टं स्यात्स्वर्णताटङ्कं कर्णयोः ॥
मकरं कुण्डलं वापि कर्णयोः स्वर्णदामयुक् ।

हारोपग्रीवसंयुक्तां ससूत्रैश्च सुमङ्गलीम् ॥
कुचतटैश्च रत्नैश्च हेमपट्टविभूषणीम् ।
रत्नानि छन्नवीरं स्यात्स्वर्णरत्नोत्तरीययुक् ॥
केयूरकटकस्वर्णरत्नपूरिमसंयुताम ।
प्रकोष्ठवलयं रत्नैः कटकं मणिबन्धकैः ॥
रत्नेन कटिसूत्रं स्याद्रत्नदामादिभूषिणीम् ।
रत्नहेम्ना च वस्त्रेण कुर्यान्नीव्यं च लम्बयेत् ॥
नलकान्तं त्रिलम्बं स्यात्सर्वरत्नानि (त्न) शोभितम् ।
भुजङ्गाङ्गवलयं पादौ चोर्ध्वाधो रत्नबन्धनम् ॥
पादनूपुरसंयुक्ताङ्गुलीरत्नाङ्गुलीयकाम् ।
बाहुमूलादि संभूष्य सर्वाभरणभूषिणीम् ॥
अथवा द्विभुजं चैव वामहस्ते च डिण्डिमम् ।
दक्षिणे रत्नपद्मं स्याच्छेषं प्रागुक्तवन्नयेत् ॥
एवं प्रोक्तां महालक्ष्मीं स्थापयेत्सर्वहर्म्यके ।

लक्ष्मी:

(i) अंशु० आ०

लक्ष्मीःपद्मासनासीना द्विभुजा काञ्चनप्रभा ।
हेमरत्नोज्वलैर्नक्रकुण्डलैः कर्णमण्डिता ॥
सुयौवना सुरम्याङ्गी कुञ्चितभ्रूसमन्विता ।
रक्ताक्षी पीनगण्डा च कञ्चुकाच्छादितस्तनी ॥
शिरसो मण्डनं शङ्खचक्रसीमान्तपङ्कजम् ।
अम्बुजं दक्षिणे हस्ते वामे श्रीफलमिष्यते ॥
सुमध्या विपुलश्रोणी शोभनाम्बरवेष्टिता ।
मेखला कटिसूत्रं च सर्वाभरणभूषिता ॥

(ii) पू० कार०

पद्मपत्रासनासीना पद्माभा पद्महस्तिनी ।
हेमरत्नोज्वलं नक्रकुण्डलं कर्णमण्डनम् ॥
चन्द्रबिम्बामलमुखी · कर्णपूर्णायतेक्षणी ।
सुयौवना सुरम्याङ्गी कुञ्चितभ्रूसविभ्रमा ॥
रक्तोष्ठी पीनगण्डा च कञ्चुकाच्छादितस्तनी ।
शिरसो मण्डनं शङ्खचक्रसीमान्तपङ्कजम् ॥
नागहस्तसमौ बाहू केयूरकटकोज्वलौ ।
पङ्कजं श्रीफलं चैव वामके दक्षिणेऽपि च ॥
शोभनाम्बरसंपन्ना श्रोणी च विपुला मता ।
मेखलाकटिसूत्राङ्गा लक्ष्मीर्लक्ष्मीविवधनी ॥

(iii) वि० ध०

हरेस्समीपे कर्तव्या लक्ष्मीस्तु द्विभुजा नृप।
दिव्यरूपाम्बरधरा सर्वाभरणभूषिता॥
गौरी शुक्लाम्बरा देवी रूपेणाप्रतिमा भुवि ।
पृथक् चतुर्भुजा कार्या देवी सिंहासना शुभा ॥
सिंहासनस्थं कर्तव्यं कमलं चारुकर्णिकम् ।
अष्टपत्रं महाभाग ! कर्णिकायां तु सा स्थिता ॥

विनायकवदासीना देवी कार्या महाभुजा ।
बृहन्नालं करे कार्यं तस्याश्च कमलं शुभम् ॥
दक्षिणे यादवश्रेष्ठ ! केयूरप्रान्तसंस्थितम् ।
वामेऽमृतघटः कार्यस्तथा राजन् ! मनोहरः ॥
तस्याश्च द्वौ करौ कार्यौ बिल्वशङ्खधरौ द्विज! ।
आवर्जितघटं कार्यं तत्पृष्ठे कुञ्जरद्वयम् ॥
देव्याश्च मस्तके पद्मं तथा कार्यं मनोहरम् ।

(iv) मान०

सामान्यां लक्ष्मीं कुर्याद् द्विभुजां च द्विनेत्रकाम् ।
रक्तपद्मोद्धृतौ हस्तौ सर्वाभरणभूषिणीम् ॥
शेषं तु पूर्ववत्कुर्याद् देवीपार्श्वे विशेषतः ।
ऐरावतद्वयं चैव कुर्यादाराधयेत्सुधीः ॥
सर्वेषामालये द्वारे मध्यरङ्गे तु पूजयेत् ।
अथवा विष्णुपार्श्वे तु लक्ष्मीलक्षणमुच्यते ॥
द्विभुजां च द्विनेत्रां च करण्डमकुटान्विताम् ।
अथवा केशबन्धं स्याद्वामहस्तोद्धृताब्जकम् ॥
दक्षिणं हस्त वरदं चाथवा लम्बनं भवेत् ।
स्थानकं चासनं वापि स्थापयेद् विष्णुदक्षिणे ॥
कुर्यात्तु सर्वलक्ष्मीनां मध्यमदशतालके ।
सर्वाभरणसंयुक्तां हेमवर्णाङ्गशोभिताम् ॥

श्रीः

(i) वि० ध०

(i) स० सू० ७७

पद्मस्था पद्महस्ता च गजोत्क्षिप्तघटप्लुता ।
श्रीः पद्ममालिनी चैव कालिकाकृतिरेव च ॥
पूर्णचन्द्रमुखा शुभ्रा विम्बोष्ठी चारुहासिनी ।
श्वेतवस्त्रधरा कान्ता दिव्यालङ्कारभूषिता ॥
कटिदेशनिविष्टेन वामहस्तेन शोभना ।
सपद्मेन वान्तेन दक्षिणेन शुचिस्मता ॥
कर्तव्या श्रीः प्रसन्नास्या प्रथमे यौवने स्थिता ।

(ii) शिल्प०

श्रियं देवीं प्रवक्ष्यामि नवयौवनशालिनीम् ।
सुलोचनां चारुवक्त्रां गौराङ्गीमरुणाधराम् ॥
सीमन्तं बिबुधीशीवो(?)मणिकुण्डलधारिणीम् ।
श्रीफलं दक्षिणे पाणौ वामे पद्मं तु बिभ्रतीम् ॥
पद्मे पद्मां समासीनां श्वेतवस्त्रविभूषिताम् ।
कञ्चुकाबद्धगात्रीं च मुक्ताहारविभूषिताम् ॥
चामरै र्वीज्यमानां च योषिद्भ्यां पार्श्वयोर्द्वयोः ।
समानैस्स्नाप्यमानां च भृङ्गारसलिलोत्करैः ॥

टि० भूमिः वैष्णवी शक्तिरित हतोरत्रैव वर्ण्यते ।

भूमिः

(i) अ०आ०

सस्याङ्कुरनिभाभूमिर्नीलालकसमन्विता ।
करण्डमकुटोपेता सर्वाभरणभूषिता ॥
पीताम्बरधरा चैव प्रसन्नवदनान्विता ।

पद्मं वाप्युत्पलं वाथ उभयोर्हस्तयोर्धृतम् ॥
पद्मपीठोपरिष्टात्तु आसीना वा स्थितापि वा ।
(ii पू० कार० श्यामवर्णनिभा भास्वद्राजीवसमलोचना ॥
हेमयज्ञोपवीता च द्विभुजा च द्विनेत्रका ।
सर्वाभरणसंयुक्ता करण्डमकुटान्विता ॥
रक्ताम्बरधरा चैव दक्षहस्तोत्पलान्विता ।
धरण्याकृतिरेवं स्यात् ··· ··················· ॥
(iii) वि०ध० शुक्लवर्णा मही कार्या दिव्याभरणभूषिता ।
चतुर्भुजा सौम्यवपुश्चन्द्रांशुसदृशाम्बरा ॥
रत्नपात्रं सस्यपात्रं पात्रमोषधिसंयुतम् ।
पद्मं करे च कर्तव्यं भुवो यादवनन्दन ॥
दिग्गजानां चतुर्णां च कार्या पृष्ठगता तथा ।
सर्वौषधियुता देवी शुक्लवर्णा ततस्स्मृता ॥
(iv) मान० एषाः चेन्दिराः प्रोक्तास्तु महीशक्तिरिहोच्यते ।
द्विभुजां च द्विनेत्रां च करण्डमकुटान्विताम् ॥
दुकूलवसनोपेतां मकुटं कुन्तलं तु वा ।
स्थानकं चासनं वापि विष्णुमूर्तेरपसव्यके ॥
दक्षिणे चोत्पलं धृत्वा वामभागं तु लम्बनम् ।
अथवा वरदं वामे श्यामवर्णाङ्गशोभितम् ॥
मानयेद् दशतालेन सर्वं शेषं तु पूर्ववत् ।
मकरकुण्डलसंयुक्तां सर्वाभरणभूषणीम् ॥

टि०—विष्णुप्रिया तुलसीति हेतोस्सापि वैष्णवी देवी ।

तुलसीदेवी ध्यायेच्च तुलसीं देवी श्यामां कमललोचनाम् ।
तु० मा० प्रसन्नां पद्मकल्हारवराभयचतुर्भुजाम् ।
किरीटहारकेयूरकुण्डलादिविभूषिताम् ।
धवलांशुकसंयुक्तां पद्मासननिषेदुषीम् ॥

महाकाली खड्गं चक्रगदेषु चापपरिघाञ्छूलं भुशुण्डीं शिरः
ध्यानम् च०क० शङ्खं संदधतीं करैस्त्रिनयनां सर्वाङ्गभूषावृताम् ।
नीलाश्मद्युतिमास्यपाददशकां सेवे महाकालिकां
यामस्तौत्स्वपिते हरौ कमलजो हन्तुं मधुकैटभम् ॥

लक्षणम् अष्टबाहुर्महाकाया कालमेघसमप्रभा ।
(i) कार० आ० शङ्खचक्रगदाकुम्भमुसलाङ्कुशपाशयुक् ॥
वज्रं करे विभ्रती सा महाकाली मुदेऽस्तु नः ।
(ii) वि० ध० सा भिन्नाञ्जनसङ्काशा दंष्ट्राङ्कितवरानना ।
विशाललोचना नारी बभूव तनुमध्यमा ॥
खड्गपात्रशिरःखेटैरलङ्कृतचतुर्भुजा ।
कबन्धहारं शिरसा बिभ्राणा हि शिरस्स्रजम् ॥

काली — घनश्यामा ततः काली ताम्ररक्तनिभानना ।
(i) भ० पु० — कपालकर्णिकाहस्ता विज्ञेया भयनाशिनी ॥
(ii) दे० पु० — 'काली करालरूपा च चण्डपाशोद्यता भवेत्'

भद्रकाली — अष्टादशभुजा कार्या भद्रकाली मनोहरा ।
वि० ध० — आलीढस्वासनस्था च चतुस्सिंहे रथे स्थिता ॥
अक्षमाला त्रिशूलं च खङ्गश्चन्द्रश्च यादव ।
बाणचापे च कर्त्तव्ये शङ्खपद्मे तथैव च ॥
स्रुकस्रुवौ च तथा कार्यौ तथोदककमण्डलू ।
दण्डशक्ती च कर्त्तव्ये कृष्णाजिनहुताशनौ ॥
हस्तानां भद्रकाल्यास्तु भवेच्छान्तिकरः करः ।
एकश्चैव महाभाग ! रत्नपात्रधरो भवेत् ॥

दुर्गा — चतुर्भुजा त्रिनेत्रा च सा स्याच्छ्यामनिभा वरा ।
(i) अ० आ० — सौम्या पीताम्बरोपेता पीनोरुजघनस्तना ॥
करण्डमकुटोपेता सर्वाभरणभूषिता ।
अभयं दक्षिणं हस्तं कटकं वामहस्तकम् ॥
परहस्ते तु सव्ये तु चक्रं वामे तु शङ्खधृक् ।
समपादस्थिता चैव पद्मपीठोपरि स्थिता ॥
नागेन्द्रेण स्तनं बध्वा रक्तकञ्चुकधारिणी ।
एवं दुर्गा समाख्यता विष्णुलक्षणमुच्यते ॥

(ii) सु० आ० — आदिशक्तेस्समुद्भूता विष्णुप्राणानुजा शुभा ।
शङ्खचक्रधरा देवी धनुस्सायकधारिणी ॥
खड्गखेटकसंयुक्ता शूलपाशसमायुता ।
चतुर्भुजां वा कुर्वीत सर्वभरणभूषिताम् ॥
श्यामवर्णां सुवदनां महिषस्य शिरस्स्थिताम् ।
सिंहारूढ़ां च वा कुर्यात्पद्मासनसमागताम् ॥

(iii) पू० कार० — ललाटलोचनं तस्यास्तिलकं च शिखामणिः ।
शशिखण्डकिरीटं वा मकुटं सकरण्डकम् ॥
सनक्रकुण्डलं रत्नमण्डनं कर्णमण्डनम् ।
कर्णावतंसकाकर्णचूलिकापालिकान्वितम् ॥
चतुर्भुजसमायुक्ताष्टाभिर्दोर्भिरन्विताम् ।
शूलं खड्गं शरं चक्रं दक्षिणेषु करेषु च ॥
पाशखेटकशार्ङ्गश्च शङ्खं वामकरेषु च ।
चतुर्भुजे च वामे तु शङ्खं वरदहस्तकम् ॥
चक्रं चभयहस्तं च दक्षिणे तु समायुता ।
द्विनेत्रा सौम्यवदना महिषस्य शिरस्स्थिता ॥
दुर्गायास्त्वाकृतिर्ह्येवं ब्रह्मण्याकृतिरुच्यते ।

(iv) वि० ध०

शक्तिं बाणं तथा शूलं खड्गं चक्रं च दक्षिणे ।
चन्द्रबिम्बमधो वामे खेटमूर्ध्वे कपालकम् ॥
शूलं चक्रं च बिभ्राणा सिंहारूढ़ा च दिग्भुजा ।
एषा देवी समुद्दिष्टा दुर्गा दुर्गापहारिणी ॥

नव दुर्गाः

(i) भ० पु०

नवपद्मान्विते स्थाने पूज्या दुर्गास्स्वमूर्तितः ।
आदौ मध्ये तथेन्द्रादौ नवतत्वाक्षरैः क्रमात् ॥
अष्टादशभुजैका तु पीनवक्षोरुहोरूहा ।
सर्वालङ्कारसंयुक्ता सर्वसिद्धिप्रदायिनी ॥
मूर्धजं खेटकं घण्टमादर्शं तर्जनीं धनुः ।
ध्वजं डमरुकं पाशं बिभ्रती वामपाणिभिः ॥
शक्तिमुद्गरशूलानि वज्र शङ्खमथाङ्कुशम् ।
शलाकां मार्गणं चक्र दधाना दक्षिणैः करैः ॥
जयमिच्छद्भिरित्येताः पूजनीया महात्मभिः ।
शेषाष्षोडशहस्ताश्च शलाकां मार्गणं विना ॥
रुद्रचण्डा प्रचडा च चण्डोग्रा चण्डनायिका ।
चण्डा चण्डवती चैव चण्डरुपातिचण्डिका ॥
नवमी चोग्रचण्डा च मध्यस्था वह्निसन्निभा ।
रोचनाभारुणा कृष्णा नीला शुक्ला च धूम्रिका ॥
पीता च पाण्डुरा ज्ञेया आलीढस्था हरिस्थिता ।
महिषस्था सशस्त्रीका दैत्यमूर्धजमुष्टिका ॥
पद्माकृतिरथस्थाप्या इत्युक्तं स्कन्दयामले ।

(ii) अ० पृ०

अथाऽतोऽनन्तरं वक्ष्ये दुर्गाणां नवकं तथा ।
आदौ तत्र महालक्ष्मीर्नन्दा क्षेमकरी तथा ॥
शिवदूती महार(च)ण्डा भ्रमरी सर्वमङ्गला ।
रेवती हरसिद्धिश्च नवदुर्गाः प्रकीर्तिताः ॥
क्रमतः पृथगेकैकाः कथयाम्यपराजित ।
वरं त्रिशूलं खेटं च पानपात्रं च बिभ्रती ॥
नागं तथा नीलकण्ठे महालक्ष्मीः सुखप्रदा ।
अक्षसूत्रं खड्गखेटौ पानपात्रं तथैव च ॥
नन्दा नाम सुविख्याता पूज्या चानन्दहेतवे ।
वरं त्रिशूलं पद्मं च पानपात्रं करेषु च ॥
क्षेमङ्करीति तन्नाम क्षेमारोग्यप्रदायिनी ।
कमण्डलुश्चक्रखेटौ पानपात्रं तथोत्तमम् ।
शिवदूतीति तन्नाम सर्ववृद्धिप्रदायिनी ॥
खड्गत्रिशूलौ घण्टा वै अथो चर्म तथोत्तमम् ॥
महार(च)ण्डा तथा नाम वन्दिता त्रिदशैरपि ।

खड्गं डमरूकं खेटं बिभ्रती पानपात्रकम् ॥
भ्रमरी च तथा नाम भ्रामयेद्दुष्टचेतसः ।
अक्षसूत्रं तथा वज्रं घण्टा पात्रं तथोत्तमम् ॥
सर्वमङ्गलमाङ्गल्या सर्वविघ्नविनाशिनी ।
दण्डं त्रिशूलं खट्वाङ्गं पानपात्रं च बिभ्रती ॥
रेवतीति तदा नाम सर्वशान्तिप्रदायिनी ।
कमण्डलुश्च खड्गश्च डमरुः पानपात्रकम् ॥
हरसिद्धिरिति ख्याता सर्वेषां सिद्धिहेतुका ।

रूद्रांशदुर्गा — रक्ताम्बरां श्यामलिनों द्विनेत्रां किरीटरत्नाङ्कितहेमभूषाम् ।
का० आ० — सशूलखड्गां धृतशङ्खचक्रां मृगेन्द्रयानां रविचन्द्रभूषाम् ॥

वनदुर्गा — अरिशङ्खकृपाणखेटबाणान्सधनुश्शूलकतर्जनीं दधाना ।
आम्ना० — मम सा महिषोत्तमाङ्गसंस्था नवदूर्वासदृशी श्रियेऽस्तु दुर्गा ॥

अग्निदुर्गा — विद्युद्दामसमप्रभां मृगपतिस्कन्धस्थितां भीषणां
शा० ति० — कन्याभिः करवालखेटविलसद्धस्ताभिरासेविताम् ।
हस्तैश्चक्रवरासिखेटविशिखांश्चापाङ्कुशौ तर्जनीं
विभ्राणामनलात्मिकां शशिधरां दुर्गां त्रितेत्रां भजे ॥

जयदुर्गा — कालां स्फारां कटाक्षैररिकुलभयदां मौलिबद्धेन्दुरेखां
शा० ति० — शङ्खं चक्रं कृपाणं त्रिशिखमपि करैरुद्वहन्तीं त्रिनेत्राम् ।
सिंहस्कन्धाधिरूढां त्रिभुवनमखिलं तेजसा पूरयन्तीं
ध्यायेद्दुर्गां जयाख्यां त्रिदशपरिवृत्तां सेवितां सिद्धिकामैः ॥

विन्ध्यवासिनी दुर्गा — सौवर्णाम्बुजमध्यगां त्रिनयनां सौदामिनीसन्निभां
शा० ति० — शङ्खं चक्रवराभयानि दधतीमिन्दोः कलां विभ्रतीम् ।
ग्रैवेयाङ्गदहारकुण्डलधरामाखण्डलाद्यैस्स्तुतां
ध्यायेद्विन्ध्यनिवासिनीं शशिमुखीं पार्श्वस्थपञ्चाननाम् ॥

रिपुमारिणी दुर्गा — तर्जनीं त्रिशिखं दोर्भ्यां धारयन्तीं भयङ्करीम् ।
शा० ति० — रक्तां ध्यात्वा रवेर्बिम्बे प्रजपेदयुतं मनुम् ॥
मारयेदचिरादेव रिपून्बन्धुसमन्वितान् ।

कात्यायनी
(i) मयदी० — कात्यायिन्याः प्रवक्ष्यामि रूपं दशभुजं तथा ।
त्रयाणामपि देवानामनुकारानुकारिणीम् ॥
जटाजूटसमायुक्तामर्धेन्दुकृतलक्षणाम् ।
लोचनत्रयसंयुक्तां पूर्णेन्दुसदृशाननाम् ॥
अतसीपुष्पसङ्काशां सुप्रतिष्ठां सुलोचनाम् ।
नवयौवनसम्पन्नां सर्वाभरणभूषिताम् ॥
सुचारुदर्शनां तद्वत्पीनोन्नतपयोधराम् ।
त्रिभङ्गिस्थानसंस्थानां महिषासुरमर्दनीम् ॥
त्रिशूलं दक्षिणे दध्यात्खड्गं चक्रं तथैव च ।
तीक्ष्णबाणं तथा शक्तिं वामतो विनिबोधत ॥

खेटकं पूर्णपात्रं च पाशमङ्कुशमेव च।
घण्टां च परशुं चापि चामरं सन्निवेशयेत्॥
अधस्तान्महिषं विद्याद्विशिरस्कं प्रदर्शयेत्।
शिरश्छेदोद्भवं तद्वद्दानवं खड्गपाणिकम्॥
हृदि शूलेन निर्भिन्नं निर्यदन्त्रविभूषणम्।
रक्तरक्तीकृताङ्गं च रक्तविस्तारितेक्षणम्॥
वेष्टितं नागपाशेन भ्रुकुटीभीषणाननम्।
सपाशवामहस्तेन धृतकेशं च दुर्गया॥
वमद्रुधिरवक्त्रं च देव्यास्सिहं प्रदर्शयेत्।

(ii) अ० पृ० २२३

कात्यायनीमतो वक्ष्ये क्षत्रयोद्गतशासनी।
तेजः प्रतापदा नित्यं नृपाणां मुखबोधिनी॥
शूलखड्गौ वज्रचक्रे बाणो दक्षिणबाहुषु।
चापखेटकपाशाश्च घण्टा वामेषु चाङ्कुशम्॥
अधस्तान्महिषं कुर्याद् विशिरस्कं च पादयोः।
विद्याद्दक्षिणपादं तु महिषस्योपरिष्ठितम्॥
पादपद्माय पादौ च वामपादं प्रदापयेत्।
तथा छिन्नशिरस्कं च दैत्यन्तं रक्तवाससम्॥
गृहीत्वा चैव केशाग्रे वामकेन तथेश्वरी।
हृदि शूलेन निर्भिन्नं महिष-कुक्षौ सुदर्शनम्॥
देव्यास्तु वाहनं सिंहः संलग्नो महिषोपरि।
कात्यायनी नामिका च कर्तव्या चैवमेव हि॥

(iii) रूप०

कात्यायनीं ततो वक्ष्ये दशहस्तां महाभुजाम्।
तेजः प्रतापदा नित्यं नृपाणां सुखबोधिनी॥
त्रिभङ्गिस्थानसंस्थाना महिषासुरसूदनी।
दक्षे त्रिशूलं खड्गं च चक्रं बाणं च शक्तिकाम्॥
खेटकं पूर्णचापं च पाशमङ्कुशमेव च।
घण्टा च वामतो दध्याद्दैत्यमूर्धजधृक्करी॥
अधस्तान्महिषं तद्वद्विशिरस्कं प्रदर्शयेत्।
शिरश्छेदोद्भवं तद्वद्दानवं खड्गपाणिनम्॥
हृदि शूलेन निर्भिन्नं निर्यदन्त्रविभूषितम्।
रक्तरक्तीकृताङ्गं च रक्तविस्फारितेक्षणम्॥
देव्यास्तु दक्षिणं पादं समं सिंहोपरि स्थितम्।
किञ्चिदूर्ध्वं तथा वाममङ्गुष्ठं महिषोपरि।

(iv) मान०

चतुर्भुजां द्विनेत्रां च श्यामवर्णाङ्गशोभिताम्।
किरीटमकुटोपेतां सर्वाभरणभूषिणीम्।
पूर्वेऽभयं करे सव्ये चक्रं चापरदक्षिणे॥

ऊरुमूलाश्रितं वामवरदं वा करपूर्वके।
वामे चान्यकरे शङ्खं पीताम्बरधरं भवेत् ।।
एवं कात्यायनो प्रोक्ता शेषं प्रागुक्तवन्नयेत् ।

(v) शिल्प० सं०

वक्ष्ये कात्यायनीं देवीं शिवनारायणान्विताम् ।
बाहुभिर्दशभिर्युक्तां जटामकुटमण्डिताम् ।।
लोचनत्रयसंयुक्तामर्धेन्दुकृतशेखराम् ।
अतसीपुष्पसंकाशामिन्दीवरदलेक्षणाम ।।
पीनोन्नतकुचाम्भोजां तनुमध्येन शोभिताम् ।
त्रिभङ्गिस्थानसंस्थानां महिषासुरमर्दनीम् ।।
त्रिशूलं दक्षिणे खड्गं शक्तिं चक्रधरं (?) तथा ।
अधिज्यं कार्मुकं वामे पाशमङ्कुशखेटकम् ।।
घण्टां च परशुं चापि धारयन्तीं समालिखेत् ।
अधस्तान्महिषं चास्याश्छिन्नग्रीवं समालिखेत् ।।
छिन्नस्थाने समुत्पन्नं खड्गखेटकधारिणम् ।
हृदि शूलेन निर्भिन्नं रुधिरारुणविग्रहम् ।।
प्रबद्धं नागपाशेन भ्रुकुटीभीषणेक्षणम् ।
नाभेरुर्ध्वं विनिष्क्रान्तं दानवं दारुणं लिखेत् ।।
दक्षिणं चरणं देव्यास्सिंहपृष्ठे प्रतिष्ठितम् ।
उत्तुङ्गमञ्चितं वामं महिषस्योपरि स्थितम् ।।

कौशिकी
स० सू० ७७

गृहीतशूलपरिघपाहिका? पट्टिसध्वजा ।
बिभ्राणा खेटकोपेतलघुखड्गं च पाणिना ।।
घण्टामेकां च सौवर्णीं दधती घोररूपिणी ।
कौशिकी पीतकौशेयवसना सिंहवाहना ।।
सेचोष्टौ ? विधातव्याः शुक्लाम्बरधराः ।
शोभमानाश्च मुकुटैर्नानारत्नविभूषितैः ।।

चण्डिका
(i) वि० ध०

निगद्यते ह्यथो चण्डी हेमाभा सा सुरुपिणी ।
त्रिनेत्रा यौवनस्था च क्रुद्धा चोर्ध्वस्थिता मता ।।
कृशमध्या विशालाक्षी चारुपीनपयोधरा ।
एकवक्त्रा तु सुग्रीवा बाहुविंशतिसंयुता ।।
शूलासिशङ्खचक्राणि बाणशक्तिपवीनपि ।
अभयं डमरुं चैव छत्रिकां दक्षिणे करे ।।
ऊर्ध्वादिक्रमयोगेन बिभ्रती सा सदा शुभा ।
नागं पाशं तथा खेटं कुठाराङ्कुशकार्मुकम् ।।
घण्टाध्वजगदादर्शं मुद्गरं वाम एव च ।
तदधो महिषश्छिन्नमूर्धा पतितमस्तकः ।।
शस्त्रोद्यतकरस्तद्वदस्तद्ग्रीवासंभवः पुमान् ।

शूलभिन्नो वमद्रक्तो रक्तभ्रूमूर्धजेक्षणः ।।
सिंहेन खाद्यमानश्च पाशबद्धो गले भृशम् ।
याम्याङ्घ्र्याक्रान्तसिंहा च सव्याङ्घ्र्यचालीढगासुरे ।।
चण्डी चोद्यतशस्त्रेयं चाशेषरिपुनाशिनी ।

(ii) रूप०

चण्डिका क्रूररूपा च पिङ्गकेशा कृशोदरी ।
रक्ताक्षी भग्ननेत्रा च निर्मांसा विकृतानना ।।
व्याघ्रचर्मपरीधाना भुजङ्गाभरणान्विता ।
कपालमालिनी कृष्णा शवारूढा भयावहा ।।
त्रिशूलं खेटकं खड्गं धनुः पाशाङ्कुशे शरः ।
कुठारो दर्पणं घण्टा शङ्खश्चक्रं गदा पविः ।।
दण्डो मुद्गर इत्यैतैर्यथास्थानायुधैर्युता ।
बाहुषोडशसंयुक्ता चण्डमुण्डविघातिनी ।।

चण्डिकाया अष्टौ प्रतीहाराः
अ० पृ० ०२०

चण्डिकायास्तथैवोक्तान् कथयिष्याम्यनुक्रमात् ।
वेतालः कोटरश्चैव पिङ्गाक्षो भृकुटिस्तथा ।।
धूम्रकः कंकटश्चैव रक्ताक्षश्च सुलोचनः ।
दंष्ट्रास्यविकटाः कोपे स्फुरद्दशनकोज्ज्वलाः ।।
दर्वरीकाश्च कृष्णाङ्गा मरक्ताक्षा महाबलाः ।
तर्जनी चैव खट्वाङ्गो डमरूर्दण्ड आयुधम् ।।
वैतालः स समाख्यातो ह्यपसव्ये तु कोटरः ।
अभयखड्गखेटकं दण्डः पिङ्गाक्ष एव च ।।
अभयापसव्ययोगे भवेत् भृकुटिनामकः ।
तर्जनी वज्राङ्कुशा वै दण्डो धूम्रकनामकः ।।
सव्यापसव्ययोगेन भवेत् कंकटनामकः ।
तर्जनी च त्रिशूलं च खट्वाङ्गो दण्ड एव च ।।
रक्ताक्षस्स च नाम्ना वै वामे दक्षे त्रिलोचनः ।
दिशाद्वारपक्षयुग्मो स्थिता विघ्नविनाशनाः ।।
इत्यष्टौ च प्रतीहाराः देवीनां सर्वसम्मताः ।

गौरी

(i) वि०ध०

गौरी कुमारिकारूपा ध्यायमाना महेश्वरैः ।
वरदाभयहस्ता सा द्विभुजा श्रेयसे सदा ।।
अक्षसूत्राभये पद्मं तस्याधश्च कमण्डलुः ।
गौर्या मूर्तिश्चतुर्बाहुः कर्तव्या कमलासना ।।

(ii) मान०

भूशक्तिलक्षणं प्रोक्तं गौरीलक्षणमुच्यते ।
द्विभुजां च द्विनेत्रां च कुर्यादासने स्थानके तु वा ।।
करण्डं केशबन्धं वा कुन्तलं मकुटं भवेत् ।
दक्षिणे चोत्पलं वामे वरदं स्थानमेव वा ।।
अथवा लम्बहस्तं स्याद् गोबालाकारवद् भवेद् ।

दुकूलवसनोपेतां पीताम्बरधरामेव वा ॥
दीर्घबाहुं विशालाक्षीं श्यामवर्णां महोदराम् ।
स्तनतटोत्तुङ्गा विस्तीर्णश्रोणिदेशोद्भवा भवेत् ॥
कटि चोरु विशालं स्यान्मध्यकञ्चीनलम्बवत् ।
विशालमास्यं सुग्रीवं तुङ्गतुण्डं स्मिताननम् ॥
चन्द्ररेखावतंसं स्याद् भ्रमरावृतमालिकम् ।
अथवा फालपट्टं स्यात्कर्णयोर्ग्राहिकुण्डली ॥
कर्णपुष्पैश्च दाम स्याद्धेमसूत्रं सुमङ्गली ।
हारोपग्रीवसंयुक्तां बाहुमालाविभूषिणीम् ॥
कटकं कटिसूत्रं स्यात्केयूरपुरिमान्वितम् ।
रक्तांशुकोत्तरीयं स्यान्मौक्तिकोत्तरीयमेव च ॥
प्रकोष्ठवलयं चैव वलयैर्मणिबन्धकैः ।
भुजङ्गकटकाङ्घ्रिकौ पादनूपुरसंयुतम् ॥
सर्वाङ्गुलमुक्तवज्ज्ञात्वा कुर्याद्रक्ताङ्गुलीयकैः ।
दक्षिणे कुञ्चितं पादं वामपादं तु लम्बितम् ॥
पुष्पं च वरदं स्थाने हस्तं वामेऽथ चासने ।
दक्षिणं स्वस्तिकं पादं वामादन्तकरान्तकम् ॥
कुञ्चितं वामपादं स्याद् दक्षिणं कुञ्चितं तु वा ।
पुष्पधृक् लम्बहस्तं स्यात्स्थानकं च त्रिभागिकम् ॥
मानयेदङ्गमानं च मध्यमं दशतालके ।
लिङ्गस्य वामपार्श्वं तु विग्रहाणां तु वामके ॥
स्थापयेत्स्थावरे गौरीं तथा जङ्गममेव च ।
गौरीं चा पार्वतीं चैव ....॥

(iii) अ०पृ० २२२
अ. गौरीद्वादशमूर्तयः

गौर्याश्च सम्प्रवक्ष्यामि प्रमाणं मूर्तिलक्षणम् ।
ब्रह्मसूत्रोद्भवं सर्वं भजेदेकशताङ्गुलम् ॥
त्रयोदशाङ्गुलं मुख ग्रीवा स्यादङ्गुलत्रयम् ।
अष्टाङ्गुलौ स्तनौ वृत्तौ हिक्का? च चतुरङ्गुला ॥
द्वादशाङ्गुलिका नाभिरुदरं चतुरङ्गुलम् ।
वलिकात्रयसम्युक्तं गुह्यं सप्ताङ्गुलं तथा ॥
द्वाविंशत्यङ्गुला जङ्घा जानु स्यादङ्गुलत्रयम् ।
जङ्घामानेन नलकः पादमूलं तु जानुवत् ॥
चतुर्भुजा त्रिनेत्रा च सर्वाभरणभूषिता ।
गोधासनोपरिष्ठा च कर्तव्या सर्वकामदा ॥
उमा च पार्वती गौरी ललिता च श्रियोत्तमा ।
कृष्णा हेमवती रम्भा सावित्री च तथैव च ॥
त्रिषंडा तोतला चैव त्रिपुरा द्वादशी मता ।

एवं द्वादशमूर्तीश्च कुर्याद्वै शिवशासनी: ।।
अक्षसूत्रं चाम्बुजं च दर्पणश्च कमण्डलु: ।
एवं भवेदुमामूर्ति: पूजिता त्रिदशैरपि ।।
अक्षसूत्रं शिवो देवो गणाध्यक्ष: कमण्डलु: ।
पक्षद्वये चाग्निकुण्डं पार्वती पर्वतोद्भवा ।।
अक्षसूत्राभयपद्मं तदधश्च कमण्डलु: ।
गौर्य्यामूर्तिस्तथा चैव कर्तव्या शिवशासनी ।।
शूलाक्षसूत्रवीणाश्च तथैव च कमण्डलु: ।
ललिता चैव तन्नाम सिद्धचारणसेविता ।।
अक्षपद्माभयवरं गोधिकासनसंस्थिता ।
श्रियामूर्तिस्तु तन्नाम गृहे पूज्या श्रिये सदा ।।
अक्षसूत्रं कमण्डलु हृदये संपुटाञ्जलि: ।
मध्ये पञ्चाग्निकुण्डानां कृष्णा नाम तु शोभना ।।
हिमवान् शैलराजस्तु तस्यापत्यं गिरीन्द्रजा ।
पद्मदर्पणसम्युक्ता विवाहे तु महेश्वरी ।।
कमण्डल्वक्षवज्राश्च अङ्कुशो गजसंस्थिता ।
तथाऽप्रतिमरूपा च रम्भा नाम तु कामदा ।।
अक्षसूत्रं पुस्तवाब्जे तदधश्च कमण्डलु: ।
चतुर्वक्त्रा तु सावित्री श्रोत्रियाणां गृहे स्थिता ।।
अक्षसूत्रं वज्रशक्ती तदधश्च कमण्डलु: ।
त्रिषण्डा (श्रीखण्डा) वृद्धये पूज्या सर्वकामफलप्रदा ।।
अक्षसूत्रं तथा दण्ड: खेटकं चामरं तथा ।
श्वेता ध्यानार्चनाद्देवी तोतला विषनाशिनी ।।
पाशङ्कुशाभयवरा धनेस्या?च्च चतुर्भुजा ।
त्रिपुरा नाम संपूज्या वन्दिता त्रिदशैरपि ।।

ब. गौरी-पञ्च-ललीया-मूर्तय:

ललीया: पञ्च वक्ष्यामि शस्त्रभेदै: प्रभेदिता: ।
लीलया लीला लीलाङ्गी ललिता च लीलावती ।।
प्रोक्तास्तथाऽनुक्रमत: स्वासनस्था?श्चतुर्भुजा: ।
तप्तकाञ्चनवर्णाभा बालसूर्यसमप्रभा: ।।
सुवक्त्राश्च सुनेत्राश्च सुरूपा रूपदायिका: ।
रक्तोष्ठा: कम्बुग्रीवाश्च कर्णपूरायतेक्षणा: ।।
अक्षसूत्रकमण्डलू अधोहस्तेषु कामदा: ।
सर्वासामीदृशौ हस्तौ कथ्येते चोर्ध्वहस्तकौ ।।
मृणालयुग्मं ललीया लीला पद्मं च पुस्तकम् ।
लीलाङ्गी पाशपद्मे च ललिता वज्रमङ्कुशम् ।।
पाशाङ्कुशौ लीलावती ललीया: पञ्च चेरिता: ।

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गौरीमूर्तयः

अथ गौर्याः प्रवक्ष्यामि प्रमाणं मूर्तिनिर्णयम् ।
चतुर्भुजा त्रिनेत्रा च सर्वाभरणभूषिता ॥
अक्षसूत्राम्बुजे धत्ते दर्पणं च कमण्डलुम् ।
उमानाम्नी भवेन्मूर्तिर्वन्दिता त्रिदशैरपि ॥
अक्षसूत्रं शिवं देवं गणाध्यक्षं कमण्डलुम् ।
पक्षद्वयेऽग्निकुण्डे च मूर्तिस्सा पार्वती स्मृता ॥
अक्षसूत्रं तथा पद्ममभयं च वरं तथा ।
गोधासनाश्रिता मूर्तिर्गृहे पूज्या श्रिये सदा ॥
कमण्डल्वक्षसूत्रं च बिभ्राणा बज्रमङ्कुशम् ।
गजासनस्थिता रम्भा कर्तव्या सर्वकामदा ॥
शूलाक्षसूत्रदण्डाश्च विभ्राणा श्वेतचामरम् ।
तोतला कथिता चेयं सर्वपापप्रणाशिनी ॥
नागपाशाङ्कुशौ चैवाभयदं वरदं करम् ।
त्रिपुरा नाम संपूज्या बन्दिता त्रिदशैरपि ॥

गौर्यायतनम्
अ० पृ० १२८

गौर्यायाः सम्प्रवक्ष्यामि देवतानामनुक्रमम् ।
दक्षे मातृः श्रिया सौम्ये सावित्रीं पश्चिमे विदुः ॥
द्वे पृष्ठकर्णयोश्चैव भगवती सरस्वती ।
गणेशं च कुमारं च त्वीशाने चाग्निगोचरे ॥
कुण्डलाभ्यामलङ्कृत्वा सर्वाभरणभूषिता ।
मध्ये देवी प्रतिष्ठाप्या महेशस्य सदा प्रिया ॥

गौर्याः
अष्टद्वारपालिकाः

जया च विजया चैव अजिता चापराजिता ।
निभक्ता मङ्गला चैव मोहिनी स्तम्भिनी तथा ॥
अभयाङ्कुशपाशाश्च दण्डः प्रदक्षिणं जया ।
सव्यापसव्ये शस्त्राणां विजया सा प्रकीर्तित ॥
अभयाब्जपाशा दण्डोऽजिता सव्येऽपराजिता ।
अभीवज्राङ्कुशदण्डा विनिभक्ताऽसव्यैर्मङ्गला? ॥
अभयशङ्खाब्जदण्डा मोहिनीत्येव नामतः ।
शस्त्रापसव्ययोगेन सा भवेत् स्तम्भिनी तथा ॥
गौर्यायनने शस्ता अष्टौ स्युर्द्वारपालिकाः ।

सप्तमातरः
(i) सु० भा०

अथातस्संप्रवक्ष्यामि मातृणां स्थापनं परम् ।
नैर्ऋतस्य वधार्थाय ब्रह्मणा चापि निर्मिताः ॥
ब्रह्माणीं ब्रह्मवत्कुर्यान्महेशीमीश्वरोपमाम् ।
कुमारवच्च कौमारीं विष्णुवद्वैष्णवीं तथा ॥
क्रोधाननां तु वाराहीं वामनीं तु हलायुधाम् ।
शक्राणीं शक्रवत्कुर्याच्चामुण्डीमुग्ररूपिणीम् ॥
सुविकीर्णजटाभारां श्यामवर्णां चतुर्भुजाम् ।

कपालशूलहस्तां च चामुण्डीं कारयेत्ततः ॥
वरदाभयहस्तास्तु तत्तदायुधधारिणः ।
तत्तद्वर्णसमायुक्ता वाहनध्वजसंयुताः ॥
चतुर्भुजास्तु सर्वाश्च नलिनासनसंस्थिताः ।

(ii) मा० पु०

ब्रह्मेशगुहविष्णूनां तथेन्द्रस्य च शक्तयः ।
शरीरेभ्यो विनिष्क्रम्य तद्रूपैश्चण्डिकां ययुः ॥
यस्य देवस्य यद्रूपं यथा भूषणावाहनम् ।
तद्वदेव हि तच्छक्तिरसुरान्योद्धुमाययौ ॥
हंसयुक्तविमानाग्रे साक्षसूत्रा कमण्डलुः ।
आयाता ब्रह्मणः शक्तिर्ब्रह्माणी साभिधीयते ॥
माहेश्वरी वृषारूढा त्रिशूलवरधारिणी ।
महाहिवलया प्राप्ता चन्द्ररेखाविभूषणा ॥
कौमारी शक्तिहस्ता च मयूरवरवाहना ।
योद्धुमभ्याययौ दैत्यानम्बिका गुहरूपिणी ॥
तथैव वैष्णवी शक्तिर्गरूडोपरि संस्थिता ।
शङ्खचक्रगदाशार्ङ्गखड्गहस्ताभ्युपाययौ ॥
यक्षवाराहमतुलं रूपं या बिभ्रतो हरेः ।
शक्तिस्साप्याययौ तत्र वाराहीं बिभ्रती तनुम् ॥
नारसिंही नृसिंहस्य बिभ्रती सदृशं वपुः ।
प्राप्ता तत्र सटाक्षेपक्षिप्तनक्षत्रसंहतिः ॥
वज्रहस्ता तथैवेन्द्री गजराजोपरि स्थिता ।
प्राप्ता सहस्रनयना यथा शक्रस्तथैव सा ॥
ततः परिवृत्तास्ताभिरीशानो देवशक्तिभिः ।
हन्यन्तामसुराश्शीघ्रं मम प्रीत्याह चण्डिकाम् ॥
ततो देवीशरीरात्तु विनिष्क्रान्तातिभीषणा ।
चण्डिका शक्तिरत्युग्रा शिवाशतनिनादिनी ॥

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बाराही चैव कौमारी चामुण्डी भैरवी तथा ।
माहेन्द्री वैष्णवी चैव ब्रह्माणी सप्तमातरः ॥
एतासां सर्वशक्तीनां नवतालेन कारयेत् ।
भद्रपीठोपरि स्थाप्या चासने सप्तमातरः ॥
शयने दक्षिणे पादान् वामपादान्प्रलम्बयेत् ।
चतुर्भुजां त्रिनेत्रैश्च सर्वाभरणभूषिणीम् ।
चामुण्डी चैव रूद्राणी सा च शक्तिस्त्रिलोचनी ।
ब्रह्माणी चैव रुद्राणी जटामुकुटमण्डिते ।
वाराही पोत्रवक्त्री स्यात् किरीटमकुटान्विता ।

कौमारी करण्डमौली च किरीटिनी वैष्णवी तथा ।।
चामुण्डी जटामौली च भैरवी पिबरालका ।
शूलं मरुद्गणं चैव पूर्वं चापरदक्षिणे ।।
कपालं पूर्वहस्ते च पाशं चापरहस्तके ।
एवं तु बाणमुद्धृत्य चामुण्डी भैरवी उभौ ।।
चामुण्डी श्यामवर्णाभा भैरवी रक्तवर्णिनी ।
केचित्तु भैरवी पूर्वे वरदाभयहस्तकौ ।।
शूलं डमरुकं चैव सव्यवामकेऽपरे ।
रक्ताम्बरधरा पार्श्वे कुचाभौ रक्तकञ्चुकौ ।।
चामुण्डी च शिरोमाला सर्वाभरणभूषिणी ।
कृष्णाम्बरधरा कृष्णलम्बकूर्चासिभैरवी ।।
वैष्णवी चैव वाराही श्यामवर्णा विशोभिनी ।
चक्रं च दक्षिणे हस्ते शङ्खं वामकरेऽपरे ।।
पूर्वे च वरदं वामे दक्षिणे त्वभयमुभौ ।
पीताम्बरं च संरक्तां सर्वाभरणभूषिणीम् ।।
एवं तु वैष्णवी प्रोक्ता बाराही दक्षिणे हलम् ।
वामहस्ते परे पाशं दक्षिणे त्वभयं करे ।।
वरदं वामहस्ते तु सर्वाभरणभूषिणीम् ।
पीताम्बरधरा चैव कौमारी रक्तवर्णिनी ।।
वरदं चाभयं पूर्वे वामे तु द्वारहस्तकौ ।
दक्षिणे च कपालं स्याच्छक्ति च वामहस्तकौ ।।
श्यामवर्णाम्बरा चैव सर्वाभरणभूषिणीम् ।
कौमारीलक्षणं प्रोक्तं ब्रह्माणी च चतुर्मुखी ।।
वरदाभयहस्तौ च कुण्डिकासाक्षमालाधृक् ।
वामेत्ववामपूर्वे तु चाक्षमाला यथाक्रमम् ।।
शुद्धरक्ताम्बरयुक्तां सर्वाभरणभूषिणीम् ।
एवमुक्ता तथा ब्राह्मी रुद्राणी श्वेतवर्णिनी ।।
वरदाभयहस्तौ च पूर्वे च वामदक्षिणे ।
वामे च हरिणं सव्ये परुशं परहस्तके ।।
चर्माम्बरधरायुक्ता सर्वाभरणभूषिणी ।
वामे तु शङ्खपत्रं स्यादवामे कर्णकुण्डलम् ।।
रुद्राणीलक्षणं प्रोक्तं चामुण्डी वामकर्णके ।
शङ्खपत्रं चावामे तु शङ्खकुण्डलसंयुताम् ।।
अन्यासां सर्वशक्तीनां ग्राहकुण्डलभूषणम् ।
हारोपग्रीवसंयुक्तां केयूरकटकान्विताम् ।।
मणिबन्धनवलयादिसर्वरत्नाङ्गुलीयकैः ।

बाहुमूल्यादिसंभूष्यां साकं चुलकान्विताम् ॥
उक्तानां सर्वशक्तीनां सर्वाभरणभूषणम् ।
भद्रपीठोपरि देशे महिषोहतशिराः ॥
तदूर्ध्वे तारकां देवीं स्थानकां ऋजुं भावयेत् ।

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मातृणां च ततो वक्ष्ये भैरवादिगणांस्तथा ।
वीरेशं कारयेद्वत्स वीणाहस्तं सनर्त्तनम् ॥
गणनाथं ततः कुर्यात् गजवक्त्रं महोत्कटम् ।
आदौ तु गणनाथं च ह्यन्ते कुर्यात्तु भैरवम् ॥
मातृणां च तथा मध्ये पंक्तौ स्युश्चण्डिकादयः ।
प्रवक्ष्येऽनुक्रमं तत्र शृणु चैकाग्रमानसः ॥
कर्णे कपालमाला च मुण्डखट्वाङ्गशूलकाः ।
निर्मांसा क्रूररूपा च चामुण्डा दशनोज्ज्वला ॥
अक्षसूत्रं च खड्गश्च घण्टा चैव कमण्डलुः ।
महिषस्था शूकरास्या वाराही सर्वकामदा ॥
गजासना चाक्षसूत्रं दण्डः पाशः कमण्डलुः ।
ऐन्द्री देवी च लर्तव्या चामुण्डा प्रेतगा तथा ॥
अक्षसूत्रं च शक्तिश्च ताम्रचूडः कमण्डलुः ।
मयूरस्था च कौमारी षड्वक्त्रा च प्रकीर्तिता ॥
अक्षस्रचौ पुस्तकं च तथा चैव कमण्डलुः ।
चतुर्वक्त्रा ब्रह्माणी हंसारूढा च कामदा ॥
गदाचक्रे शङ्खपद्मे कुण्डलाभ्वामलङ्कृता ।
गरुडासनसंस्था च वैष्णवी सर्वकामदा ॥
वृषस्थाक्षशूलखड्गाः खट्वाङ्गं मातुलिङ्गकम् ।
जटाकिरीटेन्दुयुक्ता श्वेताङ्गी च महेश्वरी ॥

१. ब्राह्मी

(i) अ० आ०

चतुर्वक्त्रा चतुर्बाहुसंयुक्ता हेमसिन्नभा ।
दक्षिणेऽभयशूलं च वरदं चाक्षमालिका ॥
रक्तपद्मासनासीनां हंसवाहनकेतुकाम् ।
जटामकुटसंयुक्तां पीताम्बरधरां वराम् ॥
ब्रह्माणीं ह्येवमाख्यातां ब्रह्मवृक्षसमाश्रिताम् ।

(ii) पू०कार०

चतुर्भुजा विशालाक्षी तप्तकाञ्चनसन्निभा ।
वरदाभयहस्ता च कमण्डल्वक्षमालिका ॥
हंसध्वजा हंसरूढा जटामकुटधारिणी ।
रक्तपद्मासनासीना ब्रह्माणी ब्रह्मरूपिणी ॥

(iii) वि० ध०

तत्र ब्राह्मी चतुर्वक्त्रा षड्भुजा हंससंस्थिता ।
पिङ्गला भूषणोपेता मृगचर्मोत्तरीयका ॥
वरं सूत्रं स्रुवं धत्ते दक्षबाहुत्रये क्रमात् ।
वामे तु पुस्तकं कुण्डीं बिभ्रती चाभयप्रदा ॥

(iv) रूप० ब्रह्माणी हंसमारूढा साक्षसूत्रकमण्डलुः ।
स्रुचं तु पुस्तकं धत्ते ऊर्ध्वहस्तद्वये शुभा ॥

२. माहेश्वरी चतुर्भुजा त्रिनेत्रा च अतिरक्तसमप्रभा ।
(i) अ० आ० शूलाभयकरा सव्ये वामे वरदसंयुता ॥
जपमालासमायुक्ता जटामकुटसंयुता ।
ईश्वरेणोपमा ह्येषा शिवा माहेश्वरी स्मृता ॥

(ii) पू० कार० त्रिनेत्रा शुक्लवर्णा च शूलपाणिर्वृषध्वजा ।
वरदाभयहस्ता च साक्षमालकरान्विता ॥
जटामकुटिनी शम्भोर्भूषणी सा महेश्वरी ।

(iii) वि०ध० माहेश्वरी वृषारूढा पञ्चवक्त्रा त्रिलोचना ।
शुक्लेन्दुभृज्जटाजूटा शुक्ला सर्वसुखप्रदा ॥
षड्भुजा वरदा दक्षे सूत्रं डरूमकं तथा ।
शूलघण्टाभयं वामे सैव धत्ते महाभुजा ॥

(iv) रूप० माहेश्वरी प्रकर्तव्या वृषभासनसंस्थिता ।
कपालशूलखट्वाङ्गवरहस्ता चतुर्भुजा ॥

३. वैष्णवी शङ्खचक्रधरा देवी वरदाभयपाणिनी ।
(i) अ० आ० सुस्तना चारूवदना श्यामाभा च सुलोचना ॥
पीताम्बरधरा देवी किरीटमकुटान्विता ।
राजवृक्षं समाश्रित्य गरुडध्वजवाहिनी ॥
वैष्णवी पीठगा देवं (?) विष्णुभूषणभूषिता ।

(ii) पू० का० पद्मपत्रविशालाक्षी श्यामवर्णा महाबला ।
शङ्खचक्रगदापद्मधरबाहुचतुष्टयी ॥
गरूडध्वजसंयुक्ता वैष्णवी विष्णुभूषणी ।

(iii) वि० ध० वैष्णवी तार्क्ष्यगा श्यामा षड्भुजा बनमालिनी ।
वरदा गदिनी दक्षे विभ्रती चाम्बुजस्रजम् ॥
शङ्खचक्राभयान्वामे सा चेयं विलसद्भुजा ।

(iv) दे० पु० सुसिद्धा वैष्णवी कार्या शङ्खचक्रगदाम्बुजा ।
वनमालाकृतापीडा पीतवस्त्रा सुशोभिता ॥

(v) रूप० वैष्णवी व्रिष्णुसदृशी गरुडोपरि संस्थिता ।
चतुर्बाहुश्च वरदा शङ्खचक्रगदाधरा ॥

४. कौमारी चतुर्भुजा त्रिनेत्रा च रक्तवस्त्रसमन्विता ।
(i) अ० आ० सर्वाभरणसंयुक्ता वाचिकाबद्धमाकुटी (?) ॥
शक्तिकुक्कुटहस्ता च वरदाभयपाणिनी ।
मयूरध्वजवाही स्यादुदुम्बरद्रुमाश्रिता ॥
कौमारी चेति विख्याता सर्वकामफलप्रदा ।

(ii) पू० का० कुमारसदृशा कन्या वर्णवाहनकेतुभिः ।
वासिकावद्ध मकुटा(?) शक्तिकाङ्कुशधारिणी॥
रक्तवस्त्रा महावीर्या हारकेयूरभूषणी ।
वरदाभयहस्ता च कौमारी कुङ्कुमप्रभा ॥

(iii) वि० ध० कौमारी रक्तवर्णा स्यात् षडवक्त्रा सार्कलोचना ।
रविर्बाहुर्मयूरस्था वरदा शक्तिधारिणी ॥
पताकां बिभ्रती दण्डं पात्रं बाणं च दक्षिणे ।
वामे चापमथो घण्टां कमलं कुक्कुटं त्वधः ॥
परशुं बिभ्रती तीक्ष्णं तदधस्त्वभयान्विता ।

(iv) दे० पु० कौमारी चैव कर्तव्या मयूरासनशक्तिभृत् ।
त्रिदण्डी कालरूपा च रक्तमाल्या सकुक्कुटा ॥

(v) रूप० कुमाररूपा कौमारी मयूरवरवाहना ।
रक्तवस्त्रधरा तद्वच्छूलशक्तिगदाधरा ॥

५. वाराही

(i) अ०आ० वराहवक्त्रसदृशा प्रलयाम्बुदसन्निभा ।
करण्डमकुटोपेता विद्रुमाभरणान्विता ॥
हलं च वरदं सव्ये वामे अभयशक्तिके ।
कल्पद्रुमं समाश्रित्य गजध्वजसवाहिनीम् ॥
वाराही चेति विख्याता नाम्ना सर्वफलप्रदा ।

(ii) पू० कार० कृष्णा पीताम्बरा शार्ङ्गी सर्वसम्पत्करी नृणाम् ।
पवित्रालङ्कृतोरस्का पादनूपुरसंयुता ॥
सव्येऽभयहलं चैव मुसलं वर (द) मन्यके ।
वराह॰क्त्री वाराही यमभूषणभूषणी ॥

(iii) वि० ध० कृष्णवर्णा तु वाराही सूकरास्या महोदरी ।
वरदा दण्डिनी खड्गं बिभ्रती दक्षिणे सदा ॥
खेटपाशाभयान्वामे सैव चापि लसद्भुजा ।

(iv) दे० पु० 'सूकरास्या कपालेऽसृक् पिवन्ती दण्डधारिणी'

(v) रूप० वाराहीं तु प्रवक्ष्यामि महिषोपरि संस्थिता ।
वराहसदृशी देवी घण्टाचामरधारिणी ॥
गदाचक्रधरा तद्वद्दानवेन्द्रविघातिनी ।
लोकानां च हितार्थाय सर्वव्याधिविनाशिनी ॥

६. इन्द्राणी

(i) अ० अ० चतुर्भुजा त्रिनेत्रा च रक्तवर्णा किरीटिनी ।
शक्तिवज्रधरा चैव वरदाभयपाणिनी ॥
सर्वाभरणसंयुक्ता गजध्जसवाहिनी ।
इन्द्राणी चेति विख्याता कल्पद्रुमसमाश्रिता ॥

(ii) पू० का० वज्रहस्ता गजारूढा लोचनद्वयसंयुता ।
वस्त्रालङ्कारसंपन्ना गजेन्द्रध्वजवाहना ॥

वरदाभयशक्त्याप्तबाहुकैन्द्री प्रकीर्तिता ।

(iii) वि० ध० ऐन्द्री सहस्रदृक्सौम्या हेमाभा गजसंस्थिता ।
वरदा सूत्रिणी वज्रं विभ्रत्यूर्ध्वं तु दक्षिणे ॥
वामे तु कलशं पात्रं त्वभयं तदधः करे ।

(iv) दे० पु० ऐन्द्री सुरवराध्यक्षा गजराजोपरि स्थिता ।
वज्राङ्कुशधरा देवी हारकेयूरभूषिता ॥

(v) रूप० इन्द्राणी चेन्द्रसदृशी वज्रशूलगदाधरा ।
गजासनगता देवी लोचनैर्बहुभिर्वृता ॥

७. चामुण्डा

(i) अ० आ० चतुर्भुजा त्रिनेत्रा च रक्तवर्णोर्ध्वकेशिका ।
कपालशूलहस्ता च वरदाभयपाणिनी ॥
शिरोमालोपवीता च पद्मपीठोपरि स्थिता ।
व्याघ्रचर्माम्बरधरा वटवृक्षसमाश्रिता ॥
चामुण्डीलक्षणं ह्येवमेकबेरे च तत्समम् ।
वामपादस्थितास्सर्वास्सिव्यपादप्रलम्बिताः ॥

(ii) पू० का० दीर्घजिह्वोर्ध्वकेशा च कृष्णका कृष्णदंष्ट्रिका ।
निर्मांसा व्यावृतमुखी चण्डी खण्डेन्दुमण्डिता ॥
काली कपालमाला च शवारूढा कृशोदरी ।
कौशिकारोहिणी वासौ चामुण्डा गृध्रकेतुका ॥
मांसखण्डसुसंपूर्णं कपालं वामपणिभाक् ।
शूलाही दक्षिणे चैव बह्निर्वामकरस्थकः ॥
व्याघ्रचर्माम्बरा काली त्रिनेत्री शङ्खकुण्डली ।
लोकानां मातरस्सप्तमातरः कथिता इमाः ॥

(iii) वि० ध० चामुण्डा प्रेतगा रक्ता विकृतास्याहिभूषणा ।
दंष्ट्रोग्रा क्षीणदेहा च गर्ताक्षी भीमरूपिणी ॥
दिग्बाहुः क्षामकुक्षिश्च मुसलं कवचं शरम् ।
अङ्कुशं विभ्रती खड्गं दक्षिणे त्वथ वामतः ॥
खेटं पाशं धनुर्दण्डं कुठारं चेति विभ्रती ।

(vi) अ० पृ० २२३ या चण्डघातिनी देवी चामुण्डलक्षणं शृणु ।
निर्मांसा क्रूररूपा च उग्रनासा कृशोदरी ॥
कपिला चोर्ध्वकेशी च नीलाङ्गी रक्तलोचना ।
स्फुरन्नयनदंष्ट्रा च विकृतनखरानना ॥
त्रिशूलखड्गखेटाश्च धनुर्बाणश्च पाशकः ।
अङ्कुशश्चैव घण्टा च तथा दर्पणवज्रकौ ॥
दण्डः कुठारशङ्खौ च चक्रं गदा च मुद्गरः ।
सृक्किणी कपालमालालङ्कृतिं विभ्रती तथा ॥
शवारुढा तु चामुण्डा जङ्घे घण्टावलम्बिके ।

व्याघ्रचर्मपरीधाना भुजङ्गाभरणान्विता ॥
सुनूपुरा घननादा दैत्यकाल इवापरः ।

बारूणी चामुण्डा
वि० ध०

लम्बोदरी तु कर्तव्या रक्ताम्बरपयोधरा ।
शूलहस्ता महाभागा भुजप्रहरणा तथा ॥
कार्पासकलुषा देवी वारुणी चातिसुन्दरी ।
बृहन्नखा च कर्तव्या बहुबाहुस्तथैव च ॥
चामुण्डा कथिता चैव सर्वसत्ववशङ्करी ।

रक्तचामुण्डा
रूप०

खड्गं पात्रं च मुसलं लाङ्गलं च विभर्ति सा ।
आख्याता रक्तचामुण्डा देवी योगीश्वरीति च ॥
अनया व्याप्तमखिलं जगत्स्थावरजङ्गमम् ।
इमां यः पूजयेद्भक्त्या स व्याप्नोति चराचरम् ॥
अधीते य इमां नित्यं रक्तदन्त्यावपुस्तकम्(?) ।
तं सा परिचरेद्देवी पतिं प्रियमिवाङ्गना ॥

देवीभेदप्रभेदेषु–

नन्दा
वि० ध०

नन्दा भगवती देवी भारद्वाजाभिनन्दजा ।
वरपाशाङ्कुशाब्जानि विभ्रती च चतुर्भुजा ॥
गौरवर्णा गजस्था वा खड्गखेटवराभया ।

भूतमाता
वि० ध०

श्यामवर्णा विशालाक्षी क्षीरारूणनिभानना ।
द्विभुजा विभ्रती लिङ्ग चर्म शस्त्रं तु दक्षिणे ॥
सिंहासनोपविष्टेयं मुक्ताभरणमूर्धजा ।
भूतप्रेतपिशाचाद्यैस्सेविता तु विशेषतः ॥
इन्द्रयक्षैश्च गन्धर्वैस्सिद्धविद्याधरादिभिः ।
अश्वत्थस्याप्यधो देवी भूतमातेति विश्रुता ॥

योगनिद्रा
वि० ध०

निद्रा तु शयनारूढा सुसौम्या मुकुलेक्षणा ।
पानपात्रधरा चेयं द्विभुजा परिकीर्तिता ॥

वामा
भ०पु०

वृत्तस्था जटिला त्र्यक्षा वह्निज्वालासमप्रभा ।
कपालाभयहस्तोग्रा वामा वामफलप्रदा ॥
द्विबाहुरेकवक्त्रैषा विधातव्या विपश्चिता ।

रौद्री
भ० पु०

रक्तवस्त्रा तथा रौद्री कपालचमरीकरा ।
शेषपूर्वा तु विज्ञेया कृष्णवक्त्रा सुभीषणा ॥

कलविकर्णिका
भ० पु०

नीलशुभ्रा महादेवी विकर्णी कलपूर्विका ।
कपालशक्तिहस्तेयं भयहृच्च शुभप्रदा ॥

बलविकर्णिका
भ० पु०

वभ्रुवर्णा विशालाक्षी कपालं जपमालिकाम् ।
विभ्राणा शान्तिदा भूत्यै बलपूर्वा विकर्णिका ॥

बलप्रमथनी	ताम्राभा श्वेतवर्णा स्याद्बलप्रमथनी शुभा ।
भ० पु०	कपालपाशिनी चेयं सर्वशत्रुक्षयङ्करी ॥
अम्बा वि० ध०	'अम्बा कुमुदवर्णाभा पाशाब्जाभीतिपात्रिणी'
अम्बिका	सिंहारूढाम्बिका त्र्यक्षा भूषिता दर्पणोद्वहा ।
ल० स०	(वामभुजे दर्पणोद्वहा दक्षिणे वरयुक्ता, यदुक्तम्—
	दक्षिणे तु करे प्रोक्तो वरस्साधारणस्सदा ।
	खड्खेटधरा द्वाभ्यां कर्तव्या च चतुर्भुजा ॥
मङ्गला	सिंहासनस्थिता देवी जटामुकटमण्डिता ।
दे० पु०	शूलाक्षसूत्रधरा च वरदाभयचापधृक् ॥
	दर्पणं शरखेटं च खड्गचन्द्रधरा शिवा ।
	सुरूपा लक्षणोपेता सुस्तनी चारुहासिनी ॥
	सर्वाभरणभूषाङ्गी सर्बशोभासमन्विता ।
सर्वमङ्गला	चतुर्बाहुः प्रकर्तव्या सिंहस्था सर्वमङ्गला ।
(i) वि० ध०	अक्षसूत्रं कजं दक्षे शूलकुण्डीधरोत्तरे ॥
(ii) श० त०	हेमाभां करुणाभिपूर्णनयनां माणिक्यभूषोज्ज्वलां
	द्वात्रिंशद्दलषोडशाष्टदलयुक्पद्मस्थितां सुस्मिताम् ।
	भक्तानां धनदां वरं च दधतीं वामेन हस्तेन त-
	द्दक्षेणाभयमातुलङ्गसुफलं श्रीमङ्गलां भावये ॥
कालरात्रिः	एकवेणी जपाकर्णपूरा नग्ना खरस्थिता ।
वि० ध०	लम्बोष्ठी कर्णिकाकर्णी तैलाभ्यक्तशरीरिणी ॥
	वामपादोल्लसल्लोहलताकण्टकभूषणा ।
	वर्धन्मूर्ध्वध्वजा कृष्णा कालरात्रिर्भयङ्करी ॥
ललिता	शङ्खमुग्धकरादर्शं विभ्रती वामपार्श्वतः ।
वि० ध०	याम्ये फलाञ्जनीहस्ता ललितोर्ध्वा सुभूषणा ॥
सर्वभूतदमनी	जपाकुसुमवर्णाभा दंष्ट्रिणी च महोदरी ।
भ० प०	कपालवज्रिणी भूतदमनी सर्वपूर्विका ॥
मनोन्मनी	नीलताम्रारूणा भासा पृथुवक्त्रा मनोन्मनी ।
(i) विश्व०	कपालखड्गिनी भूत्यै शत्रूणां भयवर्धनी ॥
(ii) मान०	चतुर्भजां त्रिनेत्रां च जटामुकुटमण्डिताम् ।
	समपदस्थानकां देवीं दशतालेन मानयेत् ॥
	दक्षिणे चाभयं पूर्वे वरदं वामहस्तके ।
	अपरे दक्षिणे चाब्जं वामहस्ते तु चोत्पलम् ॥
	श्वेतरक्तं च वर्णं वा श्यामवर्णाङ्गशोभिताम् ।
	केचित्तु कुन्तलनिभं तुङ्गं मकुटं कुन्तलं तु वा ॥
	वामे बालशशिनं कुर्यादवामे तुरगमन्वितम् ।
	दुकूलवसनोपतां सर्वाभरणभूषिताम् ॥
	तदेव वृषमाश्रित्य पृष्ठे देवी त्रिभागिकम् ।

दक्षिणं स्वस्तिकं पादं वामपादं तु कुञ्चितम् ॥
पुरतो वामहस्ताग्रे शिरस उपरि विन्यसेत् ।
शेषं तु पूर्ववद् देवीं च चोत्पलं वासनाभयम् ॥
तदेव परहस्तौ च वामे रक्ताब्जधारिणीम् ।
दक्षिणे चाक्षमालां च कुर्यात्प्रोक्तं पुरातनैः ॥
एवं मनोन्मनीं शक्ति स्थापयेच्छिवहर्म्यके ।

शिवदूती
(i) म० पु०

तथैवार्तमुखी शुष्का शुष्ककाया विशेषतः ।
बहुबाहुयुता देवी भुजगैः परिवेष्टिता ॥
कपालमालिनी भीमा तथा खट्वाङ्गधारिणी ।
शिवदूती तु कर्तव्या श्रृगालवदना शुभा ॥
आलीढासनसंस्थाना तथा राजंश्चतुर्भुजा ।
असृक्पात्रधरा देवी खड्गशूलधरा तथा ॥
चतुर्थस्तु करस्तस्यास्तथा कार्यस्तु सामिषः ।

(ii) श्रीतत्व०

वामाधो रत्नपात्रं तदुपरि च गदां खेटपाशौ दधानां
दक्षैः पद्मं कुठारं तदुपरि च महाखड्गमप्यङ्कुशं च ।
मध्याह्नार्कप्रभाभां नवमणिविलसद्भुषणामष्टहस्तां
दूतीं नित्यां त्रिनेत्रां सुरगणमुनिभिस्स्तूयमानां भजेऽहम् ॥

योगेश्वरी
ल०स०

दशबाहुस्त्रिनेत्रा च शस्त्रशक्त्यसिडामरुम् ।
बिभ्रती दक्षिणे हस्ते वामे घण्टां च खेटकम् ॥
खट्वाङ्गं च त्रिशूलं च देवी योगेश्वरी मता ।

भैरवी
विश्व०

एवंरूपा भवेदन्या पाशाङ्कुशयुतारूणा ।
भैरव्याख्या यदीष्टा तु भुजैर्द्वादशभिर्युता ॥

त्रिपुरभैरवी
शा० ति०

उद्यद्भानुसहस्रकान्तिमरूणक्षामां शिरोमालिनीं
रक्तालिप्तपयोधरां जपवटीं विद्यामभीतिं वरम् ।
हस्ताब्जैर्दधतीं त्रिनेत्रविलसद्वक्त्रारविन्दश्रियं
देवीं बद्धहिमांशुरत्नमकुटां वन्देऽरविन्दस्थिताम् ॥

शिवा
दे० पु०

शिवा वृषासना कार्या त्रिनेत्रा वरपाणिका ।
डमरूरगधारी च त्रिशूलाभयदायिका ॥

कीर्तिः
दे० पु०

सुमध्यां कारयेत्कीर्तिं नीलोत्पलव्यस्थिताम् ।
सर्वाभरणभूषाङ्गीं कलशोत्पलधारिणीम् ॥
मदिरौदनगन्धाढ्यां महार्घमणिभूषणाम् ।

सिद्धिः
दे० पु०

सिद्धिर्देवी प्रकर्तव्या सिद्धार्थकवरप्रदा ।
सितचन्दनगन्धाढ्या सितपङ्कजभूषिता ॥
सितासनस्थिता देवी प्रतिहारोपशोभिता ।

ऋद्धिः
दे० पु०

सुन्दरीं कारयेदृद्धिं पर्यङ्कासनसंस्थिताम् ।
दर्पणालोकसुरतां तिलकालकभूषिताम् ।
मालाचामरशोभाढ्यां वेणुवीणासदाप्रियाम् ॥

क्षमा	क्षमा तु सुमुखी कार्या योगपट्टोत्तरीयका ।
दे० पु०	पद्मासनकृताधारा वरदोद्यतपाणिका ॥
	शूलमेखलसंयुक्ता प्रशान्ता योगसंस्थिता ।
दीप्तिः—दे०पु०	'तेजोऽधिका प्रकर्तव्या दीप्तिश्चन्द्रासनस्थिता'
रतिः	कमनीया रतिः कार्या वसन्तोज्वलभूषणा ।
दे० पु०	नृत्यामाना शुभा देवी समस्ताभरणैर्युता ॥
	वीणावादनशीला च मदकर्पूरचर्चिता ।
	दण्डाक्षसूत्रधरा च व्रतस्था योगसंस्थिता ॥
श्वेता—दे० पु०	'श्वेता पूर्णेन्दुसदृशा श्वेतपङ्कजसंस्थिता'
भद्रा	भद्रा सुभद्रा कर्तव्या भद्रासनव्यवस्थिता ।
दे० पु०	नीलोत्पलफलहस्ता शूलसूत्राक्षधारिणी ॥
जयाविजये	जयां च विजयां कुर्याच्छूलपद्माक्षधारिणीम् ।
दे० पु०	वरोद्यतां च सिंहस्थां सवकर्मप्रसाधनीम् ॥
घण्टाकर्णी दे० पु०	'घण्टाकर्णी प्रकर्तव्या घण्टात्रिशूलधारिणी'
जयन्ती	जयन्ती सुन्दरी कार्या कुन्तशूलासिधारिणी,
दे० पु०	खेटकव्यग्रहस्ता च पूजनीया शुभान्वितैः ॥
दितिः	दितिर्दैत्यनुता देवी सदा पूज्या महामुने! ।
दे० पु०	दण्डासनस्थिता भद्रा सर्वाभरणभूषिता ॥
	फलनीलोत्पलकरा चोत्सङ्गशिशुभूषिता ।
अरुन्धती	अक्रोधारून्धती देवी सितवस्त्रा व्रतस्थिता ।
दे० पु०	पत्रपुष्पोदककरा चन्दनेन सुचर्चिता ॥
अपराजिता	अपराजिता च कर्तव्या सिंहारूढा महाबला ।
(i) दे० पु०	पिनाकेषुकरा चैव खड्गखेटकधारिणी ॥
	त्रिनेत्रेन्दुजटाभारा कृतवासुकिकङ्कणा ।
(ii) ना० सं०	नीलोत्पलनिभां देवीं निद्रामुद्रितलोचनाम् ।
	नीलकुञ्चितकेशाग्रां निम्ननाभीवलित्रयाम् ॥
	वराभयकराम्भोजां प्रणतार्तिविनाशिनीम् ।
	पीताम्बरोपेतां भूषणस्रग्विभूषिताम् ॥
	वरशक्त्याकृतिं सौम्यां परसैन्यप्रभञ्जनीम् ।
	शङ्खचक्रगदाभीतिरम्यहस्तां त्रिलोचनाम् ॥
	सर्वकामप्रदां देवीं ध्यायेत्तामपराजिताम् ।
सुरभिः	सुरभिर्गोमुखी देवी सुरूपा सर्वभूषणा ।
वि० ध०	घासमुष्टिं तथा कुण्डीं बिभ्राणा मूर्तिपुष्टिदा ॥
कृष्णा	अक्षसूत्रं च कुण्डीं च हृदयाग्रे पुटाञ्जलिम् ।
मा० पु०	पञ्चाग्निकुण्डमध्यस्थां कृष्णां तामनुधारयेत् ॥

इन्द्राक्षी
इ०क०

इन्द्राक्षीं द्विभुजां देवीं पीतवस्त्रद्वयान्विताम् ।
वामहस्ते वज्रधरां दक्षिणेन वरप्रदाम् ।।
इन्द्राक्षीं सहयुवतीं नानालङ्कारभूषिताम् ।
प्रसन्नवदनाम्भोजामप्सरोगणसेविताम् ।।

अन्नपूर्णा
का० आ०

वामे माणिक्यपात्रं मधुरसभरितं बिभ्रतीं पाणिपद्मे
दिव्यैरत्नैः प्रपूर्णां धृतमणिवलये दक्षिणे रत्नदर्वीम् ।
रक्ताङ्गीं पीनतुङ्गस्तनभरविलसत्तारहारां त्रिनेत्रां
वन्दे पूर्णेन्दुबिम्बप्रतिनिधिवदनामम्बिकामन्नपूर्णाम् ।।
सिन्दूराभां त्रिनेत्राममृतशशिकलां खेचरीं रक्तवस्त्रां
पीनोत्तुङ्गस्तनाढयामभिनवविलसद्यौवनारम्भरम्याम् ।
नानालङ्कारयुक्तां सरसिजनयनामिन्दुसंक्रान्तमूर्ति ।
देवीं पाशाङ्कुशाढयामभयवरकरामन्नपूर्णां नमामि ।।

बाला
त्रि० सु० क०

जपाकुसुमसङ्काशा फुल्लपद्मासनस्थिता ।
अक्षस्रक्पुस्तकाभीतिवरहस्ता तु बालिका ।।

राजमातङ्गी
राज०क०

रत्नासनां श्यामगात्रीं शृण्वतीं शुकजल्पितम् ।
अब्जन्यस्तैकचरणां चारुचन्द्रावतंसकाम् ।।
वीणामालापयन्तीं च तिलकोद्भासिफालकाम् ।
सौगन्धिकस्रक्कलिकाचूलिकां रक्तवाससम् ।।
विभूषणैर्भूषितां च मातङ्गीं प्रणमाम्यहम् ।

अश्वारूढा
महा० र०

अश्वारूढां कराग्रे नवकनकमयीं वेत्रयष्टिं दधाना
दक्षे वामेऽपि चैवं खलिनतनुलतापाशबद्धा सुसाध्या ।
देवी नित्यं प्रसन्ना शशधरविलसत्केशपाशा त्रिनेत्रा
दद्याद्यानवद्या सकलसुखकुलप्राप्तिहृद्यां श्रियं नः ।।

भुवनेश्वरी
महा० र०

उद्याद्भास्वत्समाभां विजितनवजपामिन्दुखण्डावनद्धां
ज्योतिर्मालां त्रिनेत्रां विविधमणिलसत्कुण्डलां पद्मसंस्थाम् ।
हारग्रैवयकाञ्चीमणिगणवलयैस्संयुतामम्बराढया-
माद्यां पाशाङ्कुशाभ्यामभयवरकरां भावयेद्भौवनेशीम् ।।

ज्येष्ठा
(i) अ०श्रा०

द्विभुजाञ्जनसङ्काशा लम्बोष्ठा तुङ्गनासिका ।
लम्बमानस्तना कुक्षौ नीलं वा रक्तवाससी ।।
उत्पलं दक्षिणे हस्ते पीठे वा मकरस्थितः ।
भद्रपीठस्थिता वापि द्विपादं चैव लम्बिनि ।।
सर्वाभरणसंयुक्ता वाचिकाबद्धमाकुटी (?) ।
काकध्वजसमायुक्ता सालका तिलकान्विता ।।
तस्या दक्षिणपार्श्वे तु वृषो वै वृषवाहना ।
द्विभुजो दक्षिणे हस्ते दण्डं वामे तु सूत्रकम् ।।

लम्बयेद्दक्षिणं पादं वाममुत्कुटिकासनम् ।
श्वेतवर्णमहाकाया सर्वाभरणभूषिता ॥
किरीटमुकुटोपेता दुकूलवसनान्विता ।
वृषं वै दक्षिणे त्वेवं वामे त्वग्निमथोच्यते ॥
सुस्तना यौवनाङ्गा च सर्वाभरणभूषिता ।
कृष्णाञ्जननिभा रक्तवस्त्रेणैव तु भूषिता ॥
करण्डमुकुटाढ्य चक्षी वाम ··· ··· ··· ··· न्विता ।
सव्येनोत्कुटिकासीना हस्तादुत्पलधारिणी ॥

(ii) सु॰ आ॰

अथातस्संप्रवक्ष्यामि ज्येष्ठायास्स्थापनं परम् ।
आदिशक्तेस्समुत्पन्ना पश्चादुदधिसंभवा ॥
उदधौ मथ्यमाने तु चोत्थिता सा गजानना ।
कालाञ्जननिभा देवी सर्वाभरणभूषिता ॥
खरारूढा कलेः पत्नी सुखासीना हिता तनुः ।
जानुपार्श्वे मणिर्वाथ वृषास्यं वृषभं तथा ॥
वषभो रक्तवर्णस्तु मणिः काञ्चनसप्रभा ।
रूपाण्येतानि कृत्वा तु प्रतिष्ठां सम्यगाचरेत् ॥

(iii) पू॰ कार॰

पीनोरू पीनगण्डा च पीनस्तनभरोदरी ।
नीलकालकसीमन्ता सधम्मिल्लशिरोरूहा ॥
स्निग्धाञ्जनिनिभा रक्ता बिम्बोष्ठी तुङ्गनासिका।
द्विभुजा च द्विनेत्रा च कुमुदं दक्षिणे करे ॥
कन्यापुत्रान्विता देवी दक्षिणेऽदक्षिणेऽपि च ।
देव्या बाहुसमं कुर्यात् कन्यकापुत्रकौ क्रमात् ॥
पुत्रो वृषभवक्त्रस्तु द्विभुजौ च द्विनेत्रकौ ।
ज्येष्ठाया आकृतिर्ह्येवं षद्मजाकृतिरूच्यते ॥

(iv) वि॰ ध॰

तुङ्गनासा च लम्बोष्ठी लम्बमानस्तनोदरी ।
आलोहिता स्मृता ह्येषा ज्येष्ठाऽलक्ष्मी रिति श्रिये॥
उत्पालाभयहस्तेयं द्विभुजा वीरवन्दिता ।
रक्तज्येष्ठा च नीला च भूतलार्पितपादिका ॥

(v) भ॰ पु॰

भूतलं स्पृशते दोर्भ्यां द्विभुजा वीरवन्दिता ।
पाटलाभा भवेदष्टाकपालशरधारिणी ॥
उग्रा महाबला भूत्यै शत्रुघ्नी शेषपूर्वजा ।

पञ्चमो पटलः समाप्तः

षष्ठो पटलः

सौर-प्रतिमा-लक्षणम

सूर्यादयः दिग्पालाश्च

द्वादशादित्याः

(i) अ० आ०

द्विभुजाःपद्महस्ताश्च रक्तपद्मासने स्थिताः ।
रक्तमण्डलसंयुक्ताः करण्डमकुटान्विताः ॥
रक्ताम्बरधरास्सर्वे सर्वाभरणभूषिताः ।
छन्नवीरसमायुक्ता भास्करा द्वादशा इमे ॥
वैवस्वतो विवस्वांश्च मार्तण्डो भास्करो रविः ।
लोकप्रकाशकश्चैव लोकसाक्षी त्रिविक्रमः ॥
आदित्यश्च तथा सूर्य्यः अंशुमांश्च दिवाकरः ।
एते वै द्वादशादित्याश्चोत्तमादिक्रमात्स्थिताः ॥

(ii) सु० आ०

अर्यमा चेन्द्रवरूणौ पूषा विष्णुर्भगस्तथा ।
अजघन्यो जघन्यश्च मित्रो धाता इति स्मृताः ॥
विवस्वांश्चैव पर्जन्यस्त्वादित्या द्वादश स्मृताः ।
द्विभुजाः पद्महस्ताश्च रक्तपद्मासने स्थिताः ॥
रश्मिमण्डलसंयुक्तास्सुरक्ता लोकनायकाः ।

(iii) पू० का०

वैकर्तनो विवस्वांश्च मार्तण्डो भास्करो रविः ।
लोकप्रकाशकश्चैव लोकसाक्षी त्रिविक्रमः ॥
आदित्यश्च तथा सूर्यः अंशुमांश्च दिवाकरः ।
एते वै द्वादशादित्या एवमाकृतिरूच्यते ॥
द्विभुजाश्च द्विनेत्राश्च पद्मस्थाः पद्महस्तकाः ।
रक्ताम्बरसुवर्णाश्च प्रभामण्डलमण्डिताः ॥
उपवीतसमायुक्तास्सर्वाभरणभूषिताः ।

(iv) अ० पु०

वरूणस्सूर्यनामा च सहस्रांशुस्तथा परः ।
धाता तपनसंज्ञश्च सविताथ गभस्तिमान् ॥
रविश्चैवाथ पर्जन्यस्त्वष्टा मित्रोऽथ विष्णुकः ।
मेषादिराशिसंस्थाश्च मार्गादिकार्तिकान्तगाः ॥
कृष्णो रक्तो मनाग्रक्तः पीतः पाण्डुरकस्सितः ।
कपिलः पीतवर्णश्च शुकाभो धवलस्तथा ॥
धूम्रो नीलः क्रमाद्वर्णाश्शक्तयः केसराग्रगाः ।
इडा सुषुम्ना विश्वार्चिरिन्दुसंज्ञा प्रमर्दिनी ॥

प्रहर्षणी महाकली कपिला च प्रबोधनी ॥
नीलाम्बरा घनान्ता च अमृताख्या च शक्तयः ।

(v) विश्व०

शृणु वत्स प्रवक्ष्यामि सूर्यभेदांस्तु ते जय ।
यावत्प्रकाशकस्सूर्यो जायते मूर्तिभिर्यथा ॥
दक्षिण पौष्करी माला करे वामे कमण्डलुः ।
पद्माभ्यां शोभितकरा सा धात्री प्रथमा स्मृता ॥
शूलं वामकरे चाख्या दक्षिणे सोम एव च ।
मैत्री नाम त्रिनयना कुशेशयविभूषिता ॥
प्रथमे तु करे चक्रं तथा वामे च कौमुदी ।
मूतिरार्यमणी ज्ञेया सपद्मैः पाणिपल्लवैः ॥
अक्षमाला करे सव्ये चक्रं वामे प्रतिष्ठितम् ।
सा मूर्ती रौद्री ज्ञातव्या प्रधाना पद्मभूषिता ॥
चक्रं तु दक्षिणे यस्या वामे पाशस्सुशोभनः ।
सा वारूणी भवेन्मूर्तिः पद्मव्यग्रकरद्वया ॥
कमण्डलुर्दक्षिणतो माला चाक्षमयी भवेत् ।
सा भवेत्सम्मता सूर्यमूर्तिः पद्मविभूषिता ॥
यस्या दक्षिणतश्शूलं वामहस्ते सुदर्शनः ।
भगमूर्तिस्समाख्याता पद्महस्ता शुभा जय !
अथ वामकरे माला त्रिशूलं दक्षिणे स्मृतम् ।
विवस्वन्मूर्तिरेषा स्यात्पद्मलाञ्छनलक्षिता ॥
पूषाख्यस्य भवेन्मूर्तिर्द्विभुजा पद्मलाञ्छिता ।
सर्वपापहरा ज्ञेया सर्वलक्षणलक्षिता ॥
दक्षिणे तु गदा यस्या वामे चैव सुदर्शनः ।
पद्मव्यग्रा तु सावित्री मूर्तिस्सर्वार्थसाधनी ॥
स्रुवं च दक्षिणे हस्ते वामे होमजकालिकम् ।
मूर्तिस्त्वाष्ट्री भजेत्सा स्यात्पद्मरूद्धकरद्वया ॥
सुदर्शनकरा सव्ये पद्महस्ता तु वामतः ।
एषा स्याद् द्वादशी मूर्तिर्विष्णोरमिततेजसः ॥
धाता मित्रोऽर्यमा रूद्रो वरूणस्सूर्य एव च ।
भगो विवस्वान् पूषा च सविता दशमस्स्मृतः ॥
एकादशस्तथा त्वष्टा विष्णुर्द्वादश उच्यते ।

सूर्यः
(i) बृ० सं०

नासाललाटजङ्घोरूगण्डवक्षांसि चोन्नतानि रवेः ।
कुर्यादुदीच्यवेषं गूढं पादादुरो यावत् ॥
बिभ्राणस्स्वकररूहे पाणिभ्यां पङ्कजे मुकुटधारी ।
कुण्डलभूषितवदनः प्रलम्बहारो वियद्गवृतः ॥
कमलोदरद्युतिमुखः कञ्चकगुप्तस्स्मितप्रसन्नमुखः ।
रत्नोज्ज्वलप्रभामण्डलश्च कर्तुश्शुभकरोऽर्कः ॥

सौम्या तु हस्तमात्रा वसुदा हस्तद्वयोच्छ्रिता प्रतिमा ।
क्षेमसुभिक्षाय भवेत्त्रिचतुर्हस्तप्रमाणायाम् ॥

(ii) वि० ध०
पद्मासनः पद्मकरः पद्मगर्भदलद्युतिः ।
सप्ताश्वरथसंस्थश्च द्विभुजश्च सदागतिः ॥

(iii) अ० पु०
ससप्ताश्वे सैकचक्रे रथे सूर्यो द्विपद्मधृक् ।
मषीभाजनलेखन्यौ विभ्रत्कुण्डी तु दक्षिणे ॥
वामे तु पिङ्गलो द्वारि दण्डभृत्स रवेर्गणः ।
बालव्यजनधारिण्यौ पार्श्वे राज्ञी च निष्प्रभा ॥
अथवाश्वसमारूढः कार्य एकस्तु भास्करः ।

(iv) म० पु०
रविः कार्यश्शुभश्मश्रुः सिन्दूरारूणसुप्रभः ।
उदीच्यवेषस्स्वाकारस्सर्वाभरणभूषितः ॥
चतुर्बाहुर्महातेजाः कवचेनाभिसंवृतः ।
कर्तव्या रशना चास्य पानीयाङ्केति संज्ञिताः ॥
रश्मयस्तस्य कर्तव्या वामदक्षिणहस्तयोः ।
ऊर्ध्वे स्रग्दामसंस्थाना सर्वपुष्पचिता शुभा ॥
स्वरूपस्स्वाकारो दण्डः कार्योऽस्य वामतः ।
दक्षिणे पिङ्गलो भागे कार्तव्यश्चातिपिङ्गलः ॥
आपीच्यवेषौ कर्तव्यौ तावुभावपि यादव! ।
तयोर्मूर्ध्नि च विन्यस्तौ करौ कार्यौ विभावसोः ॥
लेखनीपत्रके कार्ये पिङ्गलश्चातिपिङ्गलः ।
चर्मशूलधरो देवस्तथा यत्नाद्विधीयते ॥
सिंहो ध्वजश्च कर्त्तव्यस्तथा सूर्यस्य वामतः ।
चत्वारश्चास्य कर्तव्यास्तनयास्तस्य पार्श्वयोः ॥
रेवन्तश्च यमश्चैव मनुद्वितयमेव च ।
ग्रहराजो रविः कार्यो ग्रहैर्वा परिवारितः ॥
राज्ञी सवर्णा छाया च तथा देवी सुवर्च्चसा ।
चतस्रश्चास्य कर्तव्याः पत्न्यश्च परिपार्श्वयोः ॥
एकचक्रे च सप्ताश्वे षडश्रे वा रथोत्तरे ।
उपविष्टस्तु कर्तव्यो देवो ह्यरूणसारथिः ॥

(v) सु० आ०
अदितेः पुत्रभावत्वादादित्यस्त्विति चोच्यते ।
ईश्वरस्यार्धभागे तु जगच्चक्षुरिति स्मृतः ॥
द्विभुजं पद्महस्तं तु रक्तवर्णं सुरूपकम् ।
करण्डमुकुटोपेतं सर्वाभरणभूषितम् ॥
मकुटद्विगुणं तारं प्रभामण्डलमध्यगम् ।
उषाश्च प्रत्युषोदेवी सव्यासव्ये तु संस्थिते ॥

अरुणं चाग्रतः कृत्वा पङ्‌गुवत् तत्स्वरूपकम् ।
सप्ताश्वरथमध्यस्थं भास्वरं पापनाशनम् ॥
रक्तपद्मासनस्थं हि आसनं तत्र कल्पयेत् ।
पूर्वोक्तविधिना सर्वमादित्यं परिकल्पयेत् ॥

(vi) पू० का०
एकचक्रससप्ताश्वससारथिमहारथम् ।
कृत्वा तु स्थापयेत्सूर्यं पुरुषाकृतिरूपिणम् ॥
तदर्धं वामतश्श्यामं नारीरूपसमन्वितम् ।
कृत्वा तु स्थापयेत्सम्यक्सर्वाभरणभूषितम् ॥
आकुञ्चितसुकेशं तु प्रभामण्डलसंयुतम् ।
मकुटं वा विधातव्यन्यत्सर्वं सुमण्डलम् ॥
हस्तद्वयलसत्पद्मं कञ्चुकाञ्चितविग्रहम् ।
एकवस्त्रं द्विदोर्दण्डं स्कन्धे सक्तकराम्बुजम् ॥
रथोपेतं विना वाथ केवलं पद्मसंस्थितम् ।
पादौ सकटकौ तस्य स्थिरं पद्मासने स्थितम् ॥
जातिहिङ्‌गुल्यवर्णस्था? सस्थाप्यं सूर्यमण्डलम् ।

(vii) शिल्प
रक्तवर्णो महातेजा द्विबाहुः पद्मभृद्रविः ।
सप्तभिस्तुरगैर्युक्ते सर्वरज्जुसमन्विते ॥
एकचक्रे रथे तिष्ठन्पादाक्रान्तसरोरुहः ।
माणिक्यकुण्डलोपेतः पद्मरागकिरीटकः ॥
रक्ताम्बरधरो रम्यस्सुव्यक्ताङ्गो मनोहरः ।
अनूरुसारथिः कार्यः प्रतिहारौ च पार्श्वयोः ॥
दण्डपिङ्गलनामानौ खड्‌गखेटकधारिणौ ।

(viii) अ० पु०
आदित्यस्य प्रवक्ष्यामि मूर्तिं ... ... ।
रक्तवर्णो महातेजाः शतपद्मोपरिस्थितः ॥
सर्वलक्षणसंयुक्तः सर्वाभरणभूषितः ।
द्विभुजश्चैकवक्त्रश्च श्वेतपङ्कजधृत्करः ॥
तेजोवर्तुलबिम्बस्य मध्यस्थो रक्तवाससः ।
इदमादित्यरूपं स्यात् सर्वपापप्रणाशनम् ॥

(ix) रूप०
सर्वलक्षणसंयुक्तं सर्वाभरणभूषितम् ।
द्विभुजं चैकवक्त्रं च श्वेतपङ्कजधृत्करम् ॥
वर्तुलं तेजसो बिम्बं मध्यस्थं रक्तवाससम् ।
आदित्यस्य त्विदं रूपं कुर्यात्पापप्रणाशनम् ॥

आदित्यपरिवाराः—नवग्रहाःनवग्रहमूर्तयश्च

सामान्यलक्षणम्

(i) अ० पु०
तेजश्चण्डो महावक्रो द्विभुजः पद्मखड्‌गभृत् ।
कुण्डिकाजप्यमालीन्दुः कुजश्शक्त्यक्षमालिकः ॥

बुधश्चापाक्षपाणिस्स्याज्जीवः कुण्ड्यक्षमालिकः ।
शुक्रः कुण्ड्यक्षमाली स्यात्किङ्किणीसूत्रवाञ्छनिः ॥
अर्धचन्द्रधरो राहुः केतुः खड्गी च दीपभृत् ।

(ii) अ० पु०

श्वेतवर्णो भवेत्सोमो रक्तो ह्यङ्गारकस्तथा ।
बुधश्च पीतवर्णाभस्ताद्रूपं गुरोस्तथा ॥
गोक्षीरधवलः शुक्रः कृष्णवर्णः शनैश्चरः ।
राजावर्तनिभो राहुर्धूम्रः केतुः सदा भवेत् ॥
सोमः कमलहस्तः स्यात् कुजो दण्डकमण्डलू ।
योगासनस्थश्च बुधो गुरुश्चाऽक्षकमण्डलू ॥
अक्षं कमण्डलुं शुक्रः शनिर्दण्डकमण्डलू ।
अर्धकायः स्थितो केतुः करपुटाकृतिः ॥
सप्ताश्वरथ आदित्यश्चन्द्रो दशहयः स्मृतः ।
मेषारूढोऽङ्गारकश्च बुधः सर्पासनस्थितः ॥
हंसारूढं गुरुं विद्यात् शुक्रं दर्दुरवाहनम् ।
शनिं च महिषारूढं राहुं वै कुण्डमध्यगम् ॥
सर्पपुच्छाकृतिं केतुं शनिं दंष्ट्राकरालकम् ।
किरीटमालाशोभाढ्याः सर्वाभरणभूषिताः ॥

(iii) रू० म०

श्वेतस्सोमः कुजो रक्तः बुधः पीतो गुरुस्तथा ।
शुक्रश्श्वेतश्शनिः कृष्णो राहुर्धूम्रास्तु केतवः ॥
पद्महस्तो भवेत्सोमः कुजे दण्डः कमण्डलुः ।
योगासनो बुधो देवो गुरौ चाक्षकमण्डलू ॥
अक्षः कमण्डलुश्शुक्रे शनौ दण्डकमण्डलू ।
अर्धकायस्थितो राहुः केतुः करपुटाकृतिः ॥
सप्ताश्वरथ आदित्यश्चन्द्रो दशहयस्स्थितः ।
मङ्गलो मेषमारूढो बुधस्सर्पासनस्थितः ॥
हंसारूढं गुरुं विद्याद्भेकारूढं च भार्गवम् ।
शनिं महिषमारूढं राहुं कुण्डस्य मध्यगम् ॥
सर्पपुच्छाकृतिं केतुं शनिं दंष्ट्राकरालितम् ।
ग्रहाः किरीटिनः कार्या रक्तकुण्डलशोभिताः ॥
सूर्यास्यायतने स्थाप्या वह्निकोणादितः क्रमात् ।
कुजो जीवस्तमश्शुक्रः केतवो ज्ञश्शनिश्शशी ॥

१. सोमः

(i) म० पु०

चन्द्रश्श्वेतवपुः कार्यश्श्वेताम्बरधरः प्रभुः ।
चतुर्बाहुर्महातेजास्सर्वाभरणभूषितः ॥
कुमुदौ च सितौ कार्यौ तस्य देवस्य हस्तयोः ।
कान्तिर्मूर्तिमती कार्या तस्य पार्श्वे तु दक्षिणे ॥
वामे शोभा तथा कार्या रूपेणाप्रतिमा भुवि ।

चिह्नं तथास्य सिंहाङ्कं वामपार्श्वेऽर्कवद्भवेत् ॥
दशाश्वे च रथे कार्यो द्विचक्रे वरसारथौ ।

(ii) वि० ध०
श्वेतश्श्वेताम्बरधरश्श्वेताश्वश्वेतभूषणः ।
गदापाणिर्द्विबाहुश्च कर्तव्यो वरदश्शशी ॥

(iii) अ० आ०
सोमस्सिंहासनासीनः कुन्दशङ्खसमद्युतिः ।
प्रभामण्डलसंयुक्तो द्विभुजस्सौम्यवक्त्रकः ॥
आसीनो वा स्थितो वापि कुमुदोज्वलकं करः ।
हेमयशोपवीताङ्गस्सर्वाभरणभूषितः ॥
शुक्लवस्त्रधरश्शान्तस्सर्वपुष्पैरलङ्कृतः ।
सोम एवं समाख्यातः··· ··· ··· ··· ··· ··· ···॥

(iv) शिल्प०
चन्द्रश्चित्रे विधातव्यश्श्वेताम्बरसमावृतः ।
दशश्वेताश्वसंयुक्तमारूढं स्यन्दनं शुभम् ॥
द्विभुजं दक्षिणे पाणौ गदां विभ्रत्पथूदरीम् ।
वामस्तु वरदो हस्तश्शशाङ्कस्य निरूच्यते ॥

२. भौमः
(i) वि० ध०
रक्तमाल्याम्बरधरश्शक्तिशूलगदाधरः ।
चतुर्भुजो मेषगमो वरदस्स्याद्धरासुतः ॥

(ii) म० पु०
'भौमोऽग्नितुल्यः कर्तव्यस्त्वष्टाश्वे काञ्चने रथे'

(iii) शिल्प०
धरापुत्रस्य वक्ष्यामि लक्षणं चित्रकर्मणि ।
चतुर्भुजो मेषगमश्चाङ्गारकसमद्युतिः ॥
दक्षिणं तद्वरं हस्तं वरदं परिकल्पयेत् ।
ऊर्ध्वं शक्तिसमायुक्तं वामौ शुक्लगदाधरौ ॥

३. बुधः (i) वि० ध०
'विष्णुतुल्यो बुधः कार्यो भौमतुल्ये तथा रथे'

(ii) शिल्प०
सिंहारूढं संप्रवक्ष्ये कर्णिकारसमप्रभम् ।
पीतमाल्याम्बरधरं स्वर्णभूषणभूषितम् ॥
वरदं खड्गसंयुक्तं खेटकेन समन्वितम् ।
गदया च समायुक्तं विभ्राणं दोश्चतुष्टयम् ॥
एवं लिखेच्चन्द्रसूनुं बुधं ग्रहपतिं शुभम् ।

४-५. देवगुरु-शुक्रौ
(i) वि० ध०
तप्तजाम्बूनदाकारो द्विभुजश्च बृहस्पतिः ।
पुस्तकं चाक्षमाला च करयोस्तस्य कारयेत् ॥
सर्वाभरणयुक्तश्च तथा पीताम्बरो गुरुः ।
अष्टाश्वे काञ्चने दिव्ये रथे दृष्टिमनोरथे ॥
शुक्रश्श्वेतवपुः कार्यश्श्वेताम्बरधरस्तथा ।
द्वौ करौ कथितौ तस्य निधिपुस्तकसंयुतौ ॥
दशाश्वे वा रथे कार्यो राजते भृगनन्दनः ।

(ii) शिल्प०
ततो देवगुरुर्लेख्यश्शुक्रश्च भृगुनन्दनः ।
चतुर्भिबाहुभिर्युक्तश्चित्रकर्मविशारदैः ॥

वरदौ साक्षसूत्रौ च कमण्डलुधरौ तथा ।
दण्डिनौ च तथा बाहौ बिभ्राणौ परिकल्पयेत् ॥

६. शनैश्चरः
(i) वि० ध०
कृष्णवासास्तथा कृष्णश्शनिः कार्योऽसिताननः ।
दण्डाक्षमालासंयुक्तः करद्वितयभूषणः ॥
कार्ष्णायसे रथे कार्यस्तथैवाष्टतुरङ्गमे ।

(ii) अ० आ०
शनैश्चरः कृष्णवर्णो द्विभुजस्सितवाससा ।
करण्डकुटोपेतस्सर्वाभरणभूषणः ॥
दण्डं दक्षिणहस्ते तु वरदं वाममुच्यते ।
स्थानकं पद्मपीठे तु शक्लवस्त्रधरश्शुचिः ॥
ईषत्पङ्गुरिव स्थाने ईषद्ह्रस्वतनुस्स्मृतः ।

७. राहुः
(i) वि० ध०
रौप्ये रथे तथाष्टाश्वे राहुः कार्यो विचक्षणैः ।
कम्बलं पुस्तकं कार्यं भुजेनैकेन संयुतम् ॥
करमेकं तु कुर्याच्च शस्त्रशून्यं तु दक्षिणम् ।

(ii) शिल्प०
सिंहासनगतं राहुं करालवदनं लिखेत् ।
वरदं खड्गसंयुक्तं खेटशूलधरं क्रमात् ॥

८. केतवः
(i) विश्वं०
भौमवच्च तथा रूपं केतोः कार्यं विजानता ।
केवलं चास्य कर्तव्या दश राजंस्तुरङ्गमाः ॥

(ii) शिल्प०
धूम्रा द्विबाहवस्सर्वे वरदाश्च गदाधराः ।
गृध्रपृष्ठसमारूढा लेखनीयास्तु केतवः ॥
गृध्राः किरीटिनः कार्या नवतालप्रमाणकाः ।
रक्तकुण्डलकेयूरहाराभरणभूषिताः ॥

सौरमायतनम्

अ०पृ० १२१
अग्नेय्यां तु कुजः स्थाप्यो गुरुर्याम्ये प्रतिष्ठितः ।
नैर्ऋत्ये राहुसंस्थानं पश्चिमे चैव भार्गवः ॥
वायव्ये केतुसंस्थानं सौम्यायां बुध एव च ।
ईशाने च शनिं दद्यात् प्राच्यां चैव तु चन्द्रमाः ॥

सौरप्रतीहाराः

(i) भ० पु०
भूयस्तव प्रवक्ष्यामि दण्डनायकपिङ्गलौ ।
राज्ञस्रौषादयश्चान्ये दिग्देवा दिण्डिना सह ॥
मया सह समागम्य पुरा दैवैर्विचारितम् ।
एष कारूणिकस्सूर्यो युध्यते दानवैस्सह ॥
ते तु लब्धवरा भूत्वा अमात्याद्या ह्यभीक्ष्णशः ।
आदित्यं मन्यमानास्ते तपन्तं हन्तुमुद्यताः ॥
तस्मात्तेषां विघातार्थं प्रवराश्च भवामहे ।
अस्माभिः प्रतिरूद्धास्ते न द्रक्ष्यन्ति दिवाकरम् ॥

संमत्यैवं ततस्स्कन्दो वामपार्श्वे रवेस्स्थितः ।
दण्डनायकसंज्ञस्तु सर्वलोकस्य स प्रभुः ॥
उक्तश्च स तदार्केण त्वं प्रजादण्डनायकः ।
दण्डनीतिकरो यस्मात्तस्मात्त्वं दण्डनायकः ॥
लिखते यः प्रजानां च सुकृतं यच्च दुष्कृतम् ।
अग्निर्दक्षिणपार्श्वे तु पिङ्गलत्वात्स पिङ्गलः ॥
अश्विनौ वापि सूर्यस्य पार्श्वयोरुभयोस्स्थितौ ।
अश्वरूपात्समुत्पन्नो तेन तावश्विनौ सुरौ ॥
द्वारपालौ स्मृतौ तस्य राज्ञः श्रेष्ठौ महाबलौ ।
कार्तिकेयस्स्मृतो राज्ञा श्रेष्ठश्चापि हरस्स्मृतः ॥
राजृदीप्तौ स्मृतो धातुर्नकारस्तस्य प्रत्ययः ।
सुरसेनापतित्वेन स यस्माद्दीप्यते सदा ॥
तस्मात्स कार्तिकेयस्तु नाम्ना राज्ञ इति स्मृतः ।
स्रुगतौ च स्मृतो धातुर्यस्य स प्रत्ययस्स्मृतः ॥
गच्छंतीति रहस्तस्मात्पर्यायात्स्रौष उच्यते ।
प्रथमं यद्भवेद्द्वारं धर्मार्थाभ्यां समाश्रितम् ॥
तत्रैतौ संस्थितौ देवौ लोकपूज्यौ द्विजोत्तमाः! ।
द्वितीयां तु कक्ष्यायामप्रधृष्टौ व्यवस्थितौ ॥
पक्षिप्रेताधिपौ नाम्ना स्मृतौ कल्माषपक्षिणौ ।
वर्णस्य शबलत्वाच्च यमः कल्माष उच्यते ॥
पक्षावस्येति यः पक्षी गरुडः परिकीर्तितः ।
स्थितो दक्षिणतस्तस्य दण्डहस्तसमन्वितः ॥
उत्तरेण स्थितोऽर्कस्य कुबेरश्च विनायकः ।
कुबेरो धनदो ज्ञयो हस्तिरूपो विनायकः ॥
कुत्सया कुप्यता शप्तं कुशरीरमजायत् ।
कुबेरः कुशरीरत्वात्स नाम्ना धनदस्स्मृतः ॥
नायकस्सर्वसत्वानां तेन नायक उच्यते ।
विविधं नयते यस्मात् स तु तस्माद्विनायकः ॥
रेवतश्चैव दिण्डिश्च तौ रेवेः पूर्वतस्स्थितौ ।
ततो दिण्डिस्स्मृतो रुद्रो रेवतस्तनयो रवेः ॥
प्लुतं गच्छत्यसौ यस्मात्सर्वलोकनमस्कृतः ।
रेवृप्लवगतौ धातूरेवतस्तेन स स्मृतः ॥
डिङ्गतावस्य वै धातोर्दिण्डिशब्दो निपात्यते ।
डयतेऽसौ सदा दिण्डी तेन दिण्डिः प्रकीर्तितः ॥
इत्येते प्रवराः प्रोक्ता धात्वर्था नैगमैश्शुभैः ।
एषां संक्षेपतो भूयस्सख्यां वो निगदामि वै ।

अश्विनौ तौ ततो ज्ञेयौ दण्डनायकपिङ्गलौ ।
तौ सूर्यद्वारपौ ज्ञेयौ राज्ञस्त्रीषौ ततस्स्मृतौ ॥
रेवतश्चैव दिण्डिश्च इत्येते प्रवरा मया ।
अष्टादश समाख्यातास्संक्षेपात्संख्यया मया ॥

(ii) अ० पृ०

दण्डी च पिङ्गलश्चैव ह्यानन्दो नन्दकस्तथा ।
चित्रो विचित्रो ज्ञातव्याः किरणाक्षःसुलोचनः ॥
सर्वे ते पुरुषाकाराः कर्तव्यः शान्तिमिच्छता ।
अष्टौ स्युश्च चतुर्द्वाःसु सव्यदक्षिणतः क्रमात् ॥
तर्जनी किरणश्चैव ताम्रचूडश्च दण्डकः ।
दण्डी नाम तथा वामे शृणु पिङ्गलकस्य च ॥
शक्तिश्च किरणस्थाने ताम्रचूडपदेंऽशकः ।
पूर्ववत् तर्जनीदण्डौ पिङ्गलः पूर्वदक्षिणे ॥
तर्जन्यौ द्वे वज्रदण्डावानन्दक इति स्मृतः ।
तर्जनी दण्डापसव्ये संभवे दन्तकस्तथा ॥
द्वे तर्जन्यौ पद्मदण्डौ वामातश्चित्रकः स्मृतः ।
तर्जनी दण्डापसव्ये विचित्रो दक्षिणे स्थितः ॥
तर्जन्यौ किरणो दण्डः किरणाक्षस्तथैव च ।
तर्जनी दण्डापसव्यौ प्रतीहारः सुलोचनः ॥
इत्यष्टौ च प्रतीहाराः सर्वविघ्नप्रणाशनाः ।
सर्वे तेजोमया नित्यं सूर्यदेवप्रत्यात्मकाः ॥

(iii) रूप०

तर्जन्यंशुताम्रचूडदण्डैर्दण्डी तु वामतः ।
तर्जनीशक्तिकिरणदण्डैस्स्यात्पिङ्गलः परः ॥
द्वे तर्जन्यौ वज्रदण्डावानन्दो वामगो दधत् ।
तर्जनीदण्डापसव्ये विचित्रो दक्षिणे स्थितः ॥
द्वे तर्जन्यौ पद्मदण्डौ चित्रो धत्ते स वामतः ।
तर्जनीदण्डापसव्ये विचित्रो दक्षिणे स्थितः ॥
तर्जन्यौ किरणं दण्डः किरणाक्षस्तु धारयेत् ।
तर्जनीदण्डापसव्ये प्रतीहारस्सुलोचनः ॥
चतुर्द्वारेषु संस्थाप्या दिशास्वेते प्रदक्षिणम् ।

दिग्पालाः लोकपालाः वा

सामान्यलक्षणम्

(i) स० सू०

त्रिदेशेशः सहस्राक्षो वज्रभृत् सुभुजो बली ।
किरीटी सगदः श्रीमान् श्वेताम्बरधरस्तथा ॥
श्रोणिसूत्रेण महता दिव्याभरणभूषितः ।
कार्यो राजश्रिया युक्तः पुरोहितसहायवान् ॥
वैवस्वस्तु विज्ञेयः कालेः केसं? परायणः ।
तेजसा सूर्यसङ्काशो जाम्बूनदविभूषितः ॥

सम्पूर्णचन्द्रवदनः पीतवासा शुभेक्षणः ।
विचित्रमुकुटः कार्यो वराङ्गगदविभूषितः ॥
तेजसा सूर्यसङ्काशः कर्तव्यो बलवाञ्छुभः ।
धन्वन्तरिर्भरद्वाजः प्रजानीयतयस्तथा? ॥
दक्षार्थाः सदृशाः कार्या कार्यो रूपाणि ··· रपि ।
अर्चिष्मान् ज्वलनः कार्यः यत्कण्ठाश्वसमीरणः ॥

(ii) अ० पृ० वरं वज्राङ्कुशौ चैव कुण्डीं धत्तै करैस्तु यः ।
गजारूढः सहस्राक्ष इन्द्रौ वै पूर्वतः स्थितः ॥
वरदः शक्तिहस्तश्च समृणालकमण्डलुः ।
ज्वालापुञ्जनिभो देवो मेषारूढो हुताशनः ॥
लेखनीं पुस्तकं धत्ते कुक्कुटं दण्डमेव च ।
सुमहामहिषारूढो यमः कृष्णाङ्ग ईरितः ॥
खड्गं च खेटकं हस्ते कर्त्रीं चैवारिमस्तकम् ।
दंष्ट्रालम्बमुखीं कुर्याच्छ्वानारूढां च निर्ऋतिम् ॥
वरं पाशं च कमलं करैर्विभ्रत्कमण्डलुम् ।
कर्तव्यो मकरारूढो वरुणः पश्चिमे तथा ।
वरं ध्वजं पताकां च दधद्हस्तैः कमण्डलुम् ।
मृगारूढो हरिद्वर्णः पवनो वायुदिक्पतिः ॥
गदां निधिं बीजपूरं करैर्विभ्रत्कमण्डलुम् ।
गजारूढः प्रकर्तव्यौ धनदश्चोत्तरे तथा ॥
वरदं च त्रिशूलं च नागेन्द्रं बीजपूरकम् ।
वृषारूढश्च कर्तव्य ईशानो धवलद्युतिः ॥

इन्द्रः

(i) अ० आ० श्यामवर्णं द्विहस्तं च रक्ताम्बरधरं शुभम् ।
किरीटमुकुटोपेतं सर्वाभरणभूषितम् ॥
शक्तिर्दक्षिणहस्ते तु वामहस्तेऽङ्कुशं धृतम् ।
विशालोदरग्रीवं च वामे शचीसमन्वितम् ॥
द्विनेत्रं सौम्यवदनं सिंहासनोपरि स्थितम् ।
आसीनं वा प्रकर्तव्यं गजारूढमथापि वा ॥
इन्द्रमेवं समाख्यातमश्विन्यौ च प्रवक्ष्यते ।

(ii) सु० आ० इन्द्रमैन्द्रे तु मतिमांस्त्विन्द्रो वज्राङ्कुशौद धत् ।
श्यामाङ्गं तु गजारूढमप्सरोगणसंयुतम् ॥

(iii) पू० कार० वज्रपाणिर्महावीरस्सिंहस्कन्धोऽवलीलधृक् ।
ललाटोरस्थलायामपीवरोरुर्महोदरः ॥
प्रसन्नवदनश्श्यामवर्णो रक्ताम्बरस्सुखी ।
किरीटकुण्डली हारकेयूरादिविभूषितः ॥
पृथुशिरोगजारूढो देवराजश्शचीपतिः ।

(iv) शि० सं० सुरराजं प्रवक्ष्येऽहमैरावतसमाश्रितम् ।
किरीटकुण्डलधरं भुजद्वयसमन्वितम् ॥
कुलिशं दक्षिणे पाणौ वामहस्ते तथोत्पलम् ।
दिव्यरत्नविभूषाढ्यं दिव्यचीनांशुकैर्युतम् ॥
चित्रचामरधारण्यौ स्त्रियौ पार्श्वे प्रकल्पयेत् ।
सिंहासनस्थमथवा लिखेद् गन्धर्वसंयुतम् ॥
इन्द्राणीं वामहस्तस्य लिखेदुत्पलधारिणीम् ।

(v) बृ० सं० शुक्लश्चतुर्विषाणो द्विपो महेन्द्रस्य वज्रपाणित्वं च ।
तिर्यग्ललाटसंस्थं तृतीयमपि लोचनं चिह्नम् ॥

(vi) वि० ध० चतुर्दन्ते गजे सक्तः श्वेतः कार्यस्सुरेश्वरः ।
वामोत्सङ्गता कार्यां तस्य भार्या शची नृप !॥
नीलवस्त्रा सुवर्णाभा सर्वाभरणवांस्तथा ।
तिर्यग्ललाटकस्थाक्षः कर्तव्यश्च विभूषितः ॥
शक्रश्चतुर्भुजः कार्यो द्विभुजा च तथा शची ।
पद्माङ्कुशौ च कर्तव्यौ वामदक्षिणहस्तयोः ॥
वामं शचीपृष्ठगतं द्वितीयं वज्रसंयुतम् ।
वामे शच्याः करे कार्या रम्या सन्तानमञ्जरी ॥
दक्षिणं पृष्ठविन्यस्तं देवराजस्य कारयेत् ।

(vii) रूप० वरं वराङ्कुशौ चैव कुण्डीं धत्ते करैस्तु यः ।
गजारूढः सहस्राक्ष इन्द्रः पूर्वदिशाधिपः ॥

अग्निः

(i) सु० आ० ४१ वच्मीह वह्निरूपं तु रक्तवर्णं चतुर्भुजम् ।
वरदाभयंहस्तं च ... ... ॥
शक्तिस्स्यादपरे वामे दक्षिणे तु स्रुचं धरम् ।
एकाननं त्रिनेत्रं च रक्तकेशोर्ध्वमेव च ॥

,, ४८ कृत्वा चाग्निमजारूढं रक्ताभं रक्तलोचनम् ।
शिखाभिरूर्ध्वगाभिश्च युक्तं शक्तिस्रुवं धरम् ॥

(ii) पू० कार० अर्धचन्द्रासनासीनो ब्रह्मरूपो हुताशनः ।
प्रज्वलत्काञ्चनज्योतिः पिङ्गलः पिङ्गलोचनः ॥
हेमकूर्चाग्रसदृशस्वरूपं च शिरोरूहम् ।
तरुणादित्यसंकाशं तद्वस्त्रमुपवीतकम् ॥
अक्षमाला च शक्तिश्च दक्षिणेऽक्षिणेऽपि च ।
ज्वालामालाकुलं तीव्रं पार्श्वस्थं ह्यंशुमण्डलम् ॥
मेषारूढं च कुण्डस्थो योगपट्टेन वेष्टितम् ।
दक्षिणे तु स्थिता स्वाहा रत्नकुण्डलमण्डिता ॥

(iii) शि० सं० वह्नेस्स्वरूपं वक्ष्यामि शुद्धकाञ्चनसुप्रभम् ।
अर्धचन्द्रासनगतं रक्तवस्त्रविराजितम् ॥

लोहितं वा प्रकुर्वीत बालार्कसमतेजसम् ।
युक्तं यज्ञोपवीतेन लम्बकूर्चेन शोभितम् ॥
मेषपृष्ठस्थितं देवं भुजद्वयसमन्वितम् ।
दक्षिणे चाक्षसूत्रं स्यात् करे वामे कमण्डलुः ॥
स्वाहादेवी कृता पार्श्वे कुङ्कुमेन विलोपिता ।
अरुणैरम्बररैर्भव्या लेख्या मात्र ? विभूषिता ॥
कुण्डस्थो वा प्रकर्तव्यो हव्यवाहो विचक्षणैः ।
ज्वालाभिस्सप्तशीर्षेण शोभमानो महाद्युतिः ॥

(iv) वि० ध० रक्तं जटाधरं वह्निं कारयेद्धूम्रवाससम् ।
ज्वालामालाकुलं सौम्यं त्रिनेत्रं श्मश्रुधारिणम् ॥
चतुर्बाहुं चतुर्दंष्ट्रं देवेशं वायुसारथिम् ।
चतुर्भिश्च शुकैर्युक्ते धूमचिह्नरथे स्थितम् ॥
वामोत्सङ्गगता स्वाहा शक्रस्येव शची भवेत् ।
रत्नपात्रकरा देवी वह्नेर्दक्षिणहस्तयोः ॥
ज्वालात्रिशूले कर्त्तव्ये त्वक्षमाल्यं च वामके ।

(v) रूप० वरदः शक्तिहस्तश्च समृणालकमण्डलुः ।
ज्वालापुञ्जनिभो देवो मेषारूढो हुताशनः ॥

वैवस्वतः यमः
(i) अ० आ० द्विभुजः कृष्णवर्णस्तु खड्गखेटकधारिणी ।
करालदंष्ट्रवदनो रक्तमाल्यानुलेपनः ॥
रक्तवस्त्रधरोग्रश्च किरीटमकुटान्वितः ।
दीप्ताग्निसदृशाक्षश्च महामहिषवाहनः ॥
यमस्त्वेवं हि पार्श्वस्थौ तमिस्रौ चोग्रवक्त्रकौ ।
चित्रगुप्तः कलिश्चैव द्वारपार्श्वे तु संस्थितौ ॥
कृष्णश्यामनिभौ तौ च रक्तवस्त्रधरावुभौ ।
पीठपार्श्वस्थितौ मृत्युसंहितौ व्युग्रतेजसौ ॥
नीललोहितसङ्काशौ द्वौ चामरधृते स्त्रियौ ।
पुरतः संस्थितौ विप्रौ धर्माधर्मसमाह्वयौ ॥
यमर्स्सिहासनासीनो महिषारोहितहस्तु वा ।

(ii) सु० आ० यमं सुदण्डहस्तं तु महिषासनसंस्थिम् ।
करालं कालवर्णं च फलपल्लवपाणिनम् ॥

(iii) पू० का दण्डपाणिर्महादीप्तः कालाञ्जनसमच्छविः ।
महामहिषिकारूढो दीप्ताग्निसमलोचनः ॥

(iv) शि० सं० वितृराजं प्रवक्ष्यामि नीलाञ्जनसमच्छविम् ।
दण्डं पाशं धनुर्दोर्भ्यां प्रदीप्ताग्निविलोचनम् ॥
महामहिषमारूढं सिंहासनमथापि वा ।
मृत्युना चित्रगुप्तेन पार्श्वयोरुपशोभितम् ॥

करालैः किंकरैश्चैव सुरासुरगणैस्तथा ।
धर्मिभिः पापिभिश्चैव सेव्यमानं निरन्तरम् ॥

(v) वि० ध०
सजलाम्बुदसच्छायस्तप्तचामीकराम्बरः ।
महिषस्थश्च कर्तव्यस्सर्वाभरणवान् यमः ॥
नीलोत्पलाभां धूमोर्णां वामोत्सङ्गे च कारयेत् ।
धूमोर्णा द्विभुजा कार्या यमः कार्यश्चतुर्भुजः ॥
दण्डखड्गावुभौ कार्यौ यमदक्षिणहस्तयोः ।
ज्वाला त्रिशूला कर्तव्या त्वक्षमाला च वामके ॥
दण्डोपरि मुखं कार्यं ज्वालामालाविभूषणम् ।
धूमोर्णा दक्षिणो हस्तो यमपृष्ठगतो भवेत् ॥
वामे तस्याः करे कार्यं मातुलुङ्गं सुदर्शनम् ।
पार्श्वे तु दक्षिणे तस्य चित्रगुप्तं तु कारयेत् ॥
आपीच्यवेषं स्वाकारं द्विभुजं सौम्यदर्शनम् ।
दक्षिणे लेखनी तस्य वामे पत्रं तु कारयेत् ॥
वामे पाशधरः कार्यः कालो विकटदर्शनः ।

(vi) रूप०
लेखनीं पुस्तकं धत्ते कुक्कुटं दण्डमेव च ।
महामहिषमारूढो यमः कृष्णाङ्ग ईरितः ॥

निर्ऋतिः

(i) अ० आ०
निर्ऋतिर्नीलवर्णस्तु द्विभुजश्च महातनुः ।
खड्गं दक्षिणहस्तेन वामहस्तेन खेटकम् ॥
पीतवस्त्रधरं रौद्रं करालास्यं च दंष्ट्रिणम् ।
सर्वाभरणसंयुक्तं नानापुष्पैरलङ्कृतम् ॥
दुकूलवसनास्सर्वाः पीनोरुजघनस्तनाः ।
मध्यक्षामातिसौम्याश्च किञ्चित्प्रहसिताननाः ॥
नानागन्धानुलिप्ताङ्गा भद्रपीठोपरिस्थिताः ।
समभङ्गसमायुक्तास्सप्तसङ्ख्याप्सरास्स्मृताः ॥
अप्सरैश्च समायुक्तो निर्ऋतिश्च विशेषतः ।

(ii) सु० आ०
खड्गखेटकसंयुक्तं निर्ऋतिश्यामवर्णकम् ।
करालं विकृताकारं सिंहारूढं द्विनेत्रकम् ॥

(iii) पू० का०
राक्षसेशो विशालाक्षः पीतवस्त्रश्शवासनः ।
निर्ऋतिस्सुस्थितासीनः खड्गहस्तो महोज्वल ॥

(iv) शि० सं०
राक्षसं संप्रवक्ष्यामि नैर्ऋते स्थितम् ।
नरयानसमारूढं रक्षोभिर्बहुभिश्श्रितम् ॥
कालमेघसमाभासं खड्गखेटकधारिणम् ।
पीतवस्त्रपरीधानं स्वर्णभूषाविभूषितम् ॥

(v) वि० धि०
विरूपाक्षो विवृतास्यः प्रांशुदंष्ट्रोज्वलाननः ।
अर्ध्वकेशी खरस्थश्च द्विबाहुर्भीषणाननः ॥
कर्णेन कृष्णरक्ताङ्गः कृष्णाम्बरधरस्तथा ।

सर्वाभरणवान् दंष्ट्रासङ्कैर्दण्डधरस्तथा ।।
भार्याश्चतस्रः कर्तव्या देवी च निऋतिस्तथा ।
कृष्णाङ्गी कृष्णावदना पाशहस्ता तु वामतः ।।
(vi) रूप० खड्गं च खेटकं हस्तैः कर्त्तिकां वैरिमस्तकम् ।
दंष्ट्राकरालवदनं श्वानारूढश्च राक्षसः ।।

वरुणः वरुणश्शुक्लवर्णस्तु द्विभुजः पाशहस्तकः ।
(i) अ० आ० सर्वाभरणसंयुक्तः करण्डमकुटान्वितः ।।
पीतवस्त्रधरश्शान्तो महाबलसमन्वितः ।
यज्ञसूत्रसमायुक्तो मकरस्थानकासनः ।।
(ii) सु० आ० वरुणं पाशहस्तं तु शुक्लवर्णसमप्रभम् ।
अन्यहस्तेन वरदं सर्वाभरणभूषितम् ।।
(iii) पू० का० शङ्खकुन्देन्दुधवलः पाशहस्तो महाबलः ।
केयूरकुण्डली हारी पीतवासास्सुशोभनः ।।
आसीनो वा स्थितो वापि मकरे वरुणस्मृतः ।
(iv) वि० ध० सप्तहंसे रथे कार्यो वरुणो यादसां पतिः ।
स्निग्धवैदूर्यसंङ्काशः श्वेताम्बरधरस्तथा ।।
किंचित्प्रलम्बजठरो मुक्ताहारविभूषितः ।
सर्वाभरणवान्राजन् ! महादेवश्चतुर्भुजः ।।
वामभागगतं केतुं मकरं तस्य कारयेत् ।
छत्रं तु सुसितं मूर्ध्नि भार्या सर्वाङ्गसुन्दरी ।।
वामोत्सङ्गगता कार्या मध्ये तु द्विभुजा नृप! ।
उत्पलं कारयेद्वामे दक्षिणं देवपृष्ठगम् ।।
पद्मपाशौ करे कार्यौ देवदणिहस्तयोः ।
शङ्खं च रत्नपात्रं च वामयोस्तस्य कारयेत् ।।
भागे तु दक्षिणे गङ्गा मकरस्था सचामरा ।
देवी पद्मकरा कार्या चान्द्रगौरी वरानना ।।
वामे तु यमुना कार्या कूर्मसंस्था सचामरा ।
नीलोत्पलकरा सौम्या नीलनीरजसन्निभा ।।
(v) रूप० वरं पाशौ व्यलं कुण्डी हस्तैर्विभ्रत्क्रमाच्च यः ।
नक्रारूढः स कर्त्तव्यो वरुणः पश्चिमाश्रितः ।।

वायुः द्विभुजस्तु महावीर्य्यस्ताम्राक्षो धूम्रसन्निभः ।
(i) अ० आ० ध्वजं वै दक्षिणे हस्ते वामहस्ते तु दण्डधृक् ।।
कुञ्चितभ्रूयुतो वायुः श्वेताम्बरविभूषितः
नानाभरणसंयुक्तः केशाढ्यः कैशैस्तु सुविकीर्णकः ।।
सिंहासनोपरिष्टात्तु शीघ्रयात्रोत्सुकः स्थितः ।
(ii) सु० आ० अनिलं धूम्रवर्णं तु मृगारूढं धृतध्वजम् ।
सव्येऽङ्कुशधरं श्यामं चात्मानं विधिवत्गतम् ।।

(iii) पू० का०
कुञ्चितभ्रूर्युवा वायुस्ताम्रदृग् धूम्रसन्निभः ।
अङ्कुशेन करो वीर्यश्शम्बराम्बरसंयुतः ॥
मृगारूढो विधातव्यस्सर्वाभरणभूषितः ।

(iv) शिल्प०सं०
समीरणं प्रवक्ष्यामि सूत्रहरिणवाहनम् ।
पीताम्बरधरं देवं चित्ररत्नविभूषितम् ॥
वरदं दक्षिणं हस्तं बामहस्तं पताकया ।
बिभ्राणं कुण्डलोपेतं किरीटवरधारिणम् ॥

(v) वि० ध०
वायुरम्बरवर्णस्तु तदाकाराम्बरो भवेत् ।
काष्ठपूरितचक्रस्तु द्विभुजो रूपसंयुतः ॥
गमनेच्छुश्शिवा भर्या तस्य कार्या च वामतः ।
कार्यो गृहीतचक्राङ्कः कराभ्यां पवनो द्विजः ॥
तथैव देवी कर्त्तव्या शिवा परमसुन्दरी ।
व्यावृतास्यस्तथा कार्यो देवो व्याकुलमूर्धजः ॥

(vi) रूप०
वरं ध्वजं पताका च कमण्डलुकरैर्दधत् ।
मृगारूढो हरिद्वर्णः पवनो वायुदिक्पतिः ॥

धनदः
धनदस्सर्वयक्षेशस्सर्वाभरणभूषितः ।

(i) अ० आ०
तप्तकाञ्चनसङ्काशो हस्तद्वयसमन्वितः ॥
वरदाभयहस्तश्च गदां वै वामहस्तके ।
करण्डमकुटोपेतस्सितवासोत्तरीयकः ॥
दक्षभागे शङ्खनिधिर्वामे पद्मनिधिस्तथा ।
धनदस्य तु वामे तु देवीं कुर्यात्सलक्षणाम् ॥
पद्मपीठोपरिष्टात्तु द्विनेत्रो मेषवाहनः ।
रक्ताम्बरधरस्सौम्यश्शङ्खपद्मनिधियुतः ॥
शङ्खपद्मनिधी द्वौ च भूताकारौ महाबलौ ।
आसीनौ पद्मपीठे तु पद्ममहस्तौ द्विजोत्तम ! ॥
करण्डमुकुटोपेतौ सितावासोत्तरीयकौ ।

(ii) सु० आ०
यक्षेशं तु गदाहस्तं श्यामरूपं भयावहम् ।
द्विबाहुं रक्तवस्त्राढयं रक्ताक्षं रक्तपाणिनम् ॥

(iii) पू० का०
मकुटी कुण्डली हारी केयूरी नरवाहनः ।
यक्षराजः कुबेरोऽयं तप्तकाञ्चनसन्निभः ॥
शङ्खपद्मनिधीयुक्तो गदाहस्तो निधीश्वरः ।

(iv) शि० सं०
हरमित्रं प्रवक्ष्यामि द्रव्यहारविभूषितम् ।
किरीटकुण्डलयुतं श्वेताम्बरविराजितम् ॥
नरयुक्तविमानस्थं गदापाणिं वरप्रदम् ।
महोदरं महाबाहुं गौरवर्णं मनोहरम् ॥
अष्टभिर्निधिभिर्युक्तं द्रविणव्यग्रपाणिभिः ।

समन्तात् मुह्यकैर्युक्तं चित्रकर्मणि लेखयेत् ।

(v) वि० ध० कर्तव्यः पद्मपत्राभो वरदो नरवाहनः ।
चामीकराभो वरदस्सर्वाभरणभूषितः ॥
लम्बोदरश्चतुर्बाहुर्वामपिङ्गललोचनः ।
आपीच्यवेषः कवची हारभारी मनोहरः ॥
द्वे च दंष्ट्रे मुखे तस्य कर्तव्ये श्मश्रुधारिणः ।
वामेन विभवा कार्या मौलिस्तस्पारिमर्दन ! ॥
वामोत्सङ्गगता कार्या वृद्धिर्देवी वरप्रदा ।
देवपृष्ठगतं पाणिं द्विभुजायास्तु दक्षिणम् ॥
रत्नपात्रधरं कुर्याद्वामं रिपुनिषूदन ! ।
गदाशक्ती च कर्त्तव्ये तस्य दक्षिणहस्तयोः ॥
सिंहार्कलक्षणं केतुं शिविकामपि पादयोः? ।
शङ्खपद्मनिधी कार्यौ सरूपौ निधिसंस्थितौ ॥
शङ्खपद्माञ्जलिक्रान्तं वदनं तस्प पार्श्वयोः ।

(vi) रूप० गदानिधी बीजपूरकमण्डलुधरः करैः ।
गजारूढः प्रकर्त्तव्यः सौम्यो नरवाहनः ॥

ईशः
(i) अ० आ० ईशो वै द्विभुजश्शान्तस्सर्वाभरणभूषितः ।
जटामकुटसंयुक्तश्शुक्लवस्त्रद्युतिः स्थितः ॥
शुक्लयज्ञोपवीतश्च शुक्लपद्मोपरि स्थितः ।
शूलं दक्षिणहस्ते तु कपालं वामहस्तके ॥

(ii) सु० आ० ईशानं तु चतुर्बाहुं त्रिनेत्रं तु जटाधरम् ।
शूलपाणिं वृषारूढं वरदाभयपाणिकम् ॥

(iii) पू० का० वृषारूढो महाराजो धवलः पिङ्गलेक्षणः ।
त्रिशूलपाणिरीशानस्त्रिनेत्रो लोकशङ्करः ॥

(iv) शि० सं० ईशानं संप्रवक्ष्यामि शारदेन्दुसमप्रभम् ।
शुभ्रं वृषभमारूढं बालेन्दुकृतशेखरम् ॥
जटामण्डलभूषाढ्यं लोचनत्रयभूषितम् ।
त्रिशूलपाणिं वरदं व्याघ्रचर्माम्बरावृतम् ॥
मणिकुण्डलभूषाढ्यं नागयज्ञोपवीतिनम् ।
लिखेदेवंविधं देवं चित्रकं चित्रकोविदः ॥

(v) रूप० वरं तथा त्रिशूलं च नागेन्द्रबीजपूरकम् ।
बिभ्राणो वृषभारूढ ईशानो धवलद्युतिः ॥

समाप्तः षष्ठो पटलः

सप्तमो पटलः

मूर्त्यन्तराणि

यक्ष-विद्याधर-भक्त-मुनि-वसु-मरूद्गण-पितृगणादीनां-प्रतिमा-लक्षणम्

अश्विनीदेवते

(i) अ॰ आ॰

एकसिंहासनासीनावश्विन्यावश्वरूपिणौ ।
दाडिमीपुष्पसङ्काशावुभयौ सोपवीतिनौ ॥
फुल्लरक्तोत्पलाक्षौ च पीतस्रग्वस्त्रधारिणौ ।
नासत्यदस्रनामानौ जटामकुटधारिणौ ॥
करद्वयसमायुक्तौ श्रीभूषणविभूषितौ ।
अभयं दक्षिणं हस्तं पुस्तकं वामहस्तके ॥
लम्बितं दक्षिणं पादं वाममुत्कुटिकासनम् ।
देवानां भिषजावेतौ तौ चिकित्साविधायिनौ ॥
तयोश्च पार्श्वयोर्विप्र ! दक्षिणेऽदक्षिणे क्रमात् ।
मृतसञ्जीविनी चैव संज्ञितौ मचारोद्धृतौ ॥
पृष्ठे विशल्यकरणी द्वे स्त्रियोपेतपिङ्गलौ ।
वामे धन्वन्तरिश्चैव आत्रेयश्च तथैव च ॥
पीतरक्तनिभावेतौ विधेयौ कृष्णावाससौ ।
खड्गखेटकहस्तौ तौ सर्वाभरणभूषितौ ॥

(ii) सु॰ आ॰

नासत्यश्चव दस्रश्च अश्विनौ तौ प्रकीर्तितौ ।
शुक्लवस्त्रधरोष्णीषौ पुस्तकाभयपाणिनौ ॥
सोत्तरीयौ सुरूपौ च शुक्लहेमनिभौ तथा ।

(iii) पू॰ कार॰

उभयौ सोपवीतौ तौ चूडामकुटधारिणौ ।
फुल्लरक्तोत्पलाक्षौ च पीतस्रक्शुक्लवस्त्रकौ ॥

(iv) शिल्प॰

एकसिंहासनासीनावश्विनावश्वरूपिणौ ।
दाडिमीपुष्पसङ्काशावुभौ तौ सोपवीतकौ ॥
फुल्लरक्तोत्पलाक्षौ च पीतस्रग्वस्त्रधरिणौ ।
करद्वयसमायुक्तौ श्रीभूषणविभूषितौ ॥
अभयं दक्षिणे हस्ते वरदं वामहस्तके ।
लम्बितं दक्षिणं पादं वाममुत्कुटिकासनम् ॥

(v) वि॰ ध॰

पद्मपत्रसवर्णाभौ पद्मपत्रसमाम्बरौ ।
द्विभुजौ देवभिषजौ कर्तव्यौ देहसंयुतौ ॥
सर्वाभरणसम्पन्नौ विशेषाच्चारुलोचनौ ।
तथोरोषधयः कार्या दिव्या दक्षिणहस्तयोः ॥

वामयोः पुस्तके कार्ये दर्शनीये तथा नृप।
एकस्य दक्षिणे पार्श्वे वामे चान्यस्य यादव! ॥
नारीयुगं प्रकर्तव्यं सुरूपं चारुदर्शनम्।
तयोश्च नामनी प्रोक्ते रूपसंपत्तथाकृतिः ॥
मधूकपुष्पसङ्काशा रूपसंपत्प्रकीर्तिता।
आकृतिः कथिता लोके शरकाण्डनिभा तथा ॥
रत्नभाण्डकरे कार्ये चन्द्रशुक्लाम्बरे तथा।

(vi) स० सू०

सदृशावश्विनौ कार्यौ लोकस्य शुभदायकौ।
शुक्लमाल्याम्बरधरौ जाम्बूनदविभूषितौ ॥

यक्षविद्याधराः
मान०

यक्षविद्याधरादीनां लक्षणं वक्ष्यतेऽधुना।
द्विभुजं च द्विनेत्रं च करण्डमकुटान्वितम् ॥
चरणाम्बरसंयुक्तं राक्षसाकारवद् भवेत्।
श्यामवर्णं च पीतं च यक्षाणां वर्णमेव च ॥
श्यामरक्तं च पीतं च वर्णं विद्याधरं तथा।
यक्षविद्याधरादीनां नवतालेन कारयेत् ॥
देवस्यानुचरा यक्षा विद्याधराश्च भारगाः।
गानादि योग्यादि गन्धर्वा देवगुल्माननार्थकम् ॥
निग्रहा राक्षसा प्रोक्ताश्चैव यक्षे तु भेदकम्।
यक्षैश्च चामराद्यैश्च सुराणां चिह्नधारिणः ॥
स्थानकं चासनं चैव यक्षविद्याधरादीनाम्।
दक्षिणं स्वस्तिकं पादं वामपादं तु कुञ्चितम् ॥
चामरादैर्वृतं हस्तं तं चोर्व्याश्रितमेव वा।
एवं तु यक्षरूपं स्याद् विद्याधरमासनान्वितम् ॥
पुरतः पृष्ठपादौ च लाङ्गलाकारौ एव च।
जान्वाश्रितौ हस्तौ गोपुरोद्धृतहस्तकौ ॥
एवं विद्याधराः प्रोक्ताः सर्वाभरणभूषिताः।
नृत्तं वा वैष्णवं वापि वैशाखं स्थानकं तु वा ॥
गीतवीणाविधानैश्च गन्धर्वाश्चेति कथ्यते।
चरणं पशुसमानं चोर्ध्वकायं तु नराभम् ॥
वदनं गरुडभावं बाहुकौ च पक्षयुक्तौ।
मकुटं कमलयुक्तं पुष्पच्छायं वर्णम् ॥
परितः करुणवीणं किन्नरस्य तु स्वरूपम् ॥

वसवः
(i) अ० आ०

धरो ध्रुवश्च सोमश्च आपस्त्वनल एव च।
अनिलः प्रत्युषश्चैव प्रभावश्च तथैव च ॥
वसवश्चाष्टकास्त्वेते रक्तवर्णा द्विबाहवः।
पीताम्बरधरास्सर्वे आसीनो वा स्थितोऽपिवा ॥

खड्गखेटकहस्तास्ते सर्वाभरणभूषिताः ।
करण्डमकुटोपेता रौद्रास्सर्वे प्रकीर्तिताः ॥

(ii सु० आ०

धरो ध्रुवस्तथा सोमस्सावित्रस्त्वनिलोऽनलः ।
प्रत्युषश्च प्रभावश्च सुदंष्ट्रा भीमरूपकाः ॥
खड्गखेटकहस्तास्तु कुञ्चितभ्रूसुलोचनाः ।
सर्वाभरणसंयुक्ताश्चित्रवस्त्रधरास्तथा ॥
रक्तवस्त्रधराः पीताः प्रोक्ता वैवस्वतास्त्विह ।

(iii) पू० कार०

धरो धूम्रश्च सोमश्च आपश्चैवानिलोऽनलः ।
प्रत्यूषश्च प्रभावश्च वसवष्चाष्ट एव च ॥
द्विभुजाश्च द्विनेत्राश्च असिखेटकसंयुताः ।
रक्तवर्णा इमे सर्वे पीतवस्त्रसमान्विताः ॥
सर्वाभरणसंयुक्तास्स्निग्धकुन्तलमूर्धजाः ।

(iv) विश्व०

अथातस्संप्रवक्ष्यामि वसुरूपाणि ते जय ! ।
पद्माक्षमालिके तस्य दक्षवामकरद्वये ॥
सीरशक्ती दधानोऽयं धराख्यो वसुरादिमः ।
मालां पुष्करबीजोत्थां चक्रं शक्ति कमण्डलुम् ॥
दक्षाधरादिसिक्येन? यस्य स्युस्स ध्रुवो मतः ।
मुक्ताफलकृता माला पङ्कजं शक्तिरङ्कुशः ॥
सः वसुः कीर्तितो वत्स? सोमनामेति वै बुधैः ।
सव्यवामोर्ध्वगौ यस्य करौ स्तश्शक्तिसंयुतौ ॥
सीराङ्कुशान्वितौ चाधः स भवेदापसंज्ञकः ।
अक्षमालोपवीत्यूर्ध्वे सृणिशक्तिकरावधः ॥
यस्य स्तस्सोऽनिलाख्यस्स्याच्छुभदः पञ्चमो वसुः ।
स्रुवाक्षमालिके दक्षे वामे शक्तिकपालभृत् ॥
सव्योर्ध्वादिक्रमाद्योऽसौ नलाख्यस्तु वसुस्स्मृतः ।
खड्गाङ्कुशधरस्सव्ये शक्तिखेटकरोऽन्यतः ॥
प्रत्यूषाख्यो वसुश्चायं सप्तमः परिकीर्तितः ।
सव्ये दण्डकपालोऽसौ वामे तु सृणिशक्तिकः ॥
शुभदः कीर्तितश्चायं प्रभासो वसुरष्टमः ।
एते सर्वे समाख्याता नवकाञ्चनसन्निभाः ॥
धरो ध्रुवश्च सोमश्चापश्चैवानिलोऽनलः ।
प्रत्यूषश्च प्रभासश्च वसवोऽष्टौ प्रकीर्तितः ॥
श्वेतदेहश्च कर्तव्यस्स्फुरन्मौक्तिकसन्निभः ।

नागाः

(i) मय०

रक्ताङ्गस्स्वस्तिकोपेतस्सुतेजास्तक्षको महान् ॥
कृष्णः कार्कोटकः कण्ठे शुक्लरेखात्रयान्वितः ।
रक्तपद्मनिभः पद्मः शिरशुक्लस्सविद्रुमः ॥

शङ्खवर्णो महापद्मो मस्तके कृष्णशूलधृक् ।
हेमाभश्शङ्खपालस्स्यात् सितरेखाधरो गले ॥
कुलिको रक्तदेहस्तु चन्द्रार्धकृतमस्तकः ।
द्विजिह्वा बाहुवत्सप्तफणामणिसमन्विताः ॥
अक्षसूत्रधरास्सर्वे कुण्डिकापुच्छसंयुताः ।
एकभोगास्त्रिभोगा वा ह्येतज्जातास्सुतादयः ।

(ii) अ० आ० त्रिनेत्रं चतुर्भुजं सौम्यं रक्ताभं सितवाससम् ।
अभयवरदोपेतं परहस्ते तु नागधृक् ॥
करण्डमकुटोपेतं नागं पञ्चफणान्वितम् ।
सर्वाभरणसंयुक्तं पद्मपीठोपरि स्थितम् ॥

(iii) शिल्प० नागानां वक्ष्यते रूपं नाभेरुर्ध्वं नराकृतिः ।
सर्पाकारमधोभागं मस्तके भोगमण्डलम् ।
एकं फणात्रयं वापि पञ्च वा सप्त वा नव ॥
द्विजिह्वास्ते विधातव्याः खड्गचर्मकरैर्युताः ॥

अप्सरसः रम्भा च विपुला चैव उर्वशी च तिलोत्तमा ।
(i) सु० आ० मध्यक्षामसमायुक्ताः पीनोरुजघनस्तनाः ॥
(ii) शिल्प० दुकूलवसनास्सर्वाः पीनोरुजघनस्तनाः ।
मध्ये क्षौवादिवर्णातिसौम्याश्च किंचित्प्रहसिताननाः ॥
नानालङ्कारसंयुक्ता भद्रपीठोपरिस्थिताः ।
समभङ्गसमायुक्तास्सप्तसङ्ख्याप्सरो स्मृताः ॥

असुराः किरीटकुण्डलोपेतास्तीक्ष्णदंष्ट्रा भयानकाः ।
शिल्प० नानाशस्त्रधराः काक्षा दैत्यास्सुरगणद्विषः ॥
दानवाः विकृताकारा भ्रकुटीकुटिलाननाः ।
करिभेन ? च कुब्जेन मण्डिताश्शस्त्रपाणयः ।
दंष्ट्राकरालवदना भ्रकुटीकुटिलेक्षणाः ।
नानारूपा महाकाया नानाशस्त्रधरास्तथा ॥

पिशाचाः उत्पर्वकृशकायास्ते चर्मास्थिस्नायुविग्रहाः ।
शिल्प० ह्रस्वकीर्णशिरोजास्स्युः पिशाचाश्चित्रकर्मणि ॥

वेतालाः ईदृशा एव वेताला दीर्घदेहाः कृशोदराः ।
शिल्प० कपोलैः पूर्वजैर्युक्ता लेखनीया मनीषिभिः ॥

भूतपिशाचादयः वैदूर्यशकसङ्काशा? हरितश्मश्रवोऽपि च ।
स० सू० रोहिता विकृता रक्तलोचना बहुरूपिणः ॥
नागैः शिरोरूहालीनैर्विरागाभरणाम्बराः ।
कार्याः पिशाचा भूताश्च परूषासत्यवादिनः ॥
(बहुप्रकारमन्दहा?) विरूपा विकृताननाः ।
घोररूपा विधातव्या ह्रस्वा नाना(सु?यु)धाश्च ते ॥

सुभीमविक्रमा भीमा (:) सङ्घा यज्ञोपवीतिनः ।
वर्मभिः शाटिकाचित्रैर्भूताः कार्याः सदा बुधैः ॥
येऽपि नोक्ता विधातव्यास्तेऽपि कार्यानुरूपतः ।
यस्य यस्य च यल्लिङ्गमसुरस्य सुरस्य च ॥
यक्षराक्षसयोर्वापि ना (ना?ग) गन्धर्वयोरपि ।
तेन लिङ्गेन कार्यः स यथा साधु विजानता ॥
प्रायेण वीर्यवन्तो हि दानवाः क्रूरकर्मिणः ।
किरीटिनश्च कर्तव्या विविधायुधपाणयः ॥
तेभ्योऽप्यीषत् कनीयांसो दैत्याः कार्या गुणैरपि ।
दैत्येभ्यःपरिहीनास्तु यक्षाः कार्या मदोत्कटाः ॥
हीनास्तेभ्योऽपि गन्धर्वा गन्धर्वेभ्योऽपि पन्नगाः ।
नागेभ्यो राक्षसा हीनाः क्रूर(विक्रिमतसूषिणः?)॥
विद्याधराश्च यक्षेभ्यो हीनदेहतराः स्मृताः ।
चित्रमाल्याम्बरधराश्चित्रचर्मासिपाणयः ॥
नानावेषधरा घोरा भूतसङ्घा भयानकाः ।
पिशाचेभ्योऽधिकाः स्थूलास्तेजसा परुषास्तथा ॥
अन्यूनाधिकरूपांश्च प्रायशः कुर्वीत् शुभान् ।

मरुद्गणः
अ० आ०

मरुद्गणा धूम्रवर्णा द्विभुजात्यन्तसुन्दराः ।
केशभारसमायुक्तास्सर्वाभरणभूषिताः ॥
दुकूलवसनास्सर्वे नानापुष्पैरलङ्कृताः ।
अभयवरदोपेता टङ्कशूलसमन्विताः ॥
स्थानकाः पद्मपीठे तु शुक्लवस्त्रधराश्शुभाः ।

साध्याः
ब्र० पु०

साध्याः पद्मासनगताः कमण्डल्वक्षसूत्रिणः ।
धर्मपुत्रा महात्मानो द्वादशामरपूजिताः ॥

पितरः
(i) अ० आ०

पितरः पीतवर्णाभाः वृद्धास्ते केशबन्धिताः ।
यज्ञसूत्रसमायुक्ता द्विभुजाः श्वेतवाससः ॥
नानाभरणसंयुक्ता भस्मोद्धूलितविग्रहाः ।
सितदन्तसमायुक्ताः सौम्यदृक्पातनान्विताः ॥
फलके भद्रपीठे वा पितरस्तु महात्मनः? ।
वामजानूपरिन्यस्तवामहस्तसमन्विताः ॥
सूची दक्षिणहस्ते तु पितरस्त्रय उच्यते? ।

(ii) सु० आ०

पितापितामहौ चैव प्रपितामह एव च ।
पितरस्स्तूयमानास्तु तेषां वै लक्षणं शृणु ॥
सुदृढा पीतवर्णास्तु छत्रदण्डधरास्तथा ।
शुक्लवस्त्रैः परिच्छिन्नाः कीर्तिताः पितरस्त्रयः ॥
कुशपद्मविष्टरस्थाः पितरः पिण्डपात्रिणः ।

(iii) वि० ध०

पितरः पीतवर्णाभाः द्विभुजाः श्वेतवाससः ।

(iv) शिल्प०

यज्ञसूत्रसमायुक्तास्सौम्यदृग्वदनान्विताः ॥
फलके भद्रपीठे वा त्रयस्तु सहिताननाः ।

सप्तर्षयः

(i) अ० आ०

ऋषयः पीतवर्णास्तु नानावर्णान्विताम्बराः ।
वृद्धाश्च द्विभुजाश्शान्ता जटामकुटमण्डिताः ॥
चिबुकाहृदयान्ताश्च उपवीतसमन्विताः ।
भस्मना च त्रिपुण्डास्यास्स्थानका वासनास्तु वा ॥
दण्डं दक्षिणहस्ते तु छत्रं वामकरे धृतम् ।
क्षत्रदण्डं विना वापि सव्यं वै ज्ञानमुद्रिका ॥
वामजानूपरिन्यस्तवामहस्तसमन्विताः ।
मनुस्त्वगस्त्य इत्युक्तो वसिष्ठो गौतमस्तथा ॥
अङ्गिरास्स्याद्विश्वामित्रः भरद्वाज इति स्मृताः ।
एते वै सप्त ऋषयः कीर्तिताश्च विशेषतः ॥

(ii) सु० आ०

भृगुश्चैव वशिष्ठश्च पुलस्त्यः पुलहः क्रतुः ।
काश्यपः कौशिकश्चैव अङ्गिरा मुनयस्त्विमे ॥
सुवल्कला जटायुक्तास्सुमुखा दंशहस्तकाः ।
कटचा च मण्डिताकाराश्शुक्लवस्त्रधराश्शुभाः ॥
पिङ्गलाश्च सुनेत्राश्च पत्नयस्सप्त कीर्तिताः ।

(iii) पू० कार०

अगस्त्यश्च पुलस्त्यश्च विश्वामित्रः पराशरः ।
जमदग्निश्च वाल्मीको सनत्कुमारश्च सप्त च ॥
शुक्लवस्त्रधरास्सर्वे शुक्लयज्ञोपवीतकाः ।
शुक्लवस्त्रोत्तरीयाश्च जटावल्कलसंयुताः ॥
कमण्डल्वक्षहस्ताश्च दीर्घश्मश्रुसमन्विताः ।

(iv) मान०

ऋषीणां लक्षणं वक्ष्ये शास्त्रे संक्षिप्यतेऽधुना ॥
अगस्त्यः काश्यपश्चैव भृगुर्वसिष्ठो भार्गवः ॥
विश्वामित्रस्तथा भारद्वाजः सप्तर्षयः क्रमात् ।
अगस्त्यं सप्ततालेन मानयेत्त्वङ्गमानकम् ॥
काश्यपं चाष्टतालेन मानयेदपि च भृगुम् ।
अन्यथा ऋषिसर्वान् नवतालेन कारयेत् ॥
श्यामवर्णमगस्त्यं च काश्यपं पीतवर्णकम् ।
भृगुं च कृष्णवर्णं कुर्याद् वसिष्ठं रक्तवर्णकम् ॥
भार्गवं पिङ्गलाभं स्याद् विश्वामित्रं च रक्तकम् ।
भरद्वाजं च हारिद्रं वर्णमेवं क्रमाद् विदुः ॥
द्विभुजं च द्विनेत्रं च जटाजूटेन मण्डितम् ।
पीताम्बरधरं चैव सर्वेषामपि मुनीनाम् ॥
कुब्जाकारं बृहत्कुक्षि कषायं पूर्णशोभितम् ।
अगस्त्यं चैवेति प्रोक्तमन्यं चैवेति पौरुषम् ॥

सर्वेषामपि मुनीनां यज्ञसूत्रोत्तरीयकैः ।
दण्डं च सव्यहस्तेन वामहस्तेन पुस्तकम् ॥
अथवा यष्टिं विना सव्ये हस्तौ सदृशौ मुनीनाम् ।
अथवाराघ्यवत्कुर्यादासनं स्थानकं तु वा ॥

भक्ताः अधुना वक्ष्यते सर्वभक्तानां लक्षणं क्रमात् ।
मान० पादं चतुर्विधं प्रोक्तं तद्वशान्मानं गृह्यते ॥
प्रथमं सालोक्यमथ द्वितीयं सामीप्यमुच्यते ।
सारूप्यं च तृतीयं स्यात्सायुज्यं तु चतुर्थकम् ॥
भक्तिज्ञानं च वैराग्ययुक्तं सालोक्यमीरितम् ।
ज्ञानं वैराग्यसंयुक्तं सामीप्यमिति कथ्यते ॥
केवलं ध्यानसंयुक्तं सारूप्यमिति निश्चयम् ।
शुद्धज्ञानसमायुक्तं सायुज्यं परमार्थवत् ॥
उत्तमनवतालेन सालोक्याङ्गं प्रमीयते ।
अधमदशतालेन सामीप्याङ्गं च निर्मितम् ॥
मध्यमदशतालेन सारूप्यं मानयेत्सुधीः ।
उत्तमदशतालेन सायुज्यं कथितं बुधैः ॥

अर्थः वि० ध० अर्थः कार्यस्तु रूपेण धनदस्य महात्मनः ।
कामः कामदेवस्तु कर्तव्यो रूपेणाप्रतिमो भुवि ॥
वि० ध० अष्टबाहुः स कर्तव्यः शङ्खपद्मविभूषणः ।
चापबाणकरश्चैव मदादञ्चितलोचनः ॥
रतिः प्रीतिस्तथा शक्तिर्मदशक्तिस्तथोज्ज्वला ।
चतस्रस्तस्य कर्तव्याः पत्न्यो रूपमनोहराः ॥
केतुश्च मकरः कार्यः पञ्चबाणमुखो महान् ।
करेण कटिगेनाथ निद्रां वामेन कारयेत् ॥
दक्षिणं तु तथा पार्श्वे तस्याः सङ्कर्षणो भवेत् ।
वासुदेवस्तथा वामे मैकानेशा तथा सुतः ।
कालः करालवदनः नित्यगश्च विभीषणः ।

दिशाः पाशहस्तश्च कर्तव्यः सर्पवृश्चिकरोमवान् ॥
वि० ध० ज्वरस्त्रिपादः कर्तव्यस्त्रिनेत्रैर्वदनैस्त्रिभिः ।
ज्वरः भस्मप्रहरणो रौद्रस्त्रिबाहुर्व्याकुलेक्षणः ॥
वि० ध० सामवेदस्तु कर्तव्यः किं तु श्ववदनः प्रभुः ।
वेदाः अथवा देवरूपेण वेदाः कार्या विचक्षणैः ॥
वि० ध० ऋग्वेदस्तु स्मृतो ब्रह्मा यजुर्वेदस्तु वासवः ।
सामवेदस्तथा विष्णुः शम्भुश्चाथर्वणो भवेत् ॥
शिक्षा प्रजापतिर्ज्ञेया कल्पो ब्रह्मा प्रकीर्तितः ।
शास्त्राणि सरस्वती व्याकरणं निरुक्त वरुणः प्रभुः ॥
वि० ध० छन्दो क्षितिस्तथैवाग्निर्ज्यौतिषं भगवान्रविः ।

मीमांसा भगवान्सोमो न्यायमार्गः समीरणः ।।
धर्मश्च धर्मशास्त्राणि पुराणं च तथा मनुः ।
इतिहासं प्रजाध्यक्षो धनुर्वेदं शतक्रतुः ।।
आयुर्वेदस्तथा साक्षाद्देवो धन्वन्तरिः प्रभुः ।
फलवेदं महीदेवी नृत्यशास्त्रं महेश्वरः ।।
सङ्कर्षणः पाञ्चरात्रं रुद्रः पाशुपतं तथा ।
पातञ्जलमनन्तश्च सांख्यञ्च कपिलो मुनिः ।।
अर्थशास्त्राणि सर्वाणि धनाध्यक्षः प्रकीर्तितः ।
कलाशास्त्राणि सर्वाणि कामदेवो जगद्गुरुः ।।
अन्यानि यानि शास्त्राणि यत्कर्तृणि प्रचक्षते ।
स चैव देवता तस्य शास्त्रकाव्यस्व देहवत् ।।

धर्मज्ञानवैराग्यादयः
वि० ध०

धर्मस्य रूपनिर्माणं ज्ञानस्य च परन्तप ।
वैराग्यस्य च धर्मज्ञ तथैश्वर्यस्य मे वद ।।
चतुर्वक्त्रश्चतुष्पादश्चतुर्बाहुस्सिताम्बरः ।
सर्वाभरणवाञ्छ्वेतो धर्मः कार्यो विजानता ।।
दक्षिणे चाक्षमालां च तस्य वामे तु पुस्तकम् ।
मूर्तिमान्व्यवसायस्तु कार्यो दक्षिणभागगः ।।
वामभागगतः कार्यः सुखः परमरूपवान् ।
कार्यौ धर्मकरौ मूर्ध्नि विन्यस्तौ च तथा तयोः ।
अक्षमाला स्मृतः कालः पुस्तकं चागमं स्मृतम् ।
यज्ञः सत्यं तपोदानं तस्य वक्त्रचतुष्टयम् ।।
देशकालौ तथा शौचं शुद्धिश्चास्य भुजःस्मृतः ।
श्रुतिः स्मृतिः सदाचारः स्वस्य च प्रियमात्मनः ।।
तस्य देवस्य धर्मज्ञ ज्ञेयं पादचतुष्टयम् ।
सत्त्वाधिकत्वाच्छुक्लस्तु ज्ञानवासश्च कर्तियते ।।
अथवा चास्य कर्तव्याः पत्न्यश्चैव चतुर्दश ।
कार्तिर्लक्ष्मी धृतिर्मेधा पुष्टिः श्रद्धा क्रिया मतिः ।।
बुद्धिर्लज्जा वपुश्शान्तिः सिद्धिस्तुष्टिश्चतुर्दशी ।
द्वाराण्येतानि धर्मस्य सर्व्वाणि कथितानि ते ।।
कार्याः सरूपा द्विभुजाश्च सर्वास्तेजोन्विताास्ताश्च सुभूषणाश्च ।
धर्मःस्थितः स्याद्यदि चैक एव भार्यान्वितश्चेदथवोपदिष्टः ।।

व्योम
वि० ध०

नीलोत्पलाभं गगनं तद्वर्णाम्बरधारिणम् ।
चन्दार्कहस्तं कर्तव्यं द्विभुजं सौम्यदर्शनम् ।।
चतुरस्रं भवेन्मूले ततो वृत्तं महाभुज ।
ततोल्पचतुरस्रं च चतुरस्रं ततो भवेत् ।।
ततोल्पचतुरस्रं च मेरुवत्संस्थितं ततः ।
भद्रपीठमिदं प्रोक्तं व्योमभागं तृतीयकम् ।।
सर्वेषां भद्रपीठानामेतल्लक्षणमुच्यते ।

सम्भवश्चतुरस्त्रं तु मध्यभागं प्रकीर्तितम् ॥
भद्रपीठं ततो भागं तत्र पद्मं निवेशयेत् ।
शुभाष्टपत्रं तन्मध्ये कर्णिकायां दिवाकरम् ॥
पत्रेषु कल्पयेत्तत्र दिक्पालांश्च यथादिशम् ।
भद्रपीठमधस्तात्तु पृथ्वीं परिकल्पयेत् ॥
अन्तरिक्षं तथा स्तम्भमूर्ध्वभागं ततो विदुः ।
तत्र सन्निहिताः सर्वे भवन्ति त्रिदशोत्तमाः ॥
सर्वदेवमय व्योम कथितं ते महाभुज ।
तस्य सम्पूजनं कृत्वा सर्वान्कामानवाप्नुयात् ॥

ऐडूक विं० ध०

ऐडूकरूपनिर्माणं शृणुष्व गदतो मम ।
ऐडूकपूजनात्पूजा कृतास्य जगतो भवेत् ॥
भद्रपीठं बुधः कुर्यात्सोपानैः शोभनैर्युतम् ।
चतुर्भिर्यादवश्रेष्ठ यथादिशमरिन्दम् ॥
तस्योपरिष्टादपरं भद्रपीठं तु कारयेत् ।
तस्योपरिष्टादपरं तादृग्विधमरिन्दम् ॥
तस्योपरिष्टात्कर्तव्यं लिङ्गरूपं विजानता ।
तत्तु तत्रापि कर्त्तव्यं लिङ्गरेखाविराजितम् ॥
तस्य मध्ये ध्रुवां यष्टिं चतुरस्त्रां तु कारयेत् ।
तस्योपरिष्टात्कर्तव्या भूमिकास्तु त्रयोदश ॥
तस्योपरिष्टात्कर्तव्यं तथैवामलतारकम् ।
तस्योपरि पुनर्यष्टिः कार्या राजन्सुवर्तुला ॥
समार्धचन्द्रमध्यस्थचन्द्रकेण विराजिता ।
भूमिका या मया प्रोक्ता तथैवामलतारकम् ॥
भुवनास्ते त्वया ज्ञेयास्तथा राजंश्चतुर्दश ।
लिङ्गे महेश्वरो देवो वृत्ता यष्टिः पितामहः ॥
चतुरस्त्रा तु या यष्टिः स च देवो जनार्दनः ।
गुणरूपेण विज्ञेयं भद्रपीठत्रयं तथा ।
गुणाधानमितिप्रोक्तं त्रैलोक्यं सचराचरम् ।
अधस्ताद्भुवनानां तु लिङ्गोपरि तथा नृप ॥
लोकपालाश्च कर्तव्याः शूलहस्ताश्चतुर्दिशम् ।
विरूढो धृतराष्ट्रश्च विरूपाक्षश्च यादवः ॥
कुबेरश्च महातेजाः सूर्यवेशधराः शुभाः ।
सर्वे कवचिनः कार्याः शुभाभरणभूषिताः ॥
विरूपाक्षं विजानीहि शक्रदेवं गणेश्वरम् ।
धृतराष्ट्रं विजानीहि यमं भुवननायकम् ॥
विरूपाक्षं विजानीहि वरुणं यादसाम्पतिम् ।
राजराजं विजानीहि कुबेरं धनदं प्रभुम् ॥

समाप्तस्सप्तमो पटलः

अष्टमो पटलः

जैन-प्रतिमा-लक्षणं बौद्ध-प्रतिमा-लक्षणञ्च

अ. जैन-प्रतिमा-लक्षणम्

जिनस्वरूपम्
शि० रत्ना०

अरूपं रूपमापन्नं विश्वरूपं जगत्प्रभुम् ।
केवलं ज्ञानमूर्तिञ्च वीतरागं जिनेश्वरम् ।।
द्विभुजञ्चैकवक्त्रञ्च बद्धपद्मासनस्थितम् ।
लीयमानपरब्रह्मजिनमूर्तिजगद्गुरुम् ।।

जिनेश्वराणां सामान्यलाञ्छनानि

दिव्यतरुः सुरपुष्पसुवृष्टिर्दुन्दुभिरासनयोजनघोषौ ।
आतपवारण-चामर-युग्मे यस्य विभाति च मन्डलतेजः ।।
अशोकवृक्षः सुरपुष्पवृष्टिर्दिव्यध्वनिश्चामरमासनञ्च ।
भामण्डलं दुन्दुभिरातपत्रं सत्प्रातिहार्याणि जिनेश्वराणाम् ।।

जैनलक्षणम्
(i) मान०

सुगतजैनकादीनां लक्षणं मानपूर्वकम् ।
स्थावरं जङ्गमं चैव लक्षणं वक्ष्यतेऽधुना ।
द्विभुजं च द्विनेत्रं च मुण्डतारं च शीर्षकम् ।।
ऋजुस्थानकसंयुक्तं तथा चासनमेव च ।
समाङ्घ्रि ऋज्वाकारं स्याल्लम्बहस्तद्वयं तथा ।।
आसनं च द्विपादौ च पद्मासनं तु संयुतम् ।
ऋजुकं च ऋजुभावं योगं तत्परमात्मकम् ।।
सव्यापसव्यहस्तं च मूलोर्ध्वोमुखं करौ ।
स्थानकं चासनं वापि सिंहासनोपरि न्यसेत् ।।
उपरे तु निर्यूहं कुर्यान्मकरतोरणं भवेत् ।
तदूर्ध्वं कल्पवृक्षः स्यात्सगजेन्द्रपरैः सह ।।
नारदादीन् ऋषीन्देवान्देवाङ्गनाभिः सह सेवितान्।
यक्षविद्याधराद्यैश्च चक्रमन्यत्र भूपतीन् ।।
नागेन्द्रादीन् च दिक्पालान्यक्षैश्च सह सेवितान् ।
यक्षयक्षेश्वरौ पार्श्वे चामरोद्धृतसेवितान् ।।
चतुर्त्रयान्तरीक्षे तु तस्याधो जिनदेवतान् ।
स्फटिकश्वेतरक्तं च पीतश्यामनिभं तथा ।।
सिद्धादिश्च सुगन्धश्च जिनं चार्हं तु पार्श्वकम् ।
एतत्पञ्चपरमेष्टी (वर्ण) पञ्चबेरं यथाक्रमम् ।।

उत्तमं दशतालेन देवाङ्गैः सह मानयेत् ।
चतुर्विंशतितीर्थान् दशतालेन कारयेत् ।।
निराभरणसर्वाङ्गं निर्वस्त्राङ्गं मनोहरम् ।
सर्ववक्षःस्थले हेमवर्णं श्रीवत्सलाञ्चनम् ।।
द्वारे चण्डं महाचण्डं कुर्यात्सव्यापसव्यके ।
एवं तु जिनमित्युक्तं शेषमागमत उक्तवत् ।।

(ii) बृ० सं० — आजानुलम्बबाहुः श्रीत्साङ्कः प्रशान्तमूर्तिश्च ।
दिग्वासास्तरुणो रूपवांश्च कार्योऽर्हतां देवः ।।

(iii) प्र० सा० सं० — अथ बिम्बं जिनेन्द्रस्य कर्तव्यं लक्षणान्वितम् ।
ऋज्वायतसुसंस्थानं तरुणाङ्गदिगम्बरम् ।।
श्रीवत्समूषितोरस्कं जानुप्राप्तकराग्रजम् ।
जिनाङ्गुलप्रमाणेन साष्टाङ्गुलशतायतम् ।।
कक्षादिरोमहीनाङ्गं श्मश्रुशेषविवर्जितम् ।
ऊर्ध्वप्रलम्बकं दत्वा समाप्त्यन्तं च धारयेत् ।।

अ. २४ तीर्थङ्कराः
अ० पृ० — तीर्थङ्करान् प्रवक्ष्यामि चतुर्विंशतिसंख्यकान् ।
नामवर्णलाञ्छनार्थं देवीयक्षादिकक्रमम् ।।
ऋषभश्चाजितश्चैव संभवश्चाभिनन्दनः ।
सुमतिः पद्मप्रभश्च सुपार्श्वः सप्रभो मतः ।
चन्द्रप्रभश्च सुविधिः शीतलो दशमो मतः ।
श्रेयांश्चसो वासुपूज्यश्च विमलोऽनन्तसंज्ञकः ।।
धर्मः शान्तिः कुन्थुररो मल्लिनाथस्तथैव च ।
मुनिस्तथा सुव्रतश्च नमिश्चारिष्टनेमिकः ।।
पार्श्वनाथो वर्धमानश्चतुर्विंशतिरर्हताम् ।

तेषां वर्णाः — चन्द्रप्रभः पुष्पदन्तः श्वेतौ वै कौञ्चसम्भवौ? ।
पद्मप्रभो धर्मनाथो रक्तोत्पलनिभौ मतौ ।
सुपार्श्वः पार्श्वनाथश्च हरिद्वर्णौ प्रकीर्तितौ ।
नेमिश्च श्यामवर्णः स्यान्नीलो मल्लिः प्रकीर्तितः ।।
शेषाः षोडश सम्प्रोक्तास्तप्तकाञ्चनसमप्रभाः ।
वर्णानि कथितान्यग्रे लञ्छनानि ततः शृणु ।।

,, लाञ्छनानि — वृषो गजाश्वकपयः क्रौञ्चपद्मकस्वतिकाः ।
चन्द्रो मकरश्रीवत्सौ गण्डको महिषस्तथा ।।
शूकरः शशादनश्च वज्रश्च मृग आजकः ।
नन्द्यावर्तश्च कलशः कूर्मो नीलाब्जशङ्खकौ ।।
सर्पः सिंहश्चर्षभादेर्लाञ्छनानीरितानि च ।

ब. २४ शासनदेविकाः
(यक्षिण्यः) — चतुर्विंशतिरुच्यन्ते क्रमाच्छासनदेविकाः ।।
चक्रेश्वरी रोहिणी च प्रज्ञा वै वज्रशृङ्खला ।

नरदत्ता मनोवेगा कालिका ज्वालमालिका ॥
महाकाली मानवी च गौरी गान्धारिका तथा ।
विराटा तारिका चैवानन्तागतिश्च मानसी ॥
महामानसी च जया विजया चापराजिता ।
बहुरूपा च चामुण्डाऽम्बिका पद्मावती तथा ॥
सिद्धायिकेति देव्यस्तु चतुर्विंशतिरर्हताम् ।

चक्रेश्वरी — षट्पादा द्वादशभुजा चक्राण्यष्टौ द्विवज्रकम् ।
मातुलिङ्गाभये चैव तथा पद्मासनाऽपि च ॥
गरुडोपरिसंस्था च चक्रेशी हेमवर्णिका ।

रोहिणी — चतुर्भुजा श्वेतवर्णा शङ्खचक्राभयवरा ।
लोहासना च कर्तव्या रथारूढ़ा च रोहिणी ।

प्रज्ञावती — प्रज्ञावती श्वेतवर्णा षड्भुजा चैव संश्रुता ॥
अभयवरदफल—चन्द्राः परशुरुत्पलम् ॥

वज्रश्रृङ्खला — नागपाशाक्षफलकं वरदं हंसवाहिनी ।
चतुर्भुजा तथैवोक्ता विख्याता वज्रश्रृङ्खला ॥

नरदत्ता — चतुर्भुजा चक्रवज्र—फलानि वरदं तथा ।
श्वेतहस्तिसमारूढा कर्त्तव्या नरदत्तिका ॥

मनोवेगा — चतुर्वर्णा स्वर्णवर्णाऽशनिचक्रफलं वरम् ।
अश्ववाहनसंस्था च मनोवेगा तु कामदा ॥

कालिका — कृष्णाऽष्टबाहुस्त्रिशूल—पाशाङ्कुशधनुःशरा ।
चक्राभयवरदाश्च महिषस्था च कालिका ॥

ज्वालामालिनी — कृष्णा चतुर्भुजा घण्टा त्रिशूलं च फलं वरम् ।
पद्मासना वृषारूढा कामदा ज्वालमालिनी ॥

महाकाली — चतुर्भुजा कृष्णवर्णा वज्रगदावराभयाः ।
कूर्मस्था च महाकाली सर्वशान्तिप्रदायिनी ॥

मानवी — चतुर्भुजा श्यामवर्णा पाशाङ्कुशफलं वरम् ।
सूकरोपरिसंस्था च मानवी चार्थदायिनी ॥

गौरी — पाशङ्कुशाब्जवरदाः कनकाभा चतुर्भुजा ।
सा कृष्णहरिणारूढा कार्या गौरी च शान्तिदा ॥

गान्धारी — करद्वये पद्मफले नक्रारूढा तथैव च ।
श्यामवर्णा प्रकर्त्तव्या गान्धारी नामिका भवेत् ॥

विराटाख्या — श्यामवर्णा षड्भुजा द्वौ वरदौ खड्गखेटकौ ।
धनुर्बाणौ विराटाख्या व्योमयानगता तथा ॥

अनन्तमतिः — चतुर्भुजा स्वर्णवर्णा धनुर्बाणौ फलं वरम् ।
हंसासनाऽनन्तमतिः कर्तव्या शान्तिदायिनी ॥

मानसी — षड्भुजा रक्तवर्णा च त्रिशूलं पाशचक्रके ।
डमरुर्वे फलवरे मानसी व्याघ्रवाहना ॥

महामानसी	चतुर्भुजा सुवर्णाभा शरः शार्ङ्गं च वज्रकम् ।
	चक्रं महामानसी स्यात् पक्षिराजोपरिस्थिता ॥
जया	वज्रचक्रे पाशाङ्कुशौ फलं च वरदो जया ।
	कनकाभा षड्भुजा च कृष्णशूकरसंस्थिता ॥
विजया	सिंहासना चतुर्बाहुर्वज्रचक्रफलोरगाः ।
	तेजोवती स्वर्णवर्णा नाम्ना सा विजया मता ॥
अपराजिता	खड्गखेटौ फलवरौ श्यामवर्णा चतुर्भुजा ।
	शान्तिदाऽष्टापदस्था च विख्याता ह्यपराजिता ॥
बहुरूपा	द्विभुजा स्वर्णवर्णा च खड्गखेटकधारिणी ।
	सर्पासना च कर्तव्या बहुरूपा सुखावहा ॥
चामुण्डा	रक्ताभाष्टभुजा शूल—खड्गौ मुद्गरपाशकौ ।
	वज्रचक्रे डमर्वक्षौ चामुण्डा मर्कटासना ॥
अम्बिका	हरिद्वर्णा सिंहसंस्था द्विभुजा च फलं वरम् ।
	पुत्रेणोपास्यमाना च सुतोत्सङ्गा तथाऽम्बिका ॥
पद्मावती	पाशाङ्कुशौ पद्मवरे रक्तवर्णा चतुर्भुजा ।
	पद्मासना कुक्कुटस्था ख्याता पद्मावतीति च ॥
सिद्धायिका	द्विभुजा कनकाभा च पुस्तकं चाभयं तथा
	सिद्धायिका तु कर्तव्या भद्रासनसमन्विता ।
स. २४ शासनदेवाः (यक्षाः)	वृषवक्त्रो महायक्षस्त्रिमुखश्चतुराननः ।
	तुम्बुरुः कुसुमाख्यश्च मातङ्गो विजयस्तथा ॥
	जयो ब्रह्मा किन्नरेशः कुमारश्च तथैव च ।
	षण्मुखः पातालयक्षः किन्नरो गरुडस्तथा ॥
	गन्धर्वश्चैव यक्षेशः कुवेरो वरुणस्तथा ।
	भृकुटिश्चैव गोमेधः पार्श्वो मातङ्ग एव च ॥
	यक्षाश्चतुर्विंशतिकाः ऋषभादेर्यथाक्रमम् ।
	भेदाश्च भुजशस्त्राणां कथयामि समासतः ॥
वृषवक्त्रः	वराक्षसूत्रे पाशश्च मातुलिङ्गं चतुर्भुजः ।
	श्वेतवर्णो वृषमुखो वृषभासनसंस्थितः ॥
महायक्षः	श्यामोऽष्टबाहुर्हस्तिस्थो वरदाभयमुद्गराः ।
	अक्षपाशाङ्कुशाः शक्तिर्मातुलिङ्गं तथैव च ॥
त्रिमुखः	मयूरस्थस्त्रिनेत्रश्च त्रिवक्त्रः श्यामवर्णकः ।
	परश्वक्षगदाचक्रशङ्खा वरश्च षड्भुजः ॥
चतुराननतुम्बुरु	नागपाशवज्राङ्कुशा हंसस्थश्चतुराननः ।
	द्वौ सर्पौ फलवरदौ तुम्बुरुर्गरुडासनः ॥
कुसुममातङ्गौ	कुसुमाख्यो गदाक्षौ च द्विभुजो मृगसंस्थितः ।
	मातङ्गः स्याद् गदापाशौ द्विभुजो मेषवाहनः ॥

विजयजयौ	पर्शुपाशाभयवराः कपोते विजयः स्थितः । शक्तचक्षफलवरदा जयः कूर्मासनस्थितः ॥
ब्रह्मयक्षेशौ	पाशाङ्कुशाभयवरा ब्रह्मा स्याद्धंसवाहनः । त्रिशूलाक्षफलवरा यक्षेट्श्वेतो वृषस्थितः ॥
कुमारषण्मुखौ	धनुर्बाणफलवराः कुमारः शिखिवाहनः । षण्मुखः षड्भुजो वज्रो धनुर्बाणौ फलं वरः ॥
किन्नरपतालौ	किन्नरेशः पाशाङ्कुशौ धनुर्बाणौ फलं वरः । पातालश्च वज्राङ्कुशौ धनुर्बाणौ फलं वरः ॥
गरुडगन्धर्वौ	पाशाङ्कुशफलवरा गरुडःस्याच्छुकासनः । पद्माभयफलवरा गन्धर्वः स्याच्छुकासनः ॥
यक्षेशकुबेरौ	यक्षेट् खरस्थो वज्रारि धनुर्बाणाः फलं वरः । पाशाङ्कुशफलवरा धनेट् सिंहे चतुर्मुखः ॥
वरुणभृकुटी	पाशाङ्कुश—धनुर्वाण—सर्पवज्रा ह्यपां पतिः । शूलशक्ति वज्रखेटा ? डमरुर्भृकुटिस्तथा ॥
पार्श्वः	पार्श्वो धनुर्बाण भृण्डि मुद्गरश्च फलं वरः । सर्परूपः श्यामवर्णः कर्तव्यः शान्तिमिच्छता ॥
मातङ्गः	फलं वरोऽथ द्विभुजो मातङ्गो हस्तिसंस्थितः ।
गोमेधः	? ... ...॥
	यक्षाश्चतुर्विंशतिकास्तथर्षभादितः क्रमात् ।
लाञ्छनानि	चामरेन्द्रच्छत्रत्रयमशोकः पुष्पवर्षणम् ॥ ज्ञानं ध्वजास्तथा यक्षदेवीनां लाञ्छलानि च ।

टि०—जैनानामपि सम्प्रदाये दशदिग्पालानां (इन्द्र-अग्नि-यम-निर्ऋति-वरुण-वायु-कुबेर-ईशान-पातालाधीश्वरनागदेव-ऊर्ध्वलोकाधीश्वरब्रह्म-देवेत्यादीनाम्) नव-ग्रहाणां, सरस्वत्याः योगिनीनाञ्चापि लक्षणानि प्रायेण ब्राह्मणप्रतिमा-लक्षणैस्सह समानान्येवातः विस्तरेणालम् । परं विद्यादेवीनां (श्रुतदेवीनां वा) क्षेत्रपालस्य च लक्षणं दीयते । तथाहि—

षोडशविद्यादेव्यः शि० रत्ना० नामानि	प्रथमा रोहिणी ज्ञेया प्रज्ञप्तिर्वज्रशृङ्खला । वज्राङ्कुशी समाख्याता चक्रेश्वरी तथैव हि ॥ नरदत्ता च काली च महाकाली च गौरिका । गान्धारी च महाज्वाला विज्ञातव्या च मानवी ॥ वैरोट्याच्छुप्तिका चैव मानसी महामानसी । इमाष्षोडशसंख्याका विद्यादेव्यः शुभप्रदाः ॥
१. रोहिणी लक्षणानि	सुरभिवाहनारूढा गौरवर्णा तु रोहिणी । अक्षबाणधनुःखड्गसमन्वितचतुष्करा ॥
२. प्रज्ञप्तिः	प्रज्ञप्तिः श्वेतवर्णा च मयूरवरवाहना । वरदशक्तिसंयुक्ता सशक्तिमातुलिङ्गिका ॥
३ वज्रशृङ्खला	चतुर्भुजा च शङ्खाभा पद्मस्था वज्रशृङ्खला । वरदशृङ्खलायुक्ता शृङ्खलापद्मसंयुता ॥

४. वज्राङ्कशी	वज्राङ्कुशी गजारूढा कनकाभा चतुर्भुजा । वरदं वज्रकं धत्तेऽङ्कुशञ्च मातुलिङ्गकम् ॥
५. चक्रेश्वरी	गरुडस्था तडिद्वर्णाऽप्रतिचक्रा चतुर्भुजा । चक्रेश्वरीति या ख्याता चक्रयुक्तचतुष्करा ॥
६. नरदत्ता	नरदत्ता च हेमाभा महिषीवाहनस्थिता । वरदखड्गसंयुक्ता खेटकमातुलिङ्गिका ।
७. काली	काली तु कृष्णवर्णा स्यात्पद्मासना चतुर्भुजा । अक्षसूत्रगदावज्राऽभययुक्तचतुष्करा ॥
८. महाकाली	महाकाली तमालाभा पुरुषवाहनस्थिता । अक्षसूत्रं तथा वज्रं धत्तेऽभयञ्च घंटिकाम् ॥
९. गौरी	गौरी कनकवर्णाभा गोधावाहनसंस्थिता । वरदमूसलाक्षाब्जसमन्वितचतुष्करा ॥
१०. गान्धारी	गान्धारी नीलवर्णा च कमलासनसंस्थिता । वरदं मूसलं वज्रमभयञ्चैव बिभ्रती ॥
११, महाज्वाला	मार्जारवाहना नित्यं ज्वालोद्भासिकरद्वया । शशाङ्कधवला ज्वाला देवी भद्रं ददातु नः ॥
१२. मानवी	मानवी श्यामवर्णा च कमलस्था चतुर्भुजा । वरदपाशशाखाक्षसूत्रालङ्कृतहस्तका ॥
१३. वैरोटया	वैरोटया श्यामवर्णा चाजगरासनसंस्थिता । सव्ये खड्गोरगौ धत्ते वामे खेटकपन्नगौ ॥
१४. अच्छुप्ता	अच्छुप्ता च तडिद्वर्णा तुरङ्गवाहनस्थिता । खड्गबाणधनुः खेटविभूषितचतुर्भुजा ॥
१५. मानसी	मानसी धवलाभा च हंसवाहनसंस्थिता । वरदवज्रवज्राक्षवलयान्वितबाहुका ॥
१६. महामानसी	सिंहासनसमासीना धवला महामानसी । वरासिखेटकैर्युक्ता कुण्डया चैव चतुर्भुजा ॥

क्षेत्रपालः— ॐ नमः क्षेत्रप्रालाय कृष्णगौरकाञ्चनधूसरकपिलवर्णाय विंशतिभुज-

(i) आ० दि० दण्डाय बर्बरकेशाय जटाजूटमण्डिताय वासुकीकृतजिनोपवीताय तक्षककृत-मेखलाय शेषकृतहाराय नानायुधहस्ताय सिंहचर्मावरणाय प्रेतासनाय कुक्कुरवाहनाय त्रिलोचनाय च ।

(ii) नि०क० क्षेत्रपालं क्षेत्रानुरूपनामानं श्यामवर्णं बर्बरकेशमावृत्तपिङ्गनयनं विकृतदंष्टं पादुकाधिरूढं नग्नं कामचारिणं षड्भुजं मुद्गरपाशडमरूकान्वितदक्षिण-पाणिं श्वानाङ्कुशगे डिकायुतवामपाणिं श्रीमद्भगवतो दक्षिणपार्श्वे ईशानाश्रितं दक्षिणाशामुखमेव प्रतिष्ठाप्यम् ।

मणिभद्रक्षेत्रपालः ढक्का शूलसुदामपाशाङ्कुशखड्गैः ।
त्वत्करषट्कं युक्तं भात्यायुधवर्गैः ॥

टि०—जैनानां शान्तिदेव्यः कल्पना विलक्षणैव—

शान्तीदेवी श्री चतुर्विधसंघस्य शासनोन्नतिकारिणी ।

(i) प्र० क० शिवशान्तिकरी भूयात् श्रीमती शान्तिदेवता ।।

(ii) शान्तिदेवतां धवलवर्णां कमलासनां चतुर्भुजां वरदाक्षसूत्रयुक्तदक्षिण-करां कुण्डिकाकमण्डल्वन्वितवामकराम् ।

जिनायतनम्

अ० पृ० १२१

जिनालयं प्रवक्ष्यामि जिनेन्द्रभवनं तथा ।
आश्रयन्ति ततो दिव्या जिनशासनपारगाः ।।
जिनेन्द्रस्य तथा यक्षा देव्यश्च जिनमातृकाः ।
तीर्थङ्कराणां सर्वेषामतीतानामवर्तिनाम् ।।
केवल्यृषभदेवाद्याः पद्मनाभादितः क्रमात् ।
पृथक् चतुर्विंशतिर्वै जिनानां वा द्वासप्ततिः ।।
जन्मनिष्क्रमणस्थानज्ञाननिर्वाणभूसिषु ।
अन्येषु पुण्यदेशेषु नदीकूले नगरेषु च ।।
ग्रामादिसन्निवेशेषु समुद्रपुलिनेषु च ।
अन्येषु वा मनोज्ञेषु कारयेज्जिनमन्दिरम् ।।

जिनायतने जिनमूर्तीनां स्थापनक्रमः

शि० रत्ना०

नेमिश्च मल्लिनाथश्च वीरो वैराग्यकारकाः ।
त्रयो वै मन्दिरे स्थाप्या शुभदाः न गृहे मताः ।।
ऋषभादिजिनपंक्तिः स्थाप्या दक्षिणतः सदा ।
चतुर्विंशजिनालये सर्वस्मिन्सृष्टिमार्गतः ।।
चतुर्विंशतिपृथक्त्वे जिनानां च द्वासप्ततिः ।
मूलनायको भवेद्यस्तु तस्य स्थाने सरस्वती ।।
जिनालये जिनं कुर्यादन्ते कुर्यात्सरस्वतीम् ।
सरस्वती जिनश्चैव ह्यन्योन्यवरोधकम् ।।

जिनेन्द्रस्याष्टौ प्रतीहराः

अ० पृ० २२०

इन्द्र इन्द्रजयश्चैव महेन्द्रो विजयेन्द्रकः ।
धरणेन्द्रः पद्मकश्च सुनाभः सुरदुन्दुभिः ।।
इत्यष्टौ च प्रतीहाराः वीतरागादिशान्तिदाः ।
पृथगेकैकशश्चैव कथयिष्याम्यनुक्रमम् ।।
फलं वज्राङ्कुशौ दण्ड इन्द्रोऽसव्ये इन्द्रजयः ।
द्वौ वज्रौ फलदण्डौ च महेन्द्रोऽसव्ये विजयः? ।।
तदायुधयोगोद्भवास्त्रिपञ्चाश्वफणा मताः ।
धरणेन्द्रः पद्मकश्च सर्वे शान्तिकराः स्मृताः ।।
यक्षरूपाधिकाराश्च निधिहस्ताः शुभोदराः ।
सर्वशान्तिप्रदावेवं सुनाभः सुरदुन्दुभिः ।।
इत्यष्टौ च जिनेन्द्रस्य प्रतीहाराश्च शान्तिदाः ।
नगरादौ पुरे ग्रामे सर्वविघ्नप्राणाशनाः ।।

ब. बौद्ध-प्रतिमा-लक्षणम्

बुद्धाः बुद्धशक्तयः बोधिसत्वाश्च

पञ्चध्यानिबुद्धानामाविर्भावः—चक्षुर्वैरोचनो बुद्धो श्रवणो वज्रसूर्यकः।
घ्राणश्च परमाद्यैस्तु पद्मनर्तेश्वरो मुखम्॥
कायः श्रीहेरूको राजा वज्रसत्वञ्च मानसम्।

पञ्चध्यानिबुद्धाः जिनो वैरोचणो ख्यातो रत्नसंभव एव च।
अमिताभामोघसिद्धिरक्षोभ्यश्च प्रकीर्तिताः॥
वर्णाः अमीषां सितः पीतो रक्तो हरितमेचकौ।
बोध्यग्री—वरदो—ध्यानं मुद्रा अभय-भू-स्पृशौ॥

१. अमिताभः—अ० सं०—पश्चिमे दले रविमण्डलोपरि रक्त-ह्रीः—कारसम्भूतो रक्तवर्णोऽमिताभः पद्मचिन्हसमाधिमुद्राधरः संज्ञास्कन्धस्वभावो··· ···ग्रीष्मर्तु रूपःआम्लरसशरीरः तवर्गात्मा··· ···जापमन्त्रश्चायं ओं आः आरोलिक हुम्।

२. अक्षोभ्यः--अ० सं०—नील-हुं-कारनिष्पण्णद्विभुज एकमुखो भूस्पर्शमुद्राधरो वज्रपर्यङ्की·····कृष्णवज्रचिन्हः सुविशुद्धधर्मधातुविज्ञानस्कन्वस्वभावः·········शिशरमध्याह्नकटुश्रुति-आकाशशब्दचवर्गो 'आः वज्रधृक् हुम्' अस्य जापमन्त्रः।

३. वैरोचनः—अ० सं०—ओंकारजः शुक्लवर्णः वैरोचनः शुक्लचक्रचिन्हः बोध्यग्रीमुद्राधरः रूपस्कन्धस्वभावः···हेमन्तऋतुविशुद्धः मधुरसशरीरः कवर्गव्यापी······'ओं आः जिनजिक हुं' इत्यस्य जपमन्त्रः।

४. अमोघसिद्धिः—अ० सं०—उत्तरदले श्यामखंकारजः(श्यामवर्णोऽमोघसिद्धिः विश्ववज्रचिन्हाभयमुद्राधरो संस्कारस्कन्धस्वभावो वर्षा-ऋतु-रूपः)··· ···तिक्तरसात्मकः पवर्गविशुद्धः अस्य मन्त्रः—"ओं आः प्रज्ञाधृक् हुमिति"।

५. रत्नसंभवः—अ० सं०—दक्षिणदले सूर्यमण्डलोपरि त्रां-कारजः पीतवर्णो रत्नसम्भवो रत्नचिन्हवरदमुद्राधरो वेदनास्वभावपिशुनशरीरः······वसन्तऋतु-लवणशरीरः तवर्गव्यापी ·········'ओं आः रत्नधृक् हुम्'—जपमंत्रः।

६. वज्रसत्वोऽपि—अ० सं०—वज्रसत्वस्तु हुंकारजन्मा······द्विभुज एकवक्त्रो वज्रवज्रघण्टाधरः मनस्स्वभाव काषायरसशरीरः शरद्-ऋतु-विशुद्धः यरलवाद्यात्मकः।

टि० १—ध्यानिबुद्धाः दिव्यबुद्धाः आदिबुद्धा वा सन्ति, तेषां दिव्यबुद्धशक्तिषु—
१—वज्रधात्वीश्वरी १—लोचना ३—मामकी ४—पाण्डरा ५—आर्यतारा ६—वज्रसत्वात्मिकेति षण्णां ध्यानिबुद्धानां दिव्यशक्तयस्संकीर्त्यन्ते।

टि० २—दिव्यबोधिसत्वेषु च १—सामन्तभद्रः २—वज्रपाणिः ३—रत्नपाणिः ४—विश्वपाणिः ६—घण्टापाणिश्चेति यथाक्रमं षण्णां ध्यानिबुद्धानां बोधिसत्वाः व्यपदिश्यन्ते।

टि० ३—मानुषबुद्धेषु— १—विपश्यिन् २—शिखी ३—विश्वभूः ४—क्रकुच्छन्दः ५—कनकमुनिः ६—काश्यपः ७—शाक्यसिंहश्चेति सप्तानां विशेषतो परिसंख्यानम्। तत्रान्तिमस्य लक्षणं यथा साधनमालायां—

गौतम बुद्धः—सव्यकरेण भूस्पर्शमुद्रां उत्सङ्गस्थितावसव्यहस्तं काषायवस्त्रावगुण्ठनं नीलगौररक्तश्यामचतुर्म्मारोपरि विश्वपद्मवज्रावस्थितं शान्तं लक्षणव्यञ्जनेनान्वितगात्रम्। तस्य भगवतो दक्षिणे मैत्रेयवोधिसत्वं गौरं द्विभुजं जटामुकुटिनं सव्यकरेण चामररत्नधारिणं अवसव्येन नागकेशरपुष्पच्छटाधारिणम्। तथा वामतो लोकेश्वरं शुक्लं दक्षिणकरेण चामरधरं वामकरेण कमलधरम्। भगवन्मुखावलोकनपरौ च तौ भावयेत्।

टि० ४— मानुषबुद्धशक्तिषु—१—विपश्यन्ती २—शिखिमालिनी ३—विश्वधरा ४—ककुद्वती ५—कण्ठमालिनी ६—महिधरा ७—यशोधरा चेति यथासंख्यं मानुषबुद्धानां शक्तयस्सन्ति।

टि० ५—मानुषबोधिसत्वेषु— १—महामतिः २—रत्नधरः ३—आकाशगञ्जः ४—शकमङ्गलः ५—कनक-राजः ६—धर्मधरः ७—आनन्दश्चेति यथासंख्यं मानुषबुद्धाना बोधिसत्वाश्च विभावनीयाः।

भावीबुद्धो मैत्रेयः—पीत-'मैं'-कारपरिणतं विश्वकमलस्थितं त्रिमुखं चतुर्भुजं कृष्ण-शुक्ल-दक्षिण-वाम-मुखं सुवर्णगौरं सत्वपर्यङ्किनं व्याख्यानमुद्राधरकरद्वयम् अपरदक्षिणवाम-भुजाभ्यां वरदपुष्पितनागकेशरमञ्जरीधरं नानालङ्कारधरम् आत्मानं मैत्रेयरूपमालम्ब्य···।

सर्वतन्त्रस्वतन्त्रः मञ्जुश्रीः बोधिसत्वः—तस्य चतुर्दशरूपाणि

अमिताविर्भावौ—१. वाक्—द्विभुजैकमुखं सितं वज्रपर्यङ्कोपरि समाधिमुद्राहस्तम् अशेषकुमाराभरणभूषितं पञ्चचीरकं मञ्जुश्रीभट्टारकं···निष्पाद्य······वज्र जिह्वोपरि बुद्धम् अमिताभं विचिन्त्य········ओं वाक्येदन्नमः इति जापमंत्रः।

२—धर्मधातुवागीश्वरश्च—अष्टभुजं चतुर्मुखं मूलमुखं रक्तगौरं दक्षिणं कुङ्कुमारुणं पश्चिमं पद्मरक्तम्, उत्तरं पीतरक्तं, द्वाभ्यां हस्ताभ्यां धनुर्बाणधरम्, अपराभ्यां पाशाङ्कुशधरं, पुनरपराभ्यां प्रज्ञापारमितापुस्तकखड्गधरं, तथापराभ्यां घण्टावज्रधरं महारागश्रृङ्गाररसोज्ज्वलं ललितासनस्थं विश्वपद्मचन्द्रे दिव्यवस्त्राभरणममिताभ-जटामुकुटिनम्······।

अक्षोभ्याविर्भावेषु—३--मञ्जुघोषः—मञ्जुघोषरूपम् आत्मानं पश्येत् सिंहस्थं कनक-गौरवर्णं सर्वालङ्कारभूषितं व्याख्यानमुद्राव्यग्रकरं वामपार्श्वे उत्पलधरमक्षोभ्यमुकुटिनम्। दक्षिणे सुधनकुमारं वामे यमान्तकं पश्येत्··· ···मंत्रं जपेत् 'ओं वागीश्वर मुः··· ···।'

४. सिद्धैकवीरः—सिद्धैकवीरो भगवान् चन्द्रमण्डलस्थः चन्द्रोपाश्रयो जगदुद्योतकारी द्विभुज एकमुखः शुक्लो वज्रपर्य्यङ्की दिव्यालङ्कारभूषितः पञ्जचीरकशेखरो वामे नीलोत्पलधरो दक्षिणे वरदः। ततश्च भगवतो मौलौ अक्षोभ्यं देवतयः पूजां कुर्वन्ति।

५. वज्रानङ्गः—वज्रानङ्गमार्य्यमञ्जुघोषं पीतवर्णं षड्भुजं मूलभुजाभ्यां आकर्णपूरितरक्तोत्पलकर्णिकाशरयुक्तकुसुमधनुर्द्धरं दक्षिणद्वयेन खड्गदर्पणभृतं वामयुगालेनेन्दीवररक्ताशोकपुष्पपल्लवधरम् अक्षोभ्याधिष्ठितजटामुकुटिनं प्रत्यालीढपदं षोडशवर्षाकारं महाश्रृङ्गारमूर्तिं पश्येत् ।

६. नामसङ्गीतिः—रक्तगौरं पद्मचन्द्रोपरि वज्रपर्य्यङ्कनिषण्णं प्रथममुखं रक्तं दक्षिणं नीलं वामे शुक्लम् इति त्रिमुखं हस्तचतुष्टयेन यथायोगं प्रज्ञाखड्गधनुर्बाणयोगिनं रत्नकिरीटिनं द्वात्रिंशल्लक्षणाशीत्यनुव्यञ्जनविराजितं कुमारं कुमाराभरणभूषितमात्मानं विभाव्य………… तदनु सर्व्वतथागताभिषेकपूर्व्वकमक्षोभ्यमौलिनमात्मानं विचिन्तयेत् ।

पञ्चध्यानिबुद्धसमष्टयाविर्भावेषु—७. वागीश्वरः—पञ्चवीरैकशेखरं कुमारं सर्वाभरणभूषितं कुङ्कुमारुणं वामेनोत्पलं दक्षिणेन लीलया स्थितं सिंहासनस्थमात्मानं कुमाररूपेण चिन्तयेत् … …ओं वागीश्वर मुः ।

८. मञ्जुवरः—तप्तकाञ्चनाभं पञ्चवीरकुमारं धर्मचक्रमुद्रासमायुक्तं प्रज्ञापारमितान्वितनीलोत्पलधारिणं सिंहस्थं ललितक्षेपं सर्वालङ्कारभूषितं…ओं मञ्जुवर हुम् ।

९. मञ्जुवज्रः

कुङ्कुमारुणसंमूर्त्तिर्नीलसितत्रयाननः ।
भुजद्वयसमाश्लिष्टस्वाभविद्याधरास्यधृक् ॥
खड्गबाणभुजश्चापनीलोत्पलपरिग्रहः ।
विश्वदलाब्जचन्द्रस्थो वज्रासनशशिप्रभः ॥

१०. मञ्जुकुमारः—मञ्जुकुमारं त्रिमुखं षड्भुजं कुङ्कुमारुणं नीलसितदक्षिणेतरवदनं सत्त्वपर्यङ्किनं खड्गबाणवरदं दक्षिणकरत्रयं, प्रज्ञापारमितापुस्तकनीलोत्पलचापवद्वामकरत्रयं सश्रृङ्गारकुमाराभरणनिवसनादिकं नानापुष्पमधाशोभचीरत्रयविराजितं तथागतपरमानुपरिघटितं………।

स्वतन्त्राविर्भावेषु—११. अपरचनः—वामकरकलितपुस्तकं तदितरहस्तविन्यस्तप्रज्ञाखड्गं पञ्चरत्नालङ्कृतमकुटं आकुञ्चितपचञ्चीरं वन्धूककान्तिवसनयुगलं यथायथमुचितस्थाननिवेशितरुचिरश्रृंगाराभरणं स्मितस्फुरन्कपोलस्थलं शरदभ्रवृन्दमिवैकत्र कृतावस्थानमन्धकारचकितमिव पुञ्जीकृतमालोकयेत् ।

१२. स्थिरचक्रः—स्फुरदमलमिन्दीवरं मुःकाराधिष्ठितकिञ्जल्कं विचिन्त्य तत्परिणतं कुङ्कुमाभं पञ्चचीरं कुमाराभरणं श्रृङ्गारैकरसं खड्गपुस्तकधरं वागीश्वरमात्मानं चन्द्रस्थं ध्यायात् ।

१३. वादिराट्—

स्वच्छं षोडशवत्सराकृतिधरं शार्दूलपृष्ठस्थितं
व्याख्याव्याकुलपाणिपद्मयुगलं वामार्द्धपर्य्यङ्किनम् ।
दीर्घं नापि न चापि खर्व्वमसमं सौन्दर्यराश्याश्रयं
रत्नस्वर्णमणिप्रकारविविधालङ्कारमालाकुलम् ॥

१४. मञ्जुनाथः

ब्युत्थाय मञ्जुनाथस्य वहन् गर्वं समाहितः ।
………………………त्रिमुखं षड्भुजं तथा ॥
चक्रवज्रमहारत्नपद्मखड्गधरायुधम् ।

बोधिसत्व: अवलोकितेश्वर: लोकेश्वरो वा——नस्य पञ्चदशरूपाणि

१. षडक्षरी लोकेश्वरः—आत्मानं लोकेश्वररूपं सर्व्वालङ्कारभूषितं शुक्लवर्णं चतुर्भुजं वामतः पद्मधरं दक्षिणतो अक्षसूत्रधरं, अपराभ्यां हस्ताभ्यां हृदि संपुटाञ्जलिस्थितं ध्यायात् । दक्षिणे मणिधरं तद्वद्वर्णभुजान्वितं पद्मान्तरोपरिस्थम् वामे तथैव अपरपद्मस्थां षडक्षरी-महाविद्याम् ।

२. सिंहनादः—श्वेतं जटामकुटिनं त्रिनेत्रं द्विभुजं तपस्विवेषधरं महाराजलीलया स्थितं वामहस्तादुत्थितपद्मोपरि ज्वलदूर्ध्वखड्गं दक्षिणे सितत्रिशूलं सितफणिवेष्टितं वामे नानासुगन्धिपुष्पैः पूर्णं श्वेतकपालम् अमिताभमुकुटिनं स्फुरत्पञ्चतथागतं महानिर्म्माण-रूपिणं ध्यायात् ।

३. खसर्पणः—आत्मानं भगवन्तं ध्यायात् हिमकरकोटिकिरणावदातं देहमूरूजटा-मुकुटममिताभशेखरं विश्वनलिननिषण्णं शशिमण्डले अर्द्धपर्य्यङ्कनिषण्णं सकलालङ्कारधर-विग्रहं स्मेरमुखं द्विरष्टवर्षदेशीयं दक्षिणे वरदकरं वामकरेण सनालकमलधरं कर-विगलत्पीयूषधाराभ्यवहाररसिकं तदधः समारोपितोर्ध्वमुखं महाकुक्षिमतिकृशमति-शितिवर्णं सूचीमुखं तर्पयन्तं श्रीमत्पोतलकाचलोदरनिवासिनं करुणास्निग्धविलोकनं शृंगाररसपर्य्युपासितमतिशान्तं नानालक्षणालङ्कृतम् ।

तस्य पुरतस्तारा दक्षिणपार्श्वे सुधनकुमारः । तत्र तारा श्यामा वामकरविधृतं सनाल-मुत्पलं दक्षिणकरेण विकाशयन्ती नानालङ्कारवती अभिनवयौवनोद्भिन्नकुचभारा । सुधनकुमारश्च कृताञ्जलिपुटः कनकावभासद्युतिः कुमाररूपधारी वामकक्षविन्यस्तपुस्तकः सकलालङ्कारवान् ।

पश्चिमे भ्रकुटी हयग्रीव उत्तरे । तत्र भ्रकुटी चतुर्भुजा हेमप्रभा जटाकलापिनी वामे त्रिदण्डीकमण्डलुधारिहस्ता दक्षिणे वन्दनाभिनयाक्षसूत्रधरकरा त्रिनेत्रा । हयग्रीवो रक्तवर्ण्णः खर्व्वलम्बोदरः ऊर्ध्वज्वलत्पिङ्गलकेशः भुजगयज्ञोपवीती कपिलतरश्मश्रुश्रेणी-परिचितमुखमण्डलः रक्तवर्तुलत्रिनेत्रः भ्रकुटीकुटिलभ्रूकः व्याघ्रचर्म्माम्बरः दण्डायुधः दक्षिणकरेण वन्दनाभिनयी । एते सर्व्व एव स्वनायकाननप्रेरितदृष्टयो यथाशोभमवस्थिता-श्चिन्तनीयाः

४. लोकनाथः

पूर्ववत् क्रमयोगेन लोकनाथं शशिप्रभम् ।
ह्रीकाराक्षरसंभूतं जटामुकुटमण्डितम् ।।
वज्रधर्म्मजटान्तःस्थं अशेषरोगनाशनम् ।
वरदं दक्षिणे हस्ते वामे पद्मधरं तथा ।।
ललिलाक्षेपसंस्थं तु महासौम्यं प्रभास्वरम् ।
वरदोत्पलकरा सौम्या तारा दक्षिणतः स्थिता ।।
वन्दनादण्डहस्तस्तु हयग्रीवोऽथ वामतः ।
रक्तवर्णो महारौद्रो व्याघ्रचर्म्माम्बरप्रियः ।।

५. हालाहलः

ह्रीकारबीजनिष्पन्नं हालाहलं महाकृपम् ।
त्रिनेत्रं त्रिमुखं चैव जटामुकुटमण्डितम् ।।

प्रथमास्यं सितं नीलदक्षिणं वामलोहितम् ।
शशाङ्कार्द्धधरं मूर्ध्नि कपालकृतशेखरम् ॥
जटान्तःस्थजिनं सम्यक् सर्व्वाभरणभूषितम् ।
सितारविन्दनिर्भासं श्रृंगाररससुन्दरम् ॥
षड्भुजं स्मेरवक्त्रं च व्याघ्रचर्म्माम्बरप्रियम् ।
वरदं दक्षिणे पाणौ द्वितीये चाक्षमालिकम् ॥
तृतीये शरनर्त्तनं च वामे चापधरं तथा ।
द्वितीये सितपद्मं च तृतीये स्तनमेव च ॥

६.(अ) पद्मनर्त्तेश्वरः—पद्मनर्त्तेश्वराम्नायेनार्य्यावलोकितेश्वरभट्टारकमात्मानं विभावयेत् एकमुखम् अष्टादशभुजमर्द्धपर्य्यङ्किनं अमिताभजटाजूटमण्डलं, सर्व्वकरैर्विश्वपद्मधारिणम्, योगिनीवृन्दपरिवृतं, दक्षिणवामपार्श्वस्थिततारासुवनभ्रकुटीहयग्रीवं, दिव्यालङ्कारभूषणम् ।

(ब) पद्मनर्त्तेश्वरमात्मानं भावयेत् सत्त्वपर्य्यङ्कनिषण्णं द्विभुजैकमुखं रक्तं सकलालङ्कारधरम् अमिताभमकुटं वामपार्श्वे पाण्डरवासिनीसमाश्लिष्टम् आलिङ्गनाभिनयस्थितवामभुजेन रक्तपद्मधरं नर्त्तनाभिनयेन सूचीमुद्रया विकाशदपरदक्षिणकरम् ।

(स) पद्मनर्त्तेश्वरं रक्तवर्णमेकमुखं जटामुकुटिनं त्रिनेत्रमष्टभुजं सर्व्वालङ्कारभूषितं सर्पयज्ञोपवीतमर्द्धपर्य्यङ्केन ताण्डवं । प्रथमभुजद्वयेन नृत्याभिनयं द्वितीयदक्षिणभुजेन हृदि विकाशयन्तं सूचीमुद्रां वामभुजेन रक्तपद्मं शिरसि धृतं तृतीयभुजद्वयेन वज्रवद्दण्डत्रिशूलधरं चतुर्थभुजद्वयेन अक्षसूत्रकुण्डिकाधरं अष्टदेवीपरिवृतम् एवंभूतं पद्मनर्त्तेश्वरलोकनाथं भावयेत् ।

७. हरिहरिहरिवाहनोद्भवः—हरिहरिहरिवाहनोद्भवं भगवन्तमार्य्यावलोकितेश्वरं सर्व्वाङ्गशुक्लं जटामकुटिनं शान्तवेशं, दक्षिणकरेण भगवन्तं तथागतं साक्षिणं कुर्व्वन्तं, द्वितीयेन अक्षमालाधारिणं, तृतीयेन दुःकुहकं लोकमुपदेशयन्तं, वामेन दण्डधरं, द्वितीयेन कृष्णाजिनधरं, तृतीयेन कमण्डलुधरं, सिंहगरुड़विष्णुस्कन्धसंस्थितमात्मानं ध्यात्वा ... ...।

८. त्रैलोक्यवशङ्करः—लोकेश्वरं सर्व्वाङ्गमहारागरक्तमेकमुखं द्विभुजं त्रिनेत्रं जटामकुटमण्डितं वज्राङ्कितपाशाङ्कुशहस्तं रक्तपद्मे वज्रपर्य्यङ्कनिषण्णं दिव्याभरणवस्त्रविभूषितमात्मानं विचिन्त्य ... ... ।

९. (अ) रक्तलोकेश्वरः—दक्षिणोत्तरपार्श्वे ताराभृकुटीदेवीद्वयसहितम् आर्य्यावलोकितेश्वरभट्टारकं रक्तवर्णं रक्तमाल्याम्बरानुलेपनं पाशाङ्कुशधनुर्बाणधरं चतुर्भुजं श्रृंगारैकरसं रक्तकुसुमयिताशोकतरोरधस्तादवस्थितमात्मानं विचिन्तयेत् .. ... ।

(ब) रक्तवर्णम् अमिताभगर्भजटामुकुटधरं वामकरगृहीतरक्तपद्मं तच्च दक्षिणकरेण विकासयन्तं विविधालङ्कारभूषितम् ।

१०. मायाजालक्रमः—भगवन्तमार्य्यावलोकितेश्वरं कृष्णवर्णं प्रत्यालीढस्थं सूर्य्यमण्डलस्थितं पञ्चमुखं त्रिनेत्रं द्वादशभुजं सितरक्तदक्षिणमुखद्वयं तथा पीतहरितवाममुखद्वयं दक्षिणभुजैः डमरूखट्वाङ्गाङ्कुशपाशवज्रशरधरं वामभुजैस्तर्ज्जनीकपालरक्तकमलमणिचक्र-

चापधरं दंष्ट्राकरालसकलवदनं षण्मुद्रोपेतं सार्द्रमुण्डमालालङ्कृतशरीरं नग्नं सर्व्वाङ्ग-सुन्दरमात्मानं झटिति प्रत्याकलय्य ... ...।

११ नीलकण्ठः—भगवन्तं पीतवर्णम् अर्द्धचन्द्राङ्कितजटामकुटिनम् अमिताभोपलक्षित-शिरःप्रदेशं रक्तपद्मोपरिस्थितं कृष्णसारहरिणचर्म्मणि वज्रपर्य्यङ्किनं समाधिमुद्रोपरि नानारत्नपरिपूर्णकपालधारिणं एणेयचर्म्मकृतयज्ञोपवीतिनं व्याघ्रचर्म्माम्बरधरं निराभरणं नीलकण्ठं नीलगुलिकाविशिष्टकण्ठं पार्श्वद्वये परस्पराभिसम्बद्धपुच्छसमणिफणाविशिष्ट-भगवदवलोकनपरोर्ध्वमुखकृष्णसर्पद्वयोपलक्षितमात्मानमेवं विभावयेत् ।

१२. सुगतिसन्दर्शनः—सुगतिसन्दर्शनलोकेश्वरभट्टारकं शुक्लवर्णं षड्भुजं वरदाभयाक्ष-मालाधरं दक्षिणे, वामे पद्मकुण्डीत्रिदण्डीधरं च रत्नाभरणभूषितं व्रतसूत्रधारिणं जटामुकुटिनं पद्मोपरि चन्द्रमण्डलस्थितं सौम्यरूपं भावयेत् ।

१३. प्रेतसन्तर्पितः—जटामुकुटिनं षड्भुजं प्रथमभुजद्वयेन वरदौ द्वितीयभुजद्वयेन रत्नपुस्तकौ तृतीयभुजद्वयेन अक्षमालात्रिदण्डिकं सर्व्वालङ्कारभूषितं व्रताक्षसूत्रधारिणं सौम्यमूर्तिं पद्मोपरि चन्द्रमण्डले स्थितं श्वेतवर्णं विभावयेत् ।

१४. सुखावतीलो०—त्रिमुखश्श्वेतवर्णः षड्भुजः दक्षे मुद्राः शरक्षेपजपमालावरदानि, वामेषु धनुःकमलतारोरूसमर्पणानि ललितासनः कमलोपरि वज्रताराविश्वतारा-पद्मताराभिः परिवृतः । उपरि चैत्यः ।

१५. वज्रधर्मः

तं सितं रक्तवर्णं तु पद्मरागसमद्युतिम् ।
पञ्चबुद्धमुकुटधरं हर्षेणोत्फुल्ललोचनम् ।।
वामतो स्पर्द्धया नालं घृत्वा षोडशपत्रकम् ।
पद्मं विकाशयन्तं च हृदि दक्षिणपाणिना ।।
मयूरोपरि मध्यस्थे निषण्णं चन्द्रमण्डले ।
सत्त्वपर्य्यङ्कमाभुज्य सश्रृङ्गाररसोत्सवम् ।।
चैत्यान्तःस्थमहाकर्म्मकूटागारविहारिणम् ।
भावयेद् वज्रधर्म्माग्रचं नित्यं बोधिमवाप्नुयात् ।।

... ...

अमिताभाविभावेषु—देवौ देव्यश्च

१. महाबलः—महाबलमेकमुखं चतुर्भुजं सर्व्वाङ्गरक्तमूर्ध्वपिङ्गल सर्प्पावबद्धकेशं दक्षिणभुजाभ्यां सितदण्डसितचामरधरं वामभुजाभ्यां वन्दनाभिनयसपाशतर्ज्जनीकरं व्याघ्रचर्म्मनिवसनं सर्पाभरणं प्रत्यालीढं दंष्ट्राकरालवदनं सूर्य्यमण्डलप्रभामालिनम् अमिताभ-मुकुटिनं ध्यायात् ।

२. सप्तशतिकहयग्रीवः—रक्तवर्णं महाभयानकं त्रिनेत्रं कपिलश्मश्रुरौद्रं बृहदुदरं दंष्ट्राकरालिनं दन्तौष्ठकपालमालिनं जटामुकुटिनम् अमिताभशिरस्कं द्वितीयमुखं भीम-भयानकं नीलं हयाननं हीहीकारनादिनं ब्रह्माण्डशिखराक्रान्तं, द्वितीयेन भवाग्रपर्य्यन्तं अष्टनागोपेतं खर्व्ववामनाकारं व्याघ्रचर्म्मनिवसनं सर्व्वालङ्कारभूषितं सकलदेवासुरं तर्ज्जयन्तं गृहीतवज्रदण्डं ... ...।

३. कुरुकुल्ला—(i) शुक्ला—आत्मानं भगवतीमक्षसूत्रोत्पलामृतकुण्डीं सव्यासव्यपाणिभ्यां दधानां त्रिनेत्रां पद्मधृक्प्रमुखैः सर्व्वतथागतैः वीणादिषोडशदेवीभिरभिषिक्ताम् अमिताभवि-

राजितनानापुष्पोपशोभितजटामुकुटां शृंगारादिरसोपेतां किञ्चित्सव्यपाणिपल्लवस्थाक्षसूत्रं-मालोकामानां क्षीराम्भोधिश्वेतवर्णाब्जस्थाममृताङ्कोपरि सत्त्वपर्य्यङ्कासनस्थां कङ्कणकेयूर-कुण्डलनूपुरमुक्ताहारदिव्यवस्त्रादिविभूषितां नीलानन्तबद्धकेशीं पीयूषवर्णवासुकिकृतहारां रक्ततक्षककृतकर्णोग्रकुण्डलां दूर्व्वाश्यामकर्कोटककृतयज्ञोपवीतां शुक्लपद्मनागेन्द्रकृतहारां मृणालवर्णमहापद्मकृतनूपुरां पीतशङ्खपालकृतकङ्कणां धूमाभ्रवल्कुलिककृतकेयूरां शुभ्रवर्णां स्रवदमृतविग्रहां करुणार्द्रचित्तां भावयेत् ।

(ii) तारोद्भवा—रक्तवर्णां रक्तपद्मचन्द्रासनां रक्तपट्टांशुकोत्तरीयां रक्तप्रभावलयां रक्तताटङ्ककिरीटिनीं चतुर्भुजां सव्ये अभयप्रदां द्वितीये समापूरितशरां वामे रत्नचापधरां द्वितीये रक्तोत्पलधराम् अमिताभतथागतमुकुटां कुरुकुल्लपर्व्वतगुहास्थितराहुमस्तकस्थित-सपत्नीककामदेवोपरिस्थितां शृगाररसान्वितप्रथमयौवनोपेतां कुरुकुल्लां भावयेत् ।

(iii) उड्डियानकु०—द्विरष्टवर्षाकारां ज्वलत्पिङ्गलोर्द्धमूर्द्धजां पञ्चकपालशिरोधरां शवारूढां मुण्डमालालङ्कृतहाराम् अर्द्धपर्य्यङ्कनाटचस्थाम् ईषद्दंष्ट्राकरालवदनां ललज्जिह्वां चक्रीकुण्डलकण्ठिकाकेयूरमेखलानूपुरकृतभूषणां व्याघ्रचर्म्मनिवसनां चलद्रक्तवर्तुलचापारो-पितत्रिनेत्राम् अमिताभनाथमुकुटीं चतुर्भुजाम् आकर्णपूरितरक्तोत्पलकलिकाशरपूरितरक्तकु-सुमधनुर्द्धरां शेषद्विभुजाभ्यां रक्तपुष्पकृताङ्कुशरक्तोत्पलधारिणीं विचिन्तयेत् ।

(iv) अष्टभुजा—कुरुकुल्लां भगवतीं अष्टभुजां रक्तवर्णां रक्ताष्टदलपद्मसूर्य्ये वज्रपर्य्यङ्कनिषण्णां कूटागारमध्यनिवासिनीं प्रथमकरद्वयेन त्रैलोक्यविजयमुद्राधरां अवशिष्टदक्षिणकरैः अङ्कुशम् आकर्णपूतिशरं वरदमुद्रां दधानां, परिशिष्टवामभुजैः पाशं चापम् उत्पलं दधानां सकलालङ्कारवतीं भावयेत् । पूर्व्वदले प्रसन्नतारां दक्षिणदले निष्पन्न-तारां पश्चिमदले जयतारां उत्तरदले कर्णताराम् ऐशानदले चुन्दाम् आग्नेयदले अपराजितां नैर्ऋत्यदले प्रदीपतारां वायव्यदले गौरीतारां च ध्यायात् । एताश्च सर्व्वा रक्तवर्णाः पञ्चतथागतमुकुटचः वज्रपर्य्यङ्कनिषण्णा दक्षिणभुजाभ्यां वरदमुद्राऽकर्णपूरितशरधराः वाम-भुजाभ्यां उत्पलचापधराः, पूर्व्वद्वारे वज्रवेतालीं लम्बोदरां विकृतमुखीं रक्तवर्णाम् अक्षोभ्य-मुकुटां दक्षिणहस्ताभ्यां तर्ज्जन्यङ्कुशधरां वामकराभ्यां वज्रघण्टापाशधराम्, दक्षिणद्वारे अपराजितां पीतवर्णां रत्नसम्भवमुकुटां दक्षिणहस्ताभ्यां दण्डाङ्कुशधरां वामहस्ताभ्यां घण्टापाशधराम्, पश्चिमद्वारे एकजटां कृष्णवर्णाम् ऊर्ध्वकेशां लम्बोदरां दन्तावष्टब्धौष्ठाम् अमिताभमुकुटां दक्षिणकराभ्यां वज्राङ्कुशधरां वामकराभ्यां घण्टापाशधराम्, उत्तरद्वारे वज्रगान्धारीं कनकश्यामां अमोघसिद्धिमुकुटां विकृतमुखीं लम्बोदरां दक्षिणभुजाभ्यां खड्गाङ्कुशधरां वामभुजाभ्यां घण्टापाशधरां चिन्तयेत् । एताश्चतस्र आलीढपदस्थाः ।

४. भृकुटी—चतुर्भुजैकमुखीं पीतां त्रिनेत्रां नवयौवनां वरदाक्षसूत्रदक्षिणकरां, त्रिदण्डिकमण्डलुधरवामकराम् अमिताभमुद्रितां पद्मचन्द्रासनस्थां भगवतीं ध्यात्वा ··· ।

५. महासितवती—महासितवती चतुर्भुजैकमुखी रक्ता दक्षिणभुजद्वये अक्षसूत्रवरद-वती वामभुजद्वये वज्राङ्कुशहृत्प्रदेशस्थपुस्तकवती ह्रींबीजा अमिताभमुकुटी अर्द्धपर्य्यङ्क-स्थिता नानालङ्कारवती सूर्य्यासनप्रभा चेति ।

अक्षोभ्याविर्भाविषु देवाः—

१. चण्डरोषणः—श्रीचण्डमहारोषणं भगवन्तमतसीपुष्पसङ्काशमचलापरनामानमेकमुखं

द्विभुजं केकराक्षं दंष्ट्राविकरालमहाघोरवदनं रत्नमौलिनं दंष्ट्रानिपीडिताधरं मुण्डमाला-शिरस्कमाररक्तचक्षुर्द्वयं दक्षिणे खड्गधरं तर्ज्जनीपाशहृदयस्थवामकरं सितसर्पयज्ञोपवीतं व्याघ्रचर्म्मनिवसनं नानारत्नविरचिताभरणं भूमिलग्नवामचरणमीषदुन्नतदक्षिणचरणं सूर्य्यप्रभामालिनमात्मानं विचिन्त्य..........अक्षोभ्यमुकुटिनं ध्यायात् ।

२. हेरूकः
(i) द्विभुजः

शवस्थमर्द्धपर्य्यङ्कं नरचर्म्मसुवाससम् ।
भस्मोद्धूलितगात्रं च स्फुरद्वज्रं च दक्षिणम् ।।
चलत्पताकाखट्वाङ्गं वामे रक्तकरोटकम् ।
शतार्द्धमुण्डमालाभिः कृतहारमनोरमम् ।।
ईषद्दंष्ट्राकरालास्यं रक्तनेत्रं विलासिनम् ।
पिङ्गोर्ध्वकेशमक्षोभ्यमकुटं कर्णकुण्डलम् ।।
अस्थ्याभरणशोभं तु शिरः पञ्चकपालकम् ।
बुद्धत्वदायिनं ध्यायात् जगन्मारनिवारणम् ।।

(ii) शक्तचालिङ्गतः

दंष्ट्रोत्कटमहाभीममुण्डस्रग्दामभूषितम् ।
भक्ष्यमाणं महामांसं श्रीहेरूकं नमाम्यहम् ।।

३. बुद्धकपालः—.....महावीरो घोरसंहारकः, नीलवर्णो महावपुः अस्थ्याभर-णमर्द्धपर्य्यङ्कनृत्यस्थं मुण्डमालाविभूषितं मुकुटे अक्षोभ्यधारिणम् एकवक्त्रं चतुर्भुजं वामे खट्वाङ्गकपालं दक्षिणे कर्त्तिडमरुकं प्रज्ञालिङ्गितं, वामे चित्रसेना मत्ता नग्ना मुक्तकेशी सर्व्वभयरहिता देवी चुम्बयन्ती मुहुर्मुहुः एवम् आत्मानं ध्यात्वा............।

४. वज्रडाकः
(i) सम्वरः

ललितस्थं कपालमालं चन्द्रार्धं मूर्धनि धारयेत् ।
षण्मुद्रा मुण्डमाल च विश्ववज्री त्रिलोचनः ।।
आलीढपादविन्यासो विश्वाक्षरविवर्तिनीः ।
सभैरवां कालरात्रिमारूढो व्याघ्रचर्मभृत् ।।
अक्षोभ्यशेखरः कृष्णो वज्रघण्टाजटान्वितः ।
वीरोऽसौ वज्रवाराही वज्रास्रक्पूर्णकपालभृत् ।।
खट्वाङ्गमेखला रक्ता त्रिनेत्रा मुण्डमालिनी ।
पञ्चमुद्रा मुक्तकेशी दिग्वस्त्रा बुद्धशेखरा ।।

(ii) सप्ताक्षरः

षड्भुजं त्रिमुखं त्र्यक्षं सर्व्वलक्षणलक्षितम् ।
व्यञ्जनाशीतिसंयुक्तम् आलिकाल्युद्भवं प्रभुम् ।।
वज्रघण्टासमापन्नं नरचर्म्मार्द्रधारिणम् ।
वामे कपालखट्वाङ्गत्रिशूलं दक्षिणे करे ।।
कपालमालामुकुटिं विश्ववज्रजटाधरम् ।
अर्द्धेन्दुशेखरं चैव षण्मुद्रादेहभूषणम् ।।
नीलपीतहरितवक्त्रं व्याघ्रचर्म्माम्बरावृतम् ।
आलीढक्रान्तसूर्य्यस्थभैरवकालरात्रिकम् ।।
यथा नाथस्य तथा वज्रवाराह्यापि भुजादिभिः ।
देवी जानु समावेष्टय परमानन्दविह्वला ।।

सप्ताक्षरमण्डलञ्च

हेरुकी प्रथमादेवी द्वितीया वज्रभैरवी ।

तृतीया घोरचण्डी च चतुर्थी वज्रभास्करी ॥
पञ्चमी वज्ररौद्री च षष्ठी स्याद् वज्रडाकिनी ।
नीला पीता रक्ता हरिता धूम्रा सिता देव्यः ॥
मुक्तकेशा महारौद्रा त्रिनेत्राश्च दिगम्बराः ।
रणड्डमरुघण्टा च हस्तेतरकरद्वये ॥
दधाना नरचर्म्माणि प्रेतसूर्योपरि स्थिता ।
कपालमालामकुटा आलीढासनसंस्थिताः ॥
षडक्षरभवा भव्या देव्यः सर्व्वा यथाक्रमम् ।

(iii) महामाया

महामायाह्वयं देवं चतुर्मुखं चतुर्भुजम् ॥
अङ्के यस्य तथा देवी चतस्रो दिक्षु चापराः ।

पूर्वदले वज्रडाकिनीं नीलवर्णां नीलपीतसितहरितवदनां वज्रकपालघण्टाखट्वाङ्गधारिणीम्, दक्षिणदले रत्नडाकिनीं पीतनीलसितहरितवदनां रत्नच्छटात्रिशूलग्रीवानिपीडितजम्बूकपताकाधारिणीम्, पश्चिमदले पद्मडाकिनीं सितवर्णां सितपीतनीलहरितवदनां विश्वकमलशरकपालचापधराम्, उत्तरदले विश्वडाकिनीं हरितवर्णां हरितपीतसितनीलवदनामसिडमरूपाशकपालधराम् ।

५. हयग्रीवः—आर्यहयग्रीवं रक्तवर्णं त्रिमुखमष्टभुजं प्रतिमुखं त्रिनेत्रं नीलसितदक्षिणेतरवदनं सर्प्पाभरणं ललिताक्षेपपदविन्यासं सक्रोधदृष्टिनिरीक्षणं प्रथममुखं स्मेरं ललज्जिह्वं दक्षिणमुखं दंष्ट्रावष्टब्धौष्ठं व्याघ्रचर्म्मनिवसनं वज्रदण्डकरणमुद्राशरोद्यतदक्षिणकरचतुष्टयं तर्जनिकास्वकुचग्रहपद्मधनुरुद्यतवामकरचतुष्टयम् अक्षोभ्यमौलिनं ध्यायात् ।

६. यमारिः—(i) रक्तयमारिः—आत्मानं यमान्तमेकमुखं द्विभुजं प्रत्यालीढपदं रक्तपरिपूर्णकपालवामकरं सार्द्रपीतमुण्डाङ्कितसितदण्डदक्षिणकरं नागाभरणविभूषणं पिङ्गलोर्ध्वकेशं व्याघ्रचर्म्माम्बरधरम् अक्षोभ्यमुकुटिनं स्वाभप्रज्ञालिङ्गितं महिषोपरि विश्वदलकमलसूर्य्यस्थं ध्यायात् । भगवतीं च द्विभुजैकमुखीं विचित्राभरणामालीढपदस्थितां मदविह्वलां स्खलद्व्याघ्रचर्म्मांशुकां भगवता सह सम्पुटयोगेन प्रत्यालीढेनावस्थितां एवं विचिन्त्य…।

(ii) कृष्णयमारिः अ.

यमारिरतिभीषणः ।
कठोरवर्हिकण्ठाभो सव्ये शुक्लारुणेतरः ॥
क्रोधपर्य्यङ्कयोगेन विश्वाब्जरविसंस्थितः ।
स्वाभविद्याधरास्वादरसायनमहासुखः ॥
कठोरोर्ध्ववज्वलत्केशः पिङ्गभ्रूश्मश्रुलोचनः ।
फणीन्द्रवृन्दनेपथ्यो मृणालधवलद्विजैः ॥
मुद्गरासिधरः सव्ये वामे राजीवरत्नधृक् ।

ब. आत्मानं प्रत्यालीढपदस्थितं एकमुखं द्विभुजं नीलवर्णं दक्षिणकरे वज्राङ्कितोद्यतनीलदण्डं वामकरे तर्जनीपाशं हृदि, एवम्भूतं यमारिं स्फुरत्संहरद्रूपं विश्वदलकमलोपरि सूर्य्यस्थं महिषारूढं भावयेत् ।

७. अ. जम्भालः—जम्भालं त्रिमुखं षड्भुजं अक्षोभ्यजटामुकुटिनं दक्षिणत्रिभुजैः मातुलुङ्गाङ्कुशबाणधरं प्रथमवामभुजैकेन वामपार्श्वस्थितप्रज्ञालिङ्गितमपरवामभुजाभ्यां सपाशनकुलकार्म्मुकधरमात्मानं निष्पाद्य……… ।

ब. उच्छूष्मजम्भालः--आत्मानं भगवन्तं उच्छुष्मं पञ्चवर्षकुमाराकृतिं खर्व्वं विश्वपद्मस्थं चन्द्रोपरि सर्पाभरणभूषितं रत्नमुकुटिं मुञ्चद्रत्नमुखपीताङ्गसुप्तधनदस्य ललाटं दक्षिणेन चरणेन चरणद्वयं वामेनाक्रान्तमूर्तिं प्रत्यालीढपदं नग्नम् ऊर्ध्वलिङ्गं लम्बोदरं हृदि दक्षिणपाणिस्थरक्तपूर्णकपालाभिमुखदृष्टिं वामजङ्घासक्तवामकरेण रत्नच्छटोद्गार्य्यधोमुखनकुलीं दधानमविद्धढोल्लकर्णद्वयमर्द्धेन्दुदंष्ट्राकरालवदनं रक्तवर्त्तुलत्रिनेत्रं कृतभृकुटीललाटं पिङ्गोर्द्ध्वकेशं भूस्पर्शमुद्रनीलाक्षोभ्यमुनिमुद्रितमस्तकं…… ।

अक्षोभ्याविर्भूताः देव्यश्च

१. महाचीनतारा

(i) सा० मा०

प्रत्यालीढपदां घोरां मुण्मालाप्रलम्बिताम् ।
खर्व्वंलम्बोदरां भीमां नीलनीरजराजिताम् ॥
त्र्यम्बकैकमुखां दिव्यां घोराट्टहासभासुराम् ।
सुप्रहृष्टां शवारूढां नागाष्टकविभूषिताम् ॥
रक्तवर्तुलनेत्रां च व्याघ्रचर्म्मावृतां कटौ ।
नवयौवनसम्पन्नां पञ्चमुद्राविभूषिताम् ॥
ललज्जिह्वां महाभीमां सदंष्ट्रोत्कटभीषणाम् ।
खड्गकर्त्रिकरां सव्ये वामोत्पलकपालधाम् ॥
पिङ्गोग्रैकजटां ध्यायात् मौलावक्षोभ्यभूषिताम् ।

(ii) त० सा०

प्रत्यालीढापदां घोरां मुण्डमालाविभूषिताम् ।
खर्व्वां लम्बोदरीं भीमां व्याघ्रचर्म्मावृतां कटौ ॥
नवयौवनसम्पन्नां पञ्चमुद्राविभूषिताम् ।
चतुर्भुजां लोलजिह्वां महाभीमां वरप्रदाम् ॥
खड्गकर्तृसमायुक्तां सव्येतरभुजद्वयाम् ।
कपालोत्पलसंयुक्तसव्यपाणियुगान्विताम् ॥
पिंग्रोग्रैकजटां ध्यायेन्मौलो अक्षोभ्यभूषिताम् ।
बालार्कमण्डलाकारलोचनत्रयभूषिताम् ॥
जलच्चितामध्यगतां घोरदंष्ट्रां करालिनीम् ।
सावेशस्मेरवदनां स्त्र्यलङ्कारविभूषिताम् ॥
विश्वव्यापकतोयान्तः श्वेतपद्मोपरिस्थिताम् ।
अक्षोभ्यदेवीमूर्ध्न्यस्त्रीमूर्त्तिर्नागरूपधृक् ॥

२. अ—जाङ्गुली—आत्मानमार्यजाङ्गुलीरूपं सर्वशुक्लां चतुर्भुजामेकमुखां जटामुकुटिनीं शुक्लोत्तरीयां सितरत्नालङ्कारभूषितां शुक्लसर्पविभूषितां सत्वपर्यङ्कमाविष्टां मूलभुजाभ्यां वीणां वादयन्तीमपरदक्षिणेनाभयप्रदां चन्द्रांशुमालिनीम् ।

ब—आर्य्यजाङ्गुलीमात्मानं झटिति निष्पादयेत् पीतां त्रिमुखां षड्भुजां नीलासितदक्षिणेतरवदनां खड्गवज्रबाणदक्षिणहस्तत्रयां सतर्ज्जनीपाशविषपुष्पकार्म्मुक-

करत्रयां स्फीतफणामण्डलशिरःसर्पस्थां सर्वदिव्यवस्त्राभरणभूषितां कुमारीलक्षणोज्ज्वलाम् अक्षोभ्याक्रान्तमस्तकां ध्यात्वा .... ।

३. एकजटा

(i) सामान्या

कृष्णवर्णाः मताः सर्व्वा व्याघ्रचर्म्मावृताः कटौ ।।
एकवक्त्राः त्रिनेत्राश्च पिङ्गोर्ध्वकेशमूर्द्धजाः ।।
खर्व्वा लम्बोदरा रौद्राः प्रत्यालीढपदस्थिताः ।।
सरोषकरालवक्त्राः मुण्डमालाप्रलम्बिताः ।।
कुणपस्था महाभीमा मौलावक्षोभ्यभूषिताः ।
नवयौवनसम्पन्नाः घोराट्टहासभासुराः ।।

(ii) विद्युज्जालकराली—द्वादशमुखां महाकृष्णवर्णां चतुर्विंशतिभुजां चतुर्मारसमाक्रान्तां श्वेतकपालोपरि प्रत्यालीढपदां महाप्रलयाग्निसमप्रभां विवृतास्यां हाहाकारां ललज्जिह्वां सरोषां विकृतकोटिभीमभृकुटीतटोद्भ्रूनेत्रचलद्वर्त्तुलां भयस्यापि भयङ्करीं कपालमाला शिरसि भूषितां व्याडैरलङ्कृतां षण्मुद्रोपेतां प्रथममुखं महाकृष्णं तथा दक्षिणमुखपञ्चकं सितपीतहरितरक्तधूम्रवर्णं च वाममुखपञ्चकं रक्तसितपीतहरितसितरक्तं च ऊर्ध्वमुखं धूम्र-विकृतं क्रुद्धं सर्व्वमुखानि दंष्ट्राकरालवदनानि त्रिनेत्राणि ज्वलितोर्ध्वपिङ्गलकेशानि सरोषां खर्व्वलम्बोदरीं पीनोन्नतपयोधरां व्याघ्रचर्मनिवसनां दक्षिणद्वादशभुजेषु खड्ग-वज्र चक्र-रत्नच्छटा-अङ्कुश-शर-शक्ति-मुद्गर-मुसल-कर्त्रि-डमरु-अक्षमालिकां च, वामद्वादश-भुजषु धनुः-पाश-तर्ज्जनी-पताका-गदा-त्रिशूल-चषक-उत्पल-घण्टा-परशु-ब्रह्मशिरः कपालं च—

सुप्रहृष्टां शवारूढां नागाष्टकविभूषिताम् ।
नवयौवनसम्पन्नां हाहाट्टहासभासुराम् ।।
पिङ्गोग्रैकजटां ध्यायात् मौलावक्षोभ्यभूषिताम् ।

४. पर्णशवरी—भगवतीं पीतवर्णां त्रिमुखां त्रिनेत्रां षड्भुजां प्रथममुखं पीतं दक्षिणं सितं वामं रक्तं ललितहासिनीं सर्व्वालङ्कारधरां पर्णपिच्छिकावसनां नवयौवनोद्धतां पीनां खर्व्व-लम्बोदरीं ललज्जिह्वां दक्षिणभुजैः वज्रपरशुशरधारिणीं वामभुजैः सतर्ज्जनिकापाशपर्ण-पिच्छकाधनुर्धारिणीं पुष्पावबद्धजटामुकुटस्थाक्षोभ्यधारिणीं सूर्य्यप्रभामण्डलिनीम् अधो विघ्नान् निपात्य सितपद्मचन्द्रासने प्रत्यालीढस्थां हृद्वाममुष्टितर्ज्जन्याधो विघ्नगणान् सन्तर्ज्य दक्षिणवज्रमुष्टिप्रहाराभिनयाम्...भावयेत्...।

५. प्रज्ञापारिमिता

द्विभुजामेकवदनां सितवर्णां मनोरमाम् ।
अर्द्धचर्चरकेशां च श्वेताम्भोरुहसंस्थिताम् ।।
पद्मं दक्षिणहस्ते तु रक्तवर्णं विभावयेत् ।
प्रज्ञापारमितां वामे वज्रपर्यङ्कसंस्थिताम ।।
सर्वालङ्कारसम्पूर्णां भावयेन्नाभिमण्डले ।
अंकारज्ञानसम्भूतां परमानन्दकारिणीम् ।।

६. वज्रचर्चिका—वज्रचर्च्चिकां त्रिनेत्रामेकमुखीमर्द्धपर्यङ्कताण्डवां मृतकासनस्थां कृशाङ्गीं दंष्ट्रोत्कटभैरवां नरशिरोमालाविभूषितकण्ठदेशामस्थ्याभरणभूषितां पञ्चमुद्रा-धारिणीमक्षोभ्यमुकुटिनीं व्याघ्रचर्मनिवसनां मुक्तकेशीं षड्भुजां दक्षिणे वज्रचक्रधारिणीं वामे कपालमणिकमलधरां रक्तवर्णां कर्मानुरूपतः शुक्लादिवर्णयुक्तां च ।

७. महामन्त्रानुसारिणी—महामन्त्रानुसारिणी चतुर्भुजैकमुखी कृष्णा दक्षिणभुजद्वये वज्रवरदवती वामभुजद्वये परशुपाशवती हुंकारबीजा अक्षोभ्यकिरीटिनी सूर्यासनप्रभा ।

८. महाप्रत्यङ्गिरा—महाप्रत्यङ्गिरा कृष्णा षड्भुजैकमुखा खड्गाङ्कुशवरददक्षिणहस्ता रक्तपद्मत्रिशूलहृदयस्थसर्पपाशतर्ज्जनीयुक्तवामहस्ता हुँबीजा अक्षोभ्यमुकुटा सर्व्वालङ्कारवती रूपयौवनसम्पन्ना।

९. ध्वजाग्रकेयूरा—ध्वजाग्रकेयूरा कृष्णा त्रिमुखी चतुर्भुजा रक्तश्यामदक्षिणवाममुखी खड्गपाशधारिदक्षिणकरद्वया वज्राङ्कितखट्वाङ्गचक्रवामहस्तद्वया ऊर्ध्वपिङ्गलकेशी शुष्कपञ्चमुण्डालङ्कृतशिरस्का व्याघ्राजिनवसना दंष्ट्राकरालमुखी प्रलम्बोदरी प्रत्यालीढपदा सूर्य्यासनप्रभा पीतवस्त्रकञ्चुकिनी हुँबीजा अक्षोभ्यमुकुटा।

१० वसुधारा—पीतवँकारपरिणतां द्विभुजैकमुखीं पीतां नवयौवनाभरणवस्त्रविभूषितां धान्यमञ्जरीनानारत्नवर्षघटवामहस्तां। दक्षिणेन वरदां अनेकसखीजनपरिवृतां विश्वपद्मचन्द्रासनस्थां रत्नसम्भवमुकुटिनीम्।

११. नैरात्म्या—शवहृच्चन्द्रस्थार्द्धपर्य्यङ्कनाटचस्थितां नैरात्म्यां कृष्णामेकमुखीमूर्ध्व-पिङ्गलकेशाम् अक्षोभ्यमुकुटिनीं दंष्ट्राकराललललज्जिह्वां दक्षिणेन कर्त्रिधारिणीं वामे कपालखट्वाङ्गधारिणीं रक्तवर्तुलत्रिनेत्रां पञ्चमुद्राविभूषणां... ... ...।

बैरोचनाविभविषु—दे्व एव

१. मारीची	हेमाभां सूकरारूढ़ां तप्तकाञ्चनभास्वराम्।
(i) अशोककान्ता	लीलयोर्ध्वस्थितां चन्द्रविम्बाम्भोरुहसंश्रयाम्॥
	अशोकवृक्षशाखाग्रविलग्नाँ वामपाणिना।
	बिभ्रतीं वरदाकारदक्षिणकरपल्लवाम्॥
	दीप्तरत्नोपशोभेन मौलिना बुद्धशेखरम्।
	श्वेतवस्त्रां नमस्यामि मारीचीमभयप्रदाम्॥
(ii) आर्यमारीची	चिन्तयेत् आर्यचमारीचीं सूचीसूत्रधरां रूपाम्।
(iii) मारीची पिचुवा	शृङ्गारवीरसद्धर्षैर्जाम्बूनदसमप्रभाम्।
	मध्येन्द्रनीलवर्णास्यां भयवीभत्सरौद्रकैः॥
	करुणाद्भुतशान्तैश्च स्फटिकेन्द्वितराननाम्।
	त्रिविमोक्षमुखैस्त्र्यक्षां धर्म्मसम्भोगनिर्म्मिताम्॥
	पीता (क्ष) भरणसद्वस्त्रां मयूखसुखवासिनीम्।
	सूच्याक्षास्यानि सीवन्तीं बध्नन्तीं मुखचक्षुषी॥
	हृद्गलेऽङ्कुशपाशाभ्यां विन्धन्तीं बाणकार्मुकैः।
	वज्रेण दुष्टहृद्भित्त्वाऽशोकेनासेचनापराम्॥
	विमोक्षाष्टाष्टभिस्तान् दुष्टान् नष्टान् प्रभावयेत्।
	पादविकाशसंकोचादात्मदृष्टिं च तद्रतिम्॥
	प्रज्ञोपायपदाक्रान्तां मारीचीं भावयेद्व्रती।

२. उष्णीषविजया—शुक्लां त्रिमुखां त्रिनेत्रां नवयौवनां नानालङ्कारधरां अष्टभुजां भगवतीं चिन्तयेत्, पीतकृष्णदक्षिणेतरवदनां, दक्षिणचतुर्भुजैः विश्ववज्रपद्मस्थबुद्धबाणवरद-मुद्राधरां, वामचतुर्भुजैः चापतर्ज्जनीपाशाभयहस्तपूर्णकुम्भाः; चैत्यगुहागर्भस्थितां वैरोचनमुकुटिनीं निष्पाद्य स्वबीजं पद्मस्थं हृदि ध्यायात्।

३. सितातपत्रापराजिता—सितातपत्रापराजितां भगवतीं त्रिमुखां षडभुजां प्रतिमुखं त्रिनयनां शुक्लनीलारूणदक्षिणवाममुखीं चक्राङ्कुशधनुर्धारिदक्षिणकरां सितवज्रशरपाशतर्ज्ज-नीधरवामकरां सक्रोधदृष्टिकां सर्व्वग्रहविध्वंसिनीं दिव्यालङ्कारवस्त्रवतीं वैरोचननायकां ध्यात्वा मुद्रां बन्धयेत ।

४. महासाहस्रप्रमर्दिनी—महासाहस्रप्रमर्द्दनीमात्मानं ध्यायात्; शुक्लामेकमुखीं षड्भुजां दक्षिणत्रिभुजेषु खड्गबाणवरदमुद्राः, वामत्रिभुजेषु धनुःपाशपरशवः, विचित्रालङ्कारधरां रूपयौवनश्रृङ्गारवतीं वैरोचनकिरीटयुक्तां पद्मचन्द्रासनप्रभाम् ।

५. वज्रवाराही—आत्मानं भगवतीं वज्रवाराहीं दाडिमकुसुमप्रख्यां द्विभुजां दक्षिणेन वज्रतर्ज्जनिकाकरां वामेन करोटकखट्वाङ्गधराम् एकाननां त्रिनेत्रां मुक्तकेशां षण्मुद्रा-मुद्रितां दिगम्बरां पञ्चज्ञानात्मिकां सहजानन्दस्वभावां प्रत्यालीढपदाक्रान्त-भैरवकालरात्रिकां सार्द्रमुण्डमालालङ्कृतगात्रां स्रवद्रुधिरं पिबन्तीं भावयेत् ।

अमोघसिद्धयाविर्भावेषु—देव्य एव

१. खदिरवनीतारा—हरिताममोघसिद्धिमुकुटीं वरदोत्पलधारिदक्षिणवामकराम् अशोककान्तामारीच्येकजटाव्यग्रदक्षिणवामदिग्भागां दिव्यकुमारीमलङ्कारवतीं ध्यात्वा ।

२. वश्यतारा—खदिरवनीवत् ।

३. षडभुजसिततारा—सिततारां त्रिमुखां षड्भुजां पीतनीलदक्षिणेतरमुखीं प्रतिमुखं त्रिनेत्रां वरदाक्षसूत्रशरधरदक्षिणत्रिकराम् उत्पलपद्मचापधरवामपाणित्रयाम् अर्द्धपर्य्यङ्क-निषण्णां चन्द्रासनचन्द्रप्रभां जटामुकुटस्थितामोघसिद्धिं पञ्चमुण्डविभूषितमस्तकाम् अर्द्धचन्द्र-कृतशेखरां नानालङ्कारधरां द्विरष्टवर्षाकृतिमष्टश्मशानमध्यस्थितां ... ...।

४. धनदतारा—ताराभगवतीमात्मानं भावयेत् चन्द्रासनप्रभां सौम्यां सत्त्वपर्यङ्कस्थां हरितश्यामामेकवदनां द्विलोचनां चतुर्भुजामक्षसूत्रवरदोत्पलपुस्तकधरां विचित्रवस्त्रालङ्कार-वतीम्........लोचनादिभिर्देवीभिरभिषिक्तामात्मानमोघसिद्धिमुकुटं ध्यायात् ।

५. पर्णशवरी—पर्णशवरीं हरितां त्रिमुखां त्रिनेत्रां षड्भुजां कृष्णशुक्लदक्षिणवामाननां वज्रपरशुशरदक्षिणकरत्रयां कार्म्मुकपत्रच्छटासपाशतर्ज्जनीवामकरत्रयां सक्रोधहसिताननां नवयौवनवतीं सपत्रमालां व्याघ्रचर्म्मनिवसनामीषल्लम्बोदरीमूर्ध्वसंयतकेशीमधोऽशेषरोग-मारिपदाक्रान्ताममोघसिद्धिमुकुटीमात्मानं झटिति निष्पाद्य... ... ...।

६. महामायूरी—महामायूरीं हरितवर्णां त्रिमुखां षड्भुजां प्रतिमुखं त्रिनेत्रां कृष्णशुक्ल-दक्षिणेतरवदनां; दक्षिणत्रिहस्तेषु यथाक्रमं मयूरपिच्छबाणवरदमुद्राः; तथा वामत्रिहस्तेषु रत्नच्छटाचापोत्सङ्गस्थकलशाः; विचित्राभरणां श्रृङ्गाररसां नवयौवनीं चन्द्रासने चन्द्रप्रभा-वतीमर्द्धपर्य्यङ्किनीममोघसिद्धिमकुटीं भावयेदात्मानम् ।

७. वज्रश्रृङ्खला—हरितां त्रिमुखाम् अष्टभुजां प्रथममुखमीषद्धासरसं, दक्षिणं कपिलं कपिललोचनं च; वामं रक्तं भृकुटीदंष्ट्राकरालं ; दक्षिणेषु चतुःकरेषु अभयवज्रश्रृङ्खलशर-धरां वामचतुःकरैः रुधिरपूर्णकपालतर्ज्जनीपाशचापधरां, ललिताक्षेपासनस्थां मार्ज्जारच-र्म्मोत्तरीयाममोघसिद्धभूषितोर्ध्वपिङ्गलकेशां विचिन्त्य ।

रत्नसम्भवाविर्भावेषु

देवौ—जम्भालः उच्छूष्मजाम्भलश्च । देवीषु च—

१. महाप्रतिसरा—प्रतिसरां सुपीतां रत्नमुकुटिनीं पीतशुक्लपीतरक्तचतुम्मुखीं त्रिनेत्रामष्टभुजां दक्षिणभुजैः खड्गचक्रत्रिशूलशरधारिणीं वामभुजैः पाशपरशुचापवज्रधारिणीं पद्मचन्द्रासने ललिताक्षेपस्थितां नानारत्नाभरणविभूषितां विभाव्य ।

२. वसुधारा—पीत-वं-कारपरिणतां द्विभुजैकमुखीं पीतां नवयौवनाभरणवस्त्रभूषितां धान्यमञ्जरीनानारत्नवर्षघटवामहस्तां दक्षिणेन वरदाम् अनेकसखीजनपरिवृतां विश्वपद्मचन्द्रासनस्थां रत्नसम्भवमुकुटिनीं........ ।

पञ्चध्यानिबुद्धाविर्भावेषु देवौ देव्यश्च—

१. जम्भालः पूर्ववत् ।

२. अ. महाकाल—श्रीमहाकालभट्टारकं द्विभुजमेकमुखं कृष्णवर्णं त्रिनयनं महाज्वालं कर्तृकपालधारिदक्षिणवामभुजं मुण्डमालालङ्कृतोर्ध्वपिङ्गलकेशोपरि पञ्चकपालधरं दंष्ट्राभीमभयानकं भुजङ्गाभरणयज्ञोपवीतं खर्व्वरूपं स्रवद्रुधिरमुखमात्मानं झटिति निष्पाद्य ।

ब. षोडशभुजमहाकालः—आत्मानं भगवन्तं षोडशभुजमहाकालं भावयेत् अष्टवदनं चतुर्विंशतिनेत्रं चतुश्चरणं षोडशभुजं दक्षिणकरैर्कर्त्रिवज्रगजचर्ममुद्गरत्रिशूलखड्गयमदण्डं वामकरैः रक्तपूर्णकपालगजचर्म्मघण्टाङ्कुशश्वेतचामरडमरूनरशिरो दधानं शेषभुजाभ्यां प्रज्ञालिङ्गितं खर्व्वं कृष्णं हाहा-हीही-हेहे-होहो-पूरितमुखं महारौद्रं त्रिकायात्मकं पञ्चबुद्धमुकुटिनं नरमुण्डमालाभरणं भवभयङ्करम् ।

१. वज्रतारा

मातृमण्डलमध्यस्थां तारादेवीं विभावयेत् ।
अष्टबाहुं चतुर्वक्त्रां सर्वालङ्कारविभूषिताम् ॥
कनकवर्णनिभां भव्यां कुमारीलक्षणोज्वलाम् ।
पञ्चबुद्धमहमुकुटीं वज्रसूर्य्याभिषेकजाम् ॥
नवयौवनलाबण्यां चलत्कनककुण्डलाम् ।
विश्वपद्मसमासीनां रक्तप्रभाविभूषताम् ॥
वज्रपाशतथाशङ्खसच्छरोद्यतदक्षिणाम् ।
वज्राङ्कुशोत्पलधनुस्तर्ज्जनीवामधारिणीम् ॥
वज्रपर्य्यङ्कयोगेन साधयेद् भुवनत्रयम् ।
पूर्व्वेण पुष्पतारां तु सितवर्णां मनोरमाम् ॥
ॐकाराक्षरनिष्पन्नां पुष्पदामकराकुलाम् ।
द्विभुजामेकवक्त्रां च सर्व्वालङ्कारभूषिताम् ॥
दक्षिणे धूपतारां तु कृष्णवर्णां सुरूपिणीम् ।
धूपशाखाकरव्यग्रां सर्व्वालङ्कारभूषिताम् ॥
पश्चिमे दीपतारां च दीपयष्टिकराकुलाम् ॥
पीतवर्णां महाभूषां चलत्कनककुण्डलाम् ।

उत्तरे गन्धतारां तु गन्धशङ्खकराकुलाम् ॥
रक्तवर्णनिभां देवीं भावयेद गर्भमण्डले ।
द्वारपालीस्ततो ध्यायादङ्कुश्यादि प्रभेदतः ॥

पूर्व्वद्वारे वज्राङ्कुशीमेकवक्त्रां द्विभुजां वज्राङ्कुशोत्पलहस्तां विकृतवदनां कृष्णवर्णां, दक्षिणद्वारे वज्रपाशीं पीतवर्णां विकृताननमेकवक्त्रां द्विभुजां वज्रपाशहस्तां, पश्चिमद्वारे वज्रस्फोटीं रक्तवर्णाम् एकवक्त्रां द्विभुजां विकृतवदनां वज्रस्फोटहस्तां, उत्तरद्वारे वज्र घण्टां श्वेतवर्णाम् एकवक्त्रां द्विभुजां विकृतवदनां वज्रघण्टाहस्ताम् ।

२ प्रज्ञापारमिता पूर्ववत् ३. मायाजालक्रमकुरूकुल्ला कुरुकुल्लावत्

४. सिततारा—ताराभगवतीं शुक्लां त्रिनेत्रां चतुर्भुजां पञ्चतथागतमुकुटीं नानालङ्कारां भुजद्वयेनोत्पलमुद्रां दधानां दक्षिणभुजेन चिन्तामणिरत्नसंयुक्तवरदां सर्व्वसत्वानामाशां परिपूरयन्तीं वामेनोत्पलमञ्जरीं बिभ्राणां ध्यायात् । तस्या दक्षिणपार्श्वे मारीचीं पीतां चन्द्रासनां नीलाम्बरां द्विभुजां वामेन रक्ताशोकपल्लवधरां दक्षिणेन सितचामरधरां रक्तकञ्चुकाभरणां, वामपार्श्वे महामायूरीं प्रियङ्गुश्यामां द्विभुजां वामेन च मयूरपिच्छधरां दक्षिणेन चामरधराम् एवं विचिन्त्य ।

चतुर्ध्यानिबुद्धाविर्भावेषु——वज्रतारैकमात्रम्

वज्रसत्वाविर्भावयोश्च——१. जम्भालः

२. चुन्दा च—आर्य्यचुन्दां शरच्चन्द्राभामेकमुखां चतुर्भुजां वरदक्षिणभुजां पुस्तकाङ्कित पद्मवामभुजां पात्रधारिशेषभुजद्वयां नानाभरणविभूषितां वज्रसत्त्वमुकुटाम् ।

पञ्चरक्षामण्डलीयासु देवतासु

१. महाप्रतिसरा २. महासाहस्रप्रमार्दिनी ३. महामन्त्रानुसारिणी ४.महामायूरी ५. महसितवतीति देवीनामेव परिगणनम् लक्षणं पूर्ववत् ।

ताराः

सामान्याः—हरिताः, शुक्लाश्च । विशेषाश्च—हरिता, शुक्ला, पीता, नीला, रक्ता चेति तत्र पीता यथा—

हेमवर्णां महाघोरां तारादेवीं महर्द्धिकां त्रिनेत्राम् अष्टवदनां भुजषोडशभूषितामूर्ध्वपिङ्गलकेशां सार्द्धशतार्द्धमुण्डमालाकृतहारां जगत्राणां महाबलां प्रत्यालीढपदोपेतां हसन्तीं नवयौवनां विचित्रवस्त्रनेपथ्यां प्रधानमुखं पीतं, दक्षिणं द्वितीयं नीलं, तृतीयं श्यामं, चतुर्थं गगनश्यामं, वामं कुन्दसन्निभं, द्वितीयं रक्तं, तृतीयं गगनश्यामं, ऊर्ध्वास्यं धूम्रवर्णाभं महाघोरं विकटोत्कटं; दक्षिणकरेषु खट्वाङ्ग-उत्पल-शर-वज्र-अङ्कुश-कर्त्रि-दण्ड-अभय-धरां, वामभुजेषु सपाशतर्जनीकपालधनुःखट्वाङ्गवज्रपाशब्रह्मशिरःरत्नकलशधरां विश्वपद्मचन्द्रस्थां सूर्यप्रभा-विभूषितां, वामपादेन इन्द्रं, दक्षिणपादेन उपेन्द्रं, पादद्वयमध्ये रुद्रं ब्रह्माणं च आक्रम्य स्थितां सर्वमारविनाशिनीं भावयेत् योगी ।

स्वन्त्रदेवताः

१. गणपतिः—भगवन्तं गणपतिं रक्तवर्णं जटामकुटकिरीटिनं सर्व्वाभरणभूषितं

द्वादशभुजं लम्बोदरैकवदनम् अर्धपर्य्यङ्कताण्डवं त्रिनेत्रमप्येकदन्तं, सव्यभुजेषु कुठार-शर-अङ्कुश-वज्र-खड्ग-शूलं च वामभुजेषु मूषल-चाप-खट्वाङ्ग-असृक्कपाल-शुष्कमांसकपाल-फट्कं च रक्तपद्मे मूषिकोपरिस्थितमिति ।

२. विघ्नान्तकः—आत्मानं प्रत्यालीढपदस्थितम् एकमुखं द्विभुजं नीलवर्णं वामकारेण तर्ज्जनिकापाशं दक्षिणकरेणोद्यतवज्रं भयानकं पिङ्गलोर्ध्वकेशम्.................विश्वदल-कमलोपरि सूर्य्यस्थं भावयेत् ।

३. वज्रहुँकारः

खधातुरेफजे सूर्य्ये हुँकारज्वलद्भास्वरम् ।
कल्पानलमिवात्युग्रं कृष्णवर्णं महाद्युतिम् ॥
तदुत्पन्नं महारौद्रं वज्रहुँकारसंज्ञकम् ।
अट्टहासं महारौद्रं क्षेपयन्तं त्रिधातुकम् ॥
घण्टावज्रप्रयोगेन मुद्रावद्धकरद्वयम् ।
प्रत्यालीढपदेनैव भैरवाक्रान्तभीकरम् ॥

४. भूतडामरः

आत्मानं पश्येत् रौद्रं च ज्वालामालाकुलप्रभम् ।
चतुर्भुजं महाक्रोधं भिन्नाञ्जनसमप्रभम् ॥
दक्षिणे वज्रमुल्लाल्य तर्ज्जयन् वामपाणिना ।
दंष्ट्राकरालवदनं नागाष्टकविभूषितम् ॥
... ... ।
कपालमालामुकुटं त्रैलोक्यमपि नाशनम् ॥
अट्टहासं महानादं त्रैलोक्याधिष्ठितं प्रभुम् ।
प्रत्यालीढसुसंस्थानम् आदित्यकोटितेजसम् ॥
अपराजितपदाक्रान्तं मुद्राबन्धेन तिष्ठति ।

५. वज्रज्वालानलार्कः—वज्रज्वालानलार्क्कं नीलवर्णं ज्वालामालाकुलप्रभं चतुर्म्मुखमष्टभुजं श्रृङ्गारवीरवीभत्सकरुणरसान्वितं चतुर्म्मुखं चतुर्भिर्दक्षिणकरैर्वज्र-खड्गचक्रबाणधरं, चतुर्वामकरैर्घण्टाचापपाशखट्वाङ्गासक्तविचित्रपताकधरं ज्वलदनलकपिलशिखाकलापम् अतिभीषणमहाहिवलयकङ्कणकटिसूत्रनूपुरकण्ठिका-कुण्डलमुकुटाभरणं महामायाचक्ररचनचतुरं सपत्नीकं विष्णुमालीढपदेनाक्रम्यावस्थितं भावयेदिति ।

६. त्रैलोक्यविजयः—त्रैलोक्यविजयभट्टारकं नीलं चतुर्म्मुखमष्टभुजं प्रथममुखं क्रोधश्रृङ्गारं दक्षिणं रौद्रं वामं वीभत्सं पृष्ठं वीररसं द्वाभ्यां घण्टावज्रान्वितहस्ताभ्यां हृदि जज्रहुँकारमुद्राधरं दक्षिणत्रिकरैः खट्वाङ्गाङ्कुशबाणधरं वामत्रिकरैश्चापपाशवज्रधरं, प्रत्यालीढेन वामपादाक्रान्तमहेश्वरमस्तकं दक्षिणपादावष्टब्धगौरीस्तनयुगलम् ।

७. परमाश्वः—परमाम्वं रक्तं चतुर्मुखमष्टभुजं चतुश्चरणं प्रथमुखं क्रोधश्रृङ्गारं त्रिलोचनं दक्षिणं रौद्रं वामं ब्रह्ममुखं, मूर्ध्नि ललितोद्धूलितोष्ठं हरिताश्वमुखम्, एकेन दक्षिण-त्रिपताकाधरकरेण विश्ववज्रसहितेनोत्तिष्ठाभिनयं कुर्व्वन्तं, एकेन वामखेटकहस्तेन विश्व-पद्मं धारयन्तं पुनर्दक्षिणत्रिपताकाकरेणोत्तिष्ठाभिनयं कुर्व्वन्तम् पुनर्वामकरेण शक्तिं धारयन्तं पुनर्दक्षिणकराभ्यां खड्गं वाणं च, अवशिष्टवामकराभ्यां दण्डं चापं च धारयन्तं, प्रत्या-लीढेन दक्षिणपादैकेनेन्द्राणीं श्रियं चाक्रम्य स्थितं, द्वितीयदक्षिणचरणेन रतिं प्रीतिं च, वाम-प्रथमपादेनेन्द्रं मधुकरं च, वामद्वितीयपादेन जयकरं वसन्तं च, इत्यात्मानं ध्यायात् ।

८. नामसंगीतिः—एकवक्त्रः श्वेतवर्णः ध्याननयनः स्मेराननः जटामुकुटधरः नानालङ्कारालङ्कृतः षण्मुद्रालङ्कृतः प्रथमाभ्यां सव्यदक्षाभ्यां हृदयप्रदेशे अभयमुद्राद्वयं, द्वाभ्यां मुकुटोपरि कृताञ्जलिमुद्रां, दक्षतृतीयेन विश्ववज्रोपरि खड्गम, सव्यवामचतुर्भुजाभ्यां तर्पणमुद्राद्वयं, सव्यवामपञ्चमाभ्यां पात्रस्थामृतक्षेपणमुद्रां, षष्ठसव्यवामाभ्यां सपात्रध्यानमुद्रां, वामतृतीयेन सवज्रखट्वाङ्गं दधानं, कमलोपरि वज्रासनः ।

स्वतन्त्रा देव्यश्च

१. सरस्वती—महासरस्वती—भगवतीं महासरस्वतीमनुविचिन्तयेत् शरदिन्दुकराकारां सितकमलोपरि चन्द्रमण्डलस्थां दक्षिणकरेण वरदां वामेन सनालसितसरोजधरां स्मेरमुखीमतिकरुणामयां श्वेतचन्दनकुसुमवसनधरां मुक्ताहारोपशोभितहृदयां नानारत्नालङ्कारवतीं द्वादशवर्षाकृतिं मुदितकुचमुकुलदन्तुरोरस्तटीं स्फुरदनन्तगभस्तिव्यूहावभासितलोकत्रयाम् ।

२. अपराजिता—अपराजिता पीता द्विभुजैकमुखी नानारत्नोपशोभिता गणपतिसमाक्रान्ता चपेटादानाभिनयदक्षिणकरा गृहीतपाशतर्ज्जनीकहृदयस्थितवामभुजा अतिभयङ्करकरालरौद्रमुखी अशेषमारनिर्दलनी ब्रह्मादिदुष्टरौद्रदेवतापरिकरोच्छ्रितच्छत्रा चेति ।

३. वज्रगान्धारी—वज्रगान्धारी कृष्णा षण्मुखी द्वादशभुजा ऊर्ध्वपिङ्गलकेशी प्रत्यालीढपदा दंष्ट्राकरालवदना प्रतिमुखं त्रिनेत्रा दक्षिणषड्भुजेषु यथाक्रमं वज्रवज्रघण्टाखड्गत्रिशूलबाणचक्राणि, वामषड्भुजेषु खट्वाङ्गाङ्कुशधनुःपरशुपाशहृत्तर्ज्जन्यः, प्रथममुखं कृष्णं, अपराणि मुखानि पञ्चवर्णानि, विश्वपद्मसूर्य्यासना चेति ।

४. वज्रयोगिनी—भट्टारिकां वज्रयोगिनीं तत्रस्थितह्रींकारपरिणतां पीतवर्णां स्वयमेव स्वकर्त्रिकर्त्तितस्वमस्तकवामहस्तस्थितां दक्षिणहस्तकर्त्रिसहिताम् ऊर्ध्वविस्तृतवामबाहुं अधोनमितदक्षिणबाहुम् वासशून्यां प्रसारितदक्षिणपादां सङ्कुचितवामपादां भवायेत् । कबन्धान्निसृत्यासृग्धाराश्च स्वमुखे प्रविशति, अपरे उभयोः पार्श्वयोगिन्योर्मुखे प्रविशति इति भावयेत । वामदक्षिणपार्श्वयोः श्यामवर्णवज्रवर्णनीपीतवर्णवज्रवैरोचन्यौ वामदक्षिणहस्तकर्त्रिसहिते दक्षिणवामहस्तकर्परसहिते प्रसारितवामपादप्रसारितदक्षिणपादे सङ्कुचितेतरपादे मुक्तकेश्यौ भावयेत् । उभयोः पार्श्वयोः उभयोः योगिन्योः मध्ये अन्तरिक्षे अतिभयाकुलं श्मशानं भावयेत ।

५. गृहमातृका—गृहमातृका त्रिमुखश्वेतपीतरक्ता षड्भुजा, दक्षे धर्मचक्र-मुद्रा-वज्र-शरा; वामे कमल-चापौ; सहस्रदलपद्मे वज्रासना ।

६. गणपतिहृदया—एकमुखा द्विभुजा वरदा अभया नृत्यासना ।

७. वज्रविदारिणी च—वज्रविदारणी पञ्चमुखी दशभुचा, दक्षे अङ्कुशखड्गशर-वज्र-वरदा, बामे पाश-चर्म-ध्वज-अस्भया, प्रत्यालीढासना ।

समाप्तोऽष्टमो पटलः

समाप्तं प्रतिमा-लक्षणम्

विषयानुक्रमणिका

(तृतीयखण्डस्य)

तृतीयो खण्डः

चित्र-लक्षणम्

Canons of Painting

चित्रलक्षणे

१. चित्रप्रशंसा

(i) वि० ध०

कलानां प्रवरं चित्रं धर्मकामार्थमोक्षदम् ।
मङ्गल्यं प्रथमं चैतद्गृहे यत्र प्रतिष्ठितम् ॥
यथा सुमेरुः प्रवरो नगानां
यथाण्डजानां गरुडः प्रधानः ।
यथा नराणां प्रवरः क्षितीश—
स्तथा कलानामिह चित्ररूपः ॥

(ii) स० सू० ७१

'चित्रं हि सर्वशिल्पानां मुखं लोकस्य च प्रियम्'

(iii) अ० पृ० २२४

चित्रमूलोद्भवं सर्वं त्रैलोक्यं सचराचरम् ।
ब्रह्मविष्णुभवाद्याश्च सुरासुरनरोरगाः ॥
स्थावरं जङ्गमं चैव सूर्यचन्द्रौ च मेदिनी ।
चित्रमूलोद्भवं सर्वं जगत्स्थावरजङ्गमम् ॥
वृक्षगुल्मलतावल्ल्य--स्वेदजाणुजरायुजाः ।
सर्वे चित्रोद्भवा वत्स भूधरा द्वीपसागराः ॥
चतुरशीतिलक्षाणि जीवयोनिरनेकधा ।
चित्रमूलोद्भवाः सर्वे संसारद्वीपसागराः ॥
श्वेतरक्तपीतकृष्णा वर्णा वै चित्ररूपकाः ।
तनौ च नखकेशादि चित्ररूपमिवाम्भसाम् ॥
भगवान् भवरूपश्च पश्यतीदं परात्परम् ।
आत्मवद्वै सर्वमिदं ब्रह्मतेजोऽनुपश्यताम् ॥
पश्यन्ति भावरूपैश्च जले चन्द्रमसं यथा ।
तद्वच्चित्रमयं सर्वं पश्यन्ति ब्रह्मवादिनः ॥
विश्वं विश्वावतारश्च त्वनाद्यन्तश्च सम्भवेत् ।
आदिचित्रमयं सर्वं पश्यन्ति ब्रह्मचक्षुषा ॥
शिवशक्तेर्यथारूपं संसारे सृष्टिकोद्भवः ।
चित्ररूपमिदं सर्वं दिनं रात्रिस्तथैव च ॥
निमिषश्च पलं घटचो यामः पक्षक एव च ।
मासाश्च ऋतवश्चैव कालः संवत्सरादिकः ॥
चित्ररूपमिदं सर्वं संवत्सरयुगादिकम् ।
कल्पादिकोद्भवं सर्वं सृष्टचाद्यं सर्वकर्मणाम् ॥
ब्रह्माण्डादिसमुत्पत्ती रचितारचिता तथा ।
तेषां चित्रमिदं ज्ञेयं नानात्वं चित्रकर्मणाम् ॥

ब्रह्माण्डादिगणाः सर्वे तद्रूपाः पिण्डमध्यगाः ।
आत्मा चात्मस्वरूपेण चित्रवत् सृष्टिकर्मणि ॥
आत्मरूपमिदं पश्येद् दृश्यमानं चराचरम् ।
चित्रावतारे भावं च विधातुर्भाविवर्णतः ॥
आत्मानं च शिवं पश्येद् यद्वय्य जलचन्द्रमाः ।
तद्वच्चित्रमयं सर्वं शिवशक्तिमयं परम् ॥
ऊर्ध्वमूलमधः शाखं वृक्षं चित्रमयं तथा ।
शिवशक्तयालयं चैव चन्द्रार्कपवनात्मकम् ॥
सूर्यपीठोद्भवा शक्तिः संलग्ना ब्रह्ममार्गतः ।
लीयमाना चन्द्रमध्ये चित्रकृत् सृष्टिकर्मणि ॥
चित्रावताररूपं तु कथितं च परात्परम् ।
यतस्तु वर्तते चित्रे जगत्स्थावरजङ्गमम् ॥
देवो देवी शिवः शक्तिः व्याप्तं यतश्चराचरम् ।
चित्ररूपमिदं ज्ञेयं जीवमध्ये च जीवकम् ॥
कूपो जले जलं कूपे विधिपर्य्यायतस्तथा ।
तद्वच्चित्रमयं विश्वं चित्रं विश्वे तथैव च ॥

२. चित्रोत्पत्तिः
वि० ध०

अतः पर प्रवक्ष्यामि चित्रं तवानघ ।
उर्वशीं सृजतः पूर्वे चित्रसूत्रं नृपात्मज ॥
नारायणेन मुनिना लोकानां हितकाम्यया ।
प्राप्तानां वञ्चनार्थाय देवस्त्रीणां महामुनिः ॥
सहकाररसं गृह्य उर्व्यां चक्रे वरस्त्रियम् ।
चित्रेण सा ततो जाता रूपयुक्ता वराप्सराः ॥
यां दृष्ट्वा व्रीडिताः सर्वा जग्मुस्ता देवयोषितः ।
एवं महामुनिः कृत्वा चित्रं लक्षणसंयुतम् ॥
ग्राहयामास स तदा विश्वकर्माणमच्युतम् ।

३. चित्रं नृत्यं गीतञ्च
वि० ध०

यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ।
दृष्ट्यश्च तथा भावा अङ्गोपाङ्गानि सर्वशः ॥
कराश्च ये महानृत्ते पूर्वोक्ता नृपसत्तम् ।
त एव चित्रे विज्ञेया नृत्तं चित्रं परं मतम् ॥
नृत्ते प्रमाणं येनोक्तं तत्प्रवक्ष्याम्यतः श्रृणु ।
देवतारूपनिर्माणं कथयस्व ममानघ ॥
यस्मात्सन्निहिता नित्यं शास्त्रवत्साकृतिर्भवेत् ।
चित्रसूत्रं न जानाति यस्तु सम्यङ्नराधिप ॥
प्रतिमालक्षणं वेत्तुं न शक्यन्तेन कर्हिचित् ।
चित्रसूत्रं समाचक्ष्व भृगुवंशविवर्धन ! ॥
चित्रसूत्रविदेवाथ वेत्ति वाग्लक्षणं यतः ।

विना तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् ॥
जगतो न क्रिया कार्या द्वयोरपि यतो नृप ।
नृत्यशास्त्रं समाचक्ष्व चित्रसूत्रं वदिष्यसि ॥
नृत्यशास्त्रविधानं च चित्रं वेत्ति यतो द्विज ।
आतोद्यं यो न जानाति तस्य नृत्तं हि दुर्विदम् ॥
आतोद्येन विना नृत्तं विद्यते न कथञ्चन ।
आतोद्यं त्वं हि धर्मज्ञ नृत्यशास्त्रं वदिष्यसि ।
तस्मिन्सुविदिते वेत्ति नृत्यं भार्गवसत्तम ।

४. षडङ्गं चित्रम्
यशो० (का० सू०)

रूपभेदाः प्रमाणानि लावण्यं भावयोजनम् ।
सादृश्यं वर्णिकाभङ्ग इति चित्रं षडङ्गकम् ॥

५. चित्रप्रकाराणि
वि०ध०

सत्यं च वैणिकं चैव नागरं मिश्रमेव च ।
चित्रं चतुर्विधं प्रोक्तं तस्य वक्ष्यामि लक्षणम् ॥
यत्किञ्चल्लोकसादृश्यं चित्रं तत्सत्यमुच्यते ।
दीर्घाङ्गं सप्रमाणं च सुकुमारं सुभूमिकम् ॥
चतुरस्रं सूसम्पूर्णं न दीर्घं नोल्वणाकृतिम् ।
प्रमाणं स्थानलम्भाढयं वैणिकं तन्निगद्यते ॥
दृढोपचितसर्वाङ्गं वर्तुलं नद्यनोल्वणम् ।
चित्रं तं नागरं ज्ञेयं स्वल्पमाल्यविभूषणम् ॥
चित्रमिश्रं समाख्यातं सामान्यं मनुजोत्तम ।

(ii) मानसो०

असंख्यातानि सत्वानि शक्यन्ते नैव भाषितुम् ।
तत्तद्रूपानुसारेण लेखनीयानि कोविदैः ॥
सादृश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्रं विद्धमित्याहुर्विश्वकर्मादयो बुधाः ॥
आकस्मिके लिखामीति यदा तूद्दिश्य लिख्यते ।
आकारमात्रसंपत्वे तदविद्धमिति स्मृतम् ॥
शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ।
भावचित्रं तदाख्यातं चित्रकौतुककारकम् ॥
सद्रवैर्वर्णकैर्लेख्यं रसचित्रं विचक्षणैः ।
चूर्णितैर्वर्णकैर्लेख्यं धूलिचित्रं विदुर्बुधाः ॥
सुप्रमाणं तथा विद्धमविद्धं भावचित्रकम् ।
रसधूलिगतं प्रोक्तं मानसोल्लासपुस्तके ॥
निर्मितं चित्रलक्ष्मेदं चित्रं लोचनहारकम् ।
भूलोकमल्लदेवेन चित्रविद्याविरिञ्चिना ॥

(iii) शिल्प०

चित्रं लक्षणसंयुक्तं लेखयित्वा महीपतिः ।
तच्चित्रं तु त्रिधा ज्ञेयं तस्य भेदोऽधुनोच्यते ।
सर्वाङ्गदृश्यकरणं चित्रमित्यमिधीयते ॥
भित्त्यादौ लग्नभावेनाप्यर्धं यत्र प्रदृश्यते ।

तदर्धचित्रमित्युक्तं यत्तात् तेषां विलेखनम् ।।
चित्राभासमिति ख्यातं पूर्वैः शिल्पविशारदैः ।
रसचित्रं तथा धूलीचित्रं चित्रमिति त्रिधा ।
एतान्यनलवर्णानि चूर्णयित्वा पृथक् पृथक् ।।
एतैश्चूर्णैः स्थण्डिले रम्ये क्षणिकानि विलेपयेत् ।
धूलीचित्रमिदं ख्यातं चित्रकारैः पुरातनैः ।।
सादृश्यं दृश्यते यत्तु वर्पणे प्रतिबिम्बवत् ।
तच्चित्रमिति विख्यातं नालमाकारमात्रकम् ।।
श्रृङ्गारादिरसो यत्र दर्शनादेव गम्यते ।
........................रसचित्रमिति स्मृतम् ।।

६. चित्रोद्देशाः चित्रविषयाःवा
(i) स० सू० ७१

पट्टे पटे वा कुड्ये वा यथा चित्रस्य सम्भवः ।
वर्तयः कृतबन्धाश्च लेखामानं तथा भवेत् ।।
वर्णव्यतिक्रमो यादृग् यादृशो वर्तनाक्रमः ।
मानोन्मानविधिश्चैव नवस्थानविधिस्तथा ।।
हस्तानां यश्च विन्यासो ....।
दिव्यानां मानुषाणां च दिव्यमानुषजन्मनाम् ।
गणरक्षःकिन्नराणां कुब्जवामनयोषिताम् ।
विकल्पाकृतिमानानि रूपसंस्थानमेव च ।।
वृक्षगुल्मलतावल्लीवीरूधां पापकर्मणाम् ।
शूराणां दुर्विधानां च धनिनां पृथिवीभृताम् ।।
ब्राह्मणानां विशां शूद्रजातीनां क्रूरकर्मणाम् ।
मानिनामथ रङ्गोपजीविनां चेह कथ्यते ।।
रूपलक्षणनैपथ्यं सतीनां राजयोषिताम् ।
दासीप्रव्रजितारण्डा (यतिवल्लीषु लक्षणा ।।
कन्यानामसंकारणां च दिध्याना)?गजवाजिनाम् ।
मकरव्यालसिंहानां तथा यज्ञोपवीतिनाम् ।।
दिवारात्रिविभागस्य ऋतूनां चापि लक्षणम् ।
....।।
प्रविभागस्य देवानां रेखाणां चापि लक्षणम् ।
लक्षणं पञ्चभूतानां तेषामारम्भ एव च ।।
वृकादीनां विहङ्गानां सर्वेषां जलवासिनाम् ।
चित्रन्यासविधानस्य ब्रूमः सम्प्रति लक्षणम् ।।

(ii) अ० पृ० २३३

चित्रकर्म प्रवक्ष्यामि रूपालङ्कारसंयुतम् ।
कीर्तिवक्त्रोद्भवाकारं? कथये तव साम्प्रतम् ।।
भृकुटिकुटिलान्त्रनेत्रवाराहकर्णमेषश्रृङ्गोद्भवम् ।
मृगकपोलसिंहवक्त्रं कीर्तिः स्यान्मुखोपमाख्याता।।

भृकुटिः स्याद् बद्धकर्णाऽश्वस्कन्धः केशरावृतः ।
क्रममध्ये परावृत्तो ह्रस्वपादः सिंहोत्तमः ॥
सिंहव्यालं गजव्यालमश्वव्यालं नरादिकम् ।
वृषव्यालं मेषव्यालं शुकव्यालं च सौकरम् ॥
माहिषं मूषकव्यालं कीटव्यालं च व्याकरम् ।
हंसकुक्कुटमायूरं त्रिपल्ली सर्पव्यालकम् ॥
इति षोडश व्यालानि उक्तानि मुखभेदतः ।
शरीरं हि महद्रूपं हस्तपादपुच्छादिकम् ॥
व्यालानन्तरतो रूपमनेकाकारतः स्मृतम् ।
त्रुटितं त्रिभङ्‌ग चैव ललितं कुञ्चितं तथा ॥
गमितालीढप्रत्यालीढावृत्तं परिवर्तकम् ।
उद्भिन्नं भिन्नसूत्रं च व्यावर्त्तं च महोद्भवम् ॥
नानारूपं समाख्यातं शोकं च पद्मकेशरम् ।
द्विरष्टोक्तानि साकूतं रूपाणि विविधानि च ॥
वैयाघ्रं समपादं च आलीढं च प्रत्यादिकम् ।
पूर्वापरयाम्योत्तर रहोबोधव्या च ममापतिः? ॥
नवषणोक्ताक्षा लक्षयेच्चित्रसूत्रधानेन ।
चैरसाख्याता शान्तादि सहृतोद्भवा? ॥
वृक्षगुल्मलतावल्ली रम्भास्तम्भा महोद्गताः ।
धवलोत्तुङ्गमाडानि वेश्मानि विविधानि च ॥
नगरग्रामपुरादिदेशानां च पुनः क्रमम् ।
द्वीपसागरोद्भवानि सर्वाणि मण्डलानि च ॥
सर्वजीवोद्भवं पूर्वं लक्षयेच्चित्रसूत्रकम् ।
चित्राभ्यासोद्भवाः सर्वे सुरासुरनरोत्तमाः ॥
मेघाश्चित्रवर्णरूपा आदित्याश्चैव चन्द्रमाः ।
ग्रहनक्षत्राद्याः सर्वे अर्चिर्वाहनसंयुताः ॥
दिक्पालादिका लक्ष्या इन्द्राद्याः सुप्रदक्षिणम् ।
गजाश्वखरपादाद्या असङ्ख्यातास्तथैव च ॥
....।
सभादौ च विन्तेदार्थं युक्तं नृत्यनाटचादिकम् ॥
एवमादि समस्तं च चित्राभ्यासाच्च लक्षयेत् ।
तथा चित्राभ्यास रूपा ! त्रैलोक्यं सचराचरम् ॥

(iii) शिल्प०
जङ्गमा वा स्थावरा वा ये सन्ति भुवनत्रये ।
तत्तस्वभावतस्तेषां करणं चित्रमुच्यते ॥
वर्त्याकारास्तथायामे द्वित्र्यम्भोध्यङ्गुलात्मकाः ।
देवान् वा मनुजान् वापि मृगान् नागान् विहङ्गमान् ॥

लतावृक्षादिकान् वाथ नागान् वा सागरानपि ।
श्रोत्राभ्यां वाथ नेत्राभ्यां मनसा वाथ निश्चितान् ॥
आलिखेत किट्टिलेखिन्या सुमुहूर्तेसुलग्नके ।
स्वस्थचित्तः सुखासीनः स्मृत्वा स्मृत्वा पुनःपुनः ॥

(चित्राविषयाः)

चित्राभासं पुनस्तेषामेकमार्गं समाश्रयेत् ।
बहिरन्तश्च सर्वेषां यत्र युञ्जीत सर्वतः ॥
सुमङ्गलकथोपेतं मन्त्रमूर्त्यादिसंयुतम् ।
सङ्ग्रामं मरणं दुःखं देवासुरकथास्त्वपि ॥
नग्नं तपस्विलीलां च न कुर्यान्मानुषालये ।
भित्त्यादौ तत्र लेख्यं स्याच्चित्रं चित्रतराकृति ॥
स्वागमाखिलवेदादिपुराणोक्तकथान्वितम् ।
नानावर्णान्वितं रम्यं न न्यूनं नाधिकं क्वचित् ॥
तत्रतत्रोचिताकाररसभावक्रियान्वितम् ।
चित्रं विचित्रफलदं भर्तुः कर्तुश्च सर्वदा ॥
अतोऽन्यदशुभं चित्रं विपरीतफलप्रदम् ।
न लेखयेत् तन्न लिखेल्लोकद्वयसुखेच्छया ॥

७. चित्राङ्गानि
स० सू० ७१

तस्याङ्गान्यभिधीयन्ते तेन सर्वाणि विस्तरात् ।
वर्तिका प्रथमं तेषां द्वितीयं भूमिबन्धनम् ॥
लेख्यं तृतीयं स्याद् रेखाकर्माणि ··· ··· ··· ···।
पञ्चमं वर्णकर्म स्यात् षष्ठं स्याद् वर्तनाक्रमः ॥
सप्तमं ··· ··· ··· ··· ··· ··· ··· ··· ··· तथाष्टमम् ।

८. भूमिबन्धनम् चित्रभित्तिर्वा
(i) स० सू० ७२

इदानीं वर्तिकालक्ष्म भूमिबन्धश्च कथ्यते ।
गुल्मान्तरे शुभे क्षेत्रे पद्मिन्यां सरितस्तटे ॥
पार्वतानां च कक्षषु वापिकाकाननान्तरे ।
भौमा लवणपिण्डाः स्युर्मूलेषु च महीरुहाम् ॥
क्षेत्रेष्वेतेषु या जाताः स्थिराः श्लक्ष्णाश्च पाण्डराः ।
ग्राह्या (मृद्वावसासेष्वा?) विज्ञेया क (र?ट्ट) शर्करा ॥
क्षेत्राणामानुपूर्व्येण मृत्तिका कथिता शुभा ।
पेषयेत् कुट्टयित्वा तां ततः कल्कं समाचरेत् ॥
शालिभक्तस्य दातव्यस्तत्र भागो यथोदितः ।
ग्रीष्मर्तौ सप्तमं भागं शीतकाले च पञ्चमम् ॥
षष्ठं शरदि वर्षासु चतुर्थं भागमानयेत् ।
वर्तिकाबन्धनार्थाय दाढर्चमायान्ति तेन ताः ॥
(अग्रायाशालिवक्काभा यवं यव्यं सुखगृहम् ।
कुर्कुटाराग्रसदृशीं?) कर्मभागविकल्पतः ॥
शिक्षाकालेऽङ्गुलद्वन्द्वं प्रमाणेन विधीयते ।
कुथरेखासु शस्यन्ते वर्तिकाः त्र्यङ्गुलोन्मिताः ॥
पटरेखासु कुर्वीत मानेन चतुरङ्गुलाः ।

इदानीमभिधास्यामो वसुधाबन्धनक्रियाम् ।।
पक्षिका चैव कूटाश्च + + + + पट एव च ।
तस्य तस्य (किभान?) भूमिबन्धो निगद्यते ।।
पुण्यनक्षत्रवारेषु माङ्गल्यदिवसेषु च ।
कृतोपवासो भक्त्या च कर्ता भर्ताथ शिक्षक: ।।
अनेकवर्णैः कुसुमैर्गन्धैः (न कृपापाः ?) ।
नानाधूपैः सुरभिभिरर्चयित्वारभेत ताम् ।।
(नवसूत्रात्तुलमृद्वस्तितजलेन समं समम् ।
नवत्वामात्सदृशं वृक्तनभविद्वात्यपराक्रिया ।।
लिङ्गसूत्रविनीक्षेतानिकटं सहतं नवः ।
अनुत्ततमनिस्मं च कुर्याद् यावत् क्षितौ समम् ।।
सुस्थितं जलवक्षायं)? सम्यगालोक्य धीमता ।
कृत्वा भूमिक्रियामेतां पश्चाद् बन्धनमाचरेत् ।।
(लुचिमलांस्तिस्व?) व्रीहितण्डुलसन्निभाम् ।
संगृ (स्य? ह्य) तीर्थमथवा पिष्ट्वा कल्कं समाचरेत् ।।
तेन पिण्डं प्रकुर्वति शोषयेच्च तमातपे ।
श्रपयेद् कल्कयेद् येन (व्यासाद्यषव्यस्तुया? ।।
एवमेव (चतुष्कान्ता?) सप्त वारान प्रघर्षयेत् ।
हस्तेन संमृशेत् पश्चाद् यथालोनं च जायते ।।
अथवा शिक्षकाभूमौ खरबन्धनमाचरेत् ।
पूर्वोदितस्य कल्कस्य निर्यासे बन्धनं क्षिपेत् ।।
पञ्चभागप्रमाणेन ग्रीष्मकालेषु शस्यते ।
शरद्यंशत्रयं सार्धं त्रीनंशा (समागमम्?) ।।
वर्षाकाले हि भागेन प्रदद्यादिति निश्चयः ।
पञ्चभागप्रमाणेन ग्रीष्मसं+ + + + + + ।।
बन्धने च प्रकुर्वीत पूर्वोक्तविधिना क्षितौ ।
लेपयेद् रोमकूर्चेण शुष्कां शुष्कामनुक्रमात् ।।
तोयेन हस्त (क्तवचि?) प्रदातव्यो विचक्षणैः ।
विधिनैवं कृतं श्रेष्ठं शिक्षिकाभूमिबन्धनम् ।।
बन्धनं कुडचभूमेश्च यथावत् कथ्यतेधुऽना ।
स्नुहीवास्तुककूश्माण्डकुद्दालीनामुपाहरेत् ।।
क्षीरमन्यतमस्यापामार्गस्येक्षुरकस्य च ।
(तेषाणां वागसूत्रे?) सप्तरात्रं निधापयेत् ।।
शिंशपासननिम्बानां त्रिफलाव्याधिघातयोः ।
समाहरेद् यथालाभं (कथया?) कुटजस्य च ।।
कषाय (का? क्षा) रयुक्तेन सामुद्रलवणेन च ।
पूर्वं कुडचं समं कृत्वा कषायैः परिषेचयेत् ।।

चिक्क (ण?णां?) मृदमादाय स्थूलपाषाणवर्जिताम।
(मानुषां?)स्याद्द्विगुणान् (न्य) स्य क्षोदयेद् वालुकामृदां?द्राम्॥
ककुभस्य रसं दद्यान्माषाणां शाल्मलेरपि।
श्रीफलानां रसं तद्वद् दद्यात् कालानुरुपतः॥
पूर्वकालानुसारेण यत् प्रोक्तं बन्धनं क्षितेः।
तत् सर्वं सिकतायुक्तं कृत्वैकत्र नवं बुधः॥
कुड्यमालेपयेत् पूर्वं हस्तिचर्मप्रमाणतः।
(विशेषां प्याथ प्रतिक्षिपेत् तोयं कुर्यादशसन्निभाम्)॥
विशुद्धं विमलं स्निग्धं पाण्डुरं मृदुलं स्फुटम्।
पूर्वोदितां समादाय विधिवत् कटशर्कराम्॥
तां कुट्टयित्वा घृष्ट्वा च कल्कं कुर्याद् विचक्षणः।
पूर्वोक्तभक्तभागं च निर्यासांश्च प्रदापयेत्॥
(विष्वङ्क?)यदि वा दद्यात् कटशर्करया समम्।
त्रीन् वारा (न्) लेपयेत् कुड्यबन्धनमुत्तमम्
हलेन हस्तमालिप्य प्रदद्यात् कटशर्कराम्।
जायते विधिनानेन कुड्यबन्धनमुत्तमम्॥
साम्प्रतं कथयिष्यामः पट्टभूमिनिबन्धनम्।
बिम्बाबीजानि संगृह्य त्यक्त्वा तेषां मलं बुधः॥
एवं विशोध्य निष्पावान् यदि वा शालितण्डुलान्।
तेषामन्यतमं श्लक्ष्णं पिष्ट्वा पात्रे विपाचयेत्॥
पट्टमालिप्य बन्धेन पूर्वोक्तविधिना चरेत्।
पूवोक्तनिर्यासयुतां विधाय कटशर्कराम्॥
तोयेन तां द्रवीकृत्य पटमालेखयेत् तया।
अनेन विधिना बन्धश्चित्रकर्मणि शस्यते॥
विधिनान्येन वा कुर्यात् पट्टानां भूमिबन्धनम्।
(प्रद्यद्यामिकतालपङ्कनिर्यास?) समन्विताम्॥
निर्याससयुतां दद्यात् त्रिस्ततः कटशर्कराम्।
पट्टानां भूमिबन्धोऽयं विक्षेप्तव्यः प्रयत्नतः॥
(गोमयेन कंटपेने शैस्तदनन्तरम्?)।
कटशर्करया युक्तैवारांस्त्रीन् कूर्चकेन च॥
यथा पट्टे तथैव स्याद् भूमिबन्धः पटेऽपि सः।

(ii) मानसो०, अ०चि, सुधया निर्मितां भित्तिं श्लक्ष्णां क्षतविवर्जिताम्।
लेपयेच्चित्रकर्मार्थं लेपद्रव्यं प्रचक्ष्यते॥
माहिषं त्वचमादाय नवं तोयेन मेलयेत्।
नवनीतमिवायाति यावच्चिक्कणतां भृशम्॥

तत्कल्कं चिक्कणीभूतं शलाकाः परिकल्पयेत,
यत्नेन शोषयेत्पश्चाद्यावत्काठिन्यमाप्नुयुः ।।
वज्रलेपो मयाऽख्यातः चित्रे सर्वत्र शस्यते ।
तं कृत्वा मृत्तिकापात्रे तोयं क्षिप्त्वा प्रतापयेत् ।।
स तप्तो द्रवतां याति सर्ववर्णेषु तद्द्रवः ।
मिश्रणीयप्रमाणेन यथा वर्णो न नश्यति ।।
आदाय मृत्तिकां श्वेतां वज्रलेपेन मिश्रयेत् ।
तया लेपं प्रकुर्वीत शुष्कभित्तौ त्रिवारतः ।।
शङ्खचूर्णसितापिष्टं वज्रलेपसमन्वितम् ।
आदाय भित्तिकां लिम्पेद्यावत्सा श्लक्ष्णतां व्रजेत् ।।
धातुं नीलगिरौ जातं श्वेतं चन्द्रसमप्रभम् ।
नगनाम्नैव विख्यातं शिलायां परिपेषितम् ।।
मिश्रितं वज्रलेपेन समादाय च पाणिना ।
लिम्पयेन्मृदुलेपेन स्वच्छमच्छं शनैश्शनैः

(iii) शिल्प० लिपेत् कुडयं ततश्चित्रं लेपयेदथवा पुनः ।
दग्ध्वा शङ्खादिकं काष्ठैश्चूर्णितं यत् सुधा हि सा ।।
+ + चूर्ण + + चतुर्थांशमुद्गक्वाथलवैःसह ।
गुलतोयेन संसिञ्चेत् तच्चूर्णं बालुकान्वितम् ।।
+ + + + प्रमाणं हि सुधातुर्यांशमानतः ।
कालाग्निपक्वकदलीफलपिष्टं तु योजयेत् ।।
तत्पिष्टस्य प्रमाणं हि सुधावेदांशकं स्मृतम् ।
द्रोण्यां क्षिप्त्वाथसम्मर्द्य गते मासत्रये पुनः ।।
पेषयेद् दृषदि क्षिप्त्वा दृषदा गुलवारिणा ।
नवनीतमिवायाति यावत् तावत् सुपेषयेत् ।।
अथ कुडयादिकं सम्यग् संशोध्य समतां नयेत् ।
नालिकेरत्वचामग्रैः सुसूक्ष्मं शिथिलीकृतैः ।।
पुनस्तद्गुलतोयेन सिक्त्वा नीत्वा दिनाल्पकम् ।
पश्चात् तत्र सुधापिष्टं तत्र दर्व्या विलेपयेत् ।।
दर्व्याकारविशालादि सर्वमौचित्यभेदतः ।
लौही दारुमयी वाथ श्लक्ष्णपृष्ठा भवेदिह ।।
तद्दर्वीपृष्ठभागेन निम्नोन्नतविवर्जितम् ।
लिप्त्वा पिष्टसुधां सम्यङमन्दं मन्दं पुनःक्रमात् ।।
नालिकेरत्वचालिप्य शुद्धतोयसमन्वितम् ।
शुष्के तस्मिन् वर्णलेपं कुर्यात् चित्रार्थमेव हि ।।
फलकादौ तक्षणेन स्निग्धे वर्णं विलेपयेत् ।
सुधालेपो न कर्तव्यश्चित्रार्थं फलकादिषु ।।

९. लेप्यकर्म वर्णलेपो वा

(i) वि० ध०

त्रिप्रकारेष्टिकाचूर्णं त्र्यंशं क्षिप्त्वा मृदस्ततः।
गुग्गुलं समधूच्छिष्टं मुरुकं गुडम् ॥
कुसुम्भं तैलसंयुक्तं कृत्वा दध्यात्समांशकम्।
त्रिभागमग्निदग्धाया सुधायास्तत्र चूर्णयेत् ॥
बिल्वजं द्व्यंशमिश्रं तत्प्रक्षिप्य मषकं कषम्।
बालुकांशं ततो दद्यात्स्वानुरूपेण बुद्धिमान् ॥
ततः शकलतोयेन प्लावयेत्पिच्छिलेन तम्।
परिक्लिन्नं समग्रं तन्मासमात्रं निधापयेत् ॥
मार्दवं मासमात्रेण गतमुद्धृत्य यत्नतः।
दद्यात्प्रलेपं निपुणः शुष्कं कुड्ये विमृश्य तु ॥
श्लक्ष्णं समं स्ववष्टब्धं निम्नोन्नतविना कृतम्।
न चातिघनतां यातं न चातितनुताङ्गतम् ॥
यदा शुष्कं भवेत्कुड्यं तत्प्रलिप्तमसत्कृतम्।
तया मृदा सर्जरसा तैलभागावियुक्तया ॥
श्लक्ष्णीकुर्यात्प्रयत्नेन लेपनैः श्लक्षणमञ्जनैः।
मुहुर्मुहुश्च क्षीरेण सिक्त्वा मार्जनयत्नतः ॥
सद्यः शोषमुपायातं कुड्यं तन्मनुजेश्वर।
अपि वर्षशतस्यान्ते न प्रणश्येत्तु कर्हिचित् ॥
अनेनैव प्रकारेण द्विविधैर्वर्णकैर्युताः।
कर्तव्याश्चित्रवपुषा विविधा मणिभूमयः ॥
कुड्ये शुष्के तिथौ शस्ते रूक्षे च गुणसंयुते।
चित्रायोगे विशेषेण श्वेतवासा यतात्मवान् ॥
ब्राह्मणान्पूजयित्वा तु स्वस्ति वाच्य प्रणम्य च।
तद्विदश्च यथान्यासं गुरूँश्च गुरुवत्सलः ॥
प्राङ्मुखो देवताध्यायी चित्रकर्म समाचरेत्।
श्वेतकाद्रवकृष्णाभिर्वर्तिकाभिर्यथाक्रमम् ॥
आलिख्य स्थापयेद्विद्वान्प्रमाणे स्थानके तथा।
ततस्तु रञ्जयेद्रङ्गैर्यथास्थानानुरूपतः ॥
श्यामा गौरी तथा तस्यच्छविः स्यात्तां प्रदर्शयेत्।
तस्याश्च लक्षणं प्रोक्तं प्राप्ताया नृप विस्तरे ॥

(ii) स० सू० ७३

लेप्यकर्म समृल्लक्ष्म लेखालक्ष्म च कथ्यते।
वापीकूपतटाकानि पद्मिन्यो दीर्घिकास्तथा ॥
वृक्षमूलं नदीतीरं गुल्ममध्यं तथैव च।
मृत्तिकानामिति क्षेत्राण्युक्तान्येतानि तत्त्वतः ॥
तासां वर्णः सिता क्षौद्रसन्निभो गौर एव च।
कपिलश्चेति ते निग्धाः शस्ता विप्रादिषु क्रमात् ॥

(इन्द्रांशी?)मृत्तिका ग्राह्या। स्थूलपाषाणवर्जिता ।
शाल्मलीमाषककुभमधूकत्रिफलोद्भवम् ॥
रसं विनिक्षिपेत् तस्यां प्रक्षिप्य सिकतामपि ।
क्रमुकं(चनका?) विल्वे सटालोमानि वाजिनः ॥
गवां रोमाणि वा दद्यान्नालिकेरस्य(क?व)ल्कलम् ।
मृदा संयोज्य मृद्नीयाद् दद्याद वा द्विगुणांस्तुषान् ॥
वालुका यावती चापि तावतीं योजयेन्मृदम् ।
भागद्वयं मृत्तिका(यै?यां) कार्पासांशेन मिश्रयेत् ॥
तदेकीकृत्य मृद्भागं तृतीयमुपरि क्षिपेत् ।
पूर्वोदितां स(नि?न्नि)धाय ततश्च कटशर्कराम् ॥
क(ल्यं?ल्कं)विधाय(:?)चीरेण रूपं तत्परिवेष्टितम्।
तेन निर्यासयुक्तेन कुर्यादाकारमादृतः ॥
कटशर्करया लिम्पेत् कूर्चकेन विचक्षणः ।
मृत्तिकाक्वाथसङ्घाताल्लेप (क) र्म प्रशस्यते ॥
(रवयेल्लोहसङ्घातं लसंकार्यसुभ्रामध्यये ।
युक्तं पक्षेत संयोज्य मोममान योजयेत ॥
अनेपकं समायुक्तं?) कर्तुः स्थानविनाशनम् ।

(iii) अ० पृ० २३२

लेपकर्म प्रवक्ष्यामि यदुक्तं पूर्वमेव हि ।
श्वेतां रक्तां तथा पीतां मृत्तिकां च समाहरेत् ॥
कापिलं तु घृतं क्षीरमतसीमाथमेव च ॥
यवगोधूमचूर्णं तु वर्णं च वसुकघृतम् ॥
क्षीरवृक्षत्वचा मिश्रं बकुलं गुडसंयुतम् ।
सेन्द्रवृक्षं प्रेषणीयं मासं वा पक्षतोऽधिकम् ॥
पाषाणगर्भचूर्णं तु सूक्ष्मं कृत्वा समस्तकम ।
पट्टत उद्धरेल्लेपं (कल्कं) मर्दयेत्तैलवारिभिः ॥
प्रक्षिप्तातसीतैलेन सुपिष्ठं कज्जलोपमम् ।
पिण्डान्कृत्वा मुष्टिमात्रानातपैः शुष्कतापितान् ॥
आस्फोटिते वज्रसमाः आतयः सिद्धिकामदः ।
अतस्तु स्फुटिते पिण्डे बन्धद्रव्यादिकं क्षिपेत् ॥
सुधायाश्च प्रवक्ष्यामि बन्धनं दलनं तथा ।
शैलजा बन्धका वापि श्वेताः पाषाणकोत्तमाः ॥
खण्डशश्चैव कर्त्तव्या प्रमाणे धात्रिकोपमाः ।
सुसंचिताः क्रमैर्युक्ता आनेया उपलान्तरे ॥
तथा वरेष्टिकामध्ये आधारानि सुनि···क्षिपेत् ।
समस्तं ज्वालयेन्मध्ये यावद्दशनिशान्तकम् ॥
मल्लिकायावकं कृत्वा स्थूणिकाकारमस्तकम् ।
क्षिपेद्बिल्वरसाद्यं च मासं वा पक्षतोऽधिकम् ॥

शिलोत्थार्धकयुक्तं च मद्दंयेत्सुधयोत्तमा ।
त्रिचारा उत्तमाख्याता रूपार्थेन चतुर्थिका ॥
अर्चारूपोद्भवा कार्या मानयुक्तिश्च शास्त्रतः ।
सन्चित्य त्विष्टिकाबन्धं हस्तपादशीर्षादितः ॥
सूक्ष्मे द्वचङ्गुलो लेपः स्थूले त्वङ्गुलमात्रकः ।
दिनेऽर्धे च दिनान्ते वा दद्याल्लेपानुलेपनम् ॥
सर्वाङ्गे लिप्तमात्रं च सूक्ष्मतेजः समुद्भवेत् ।
शीर्षे काचोत्तमखण्डटीकाभरणसंयुता ॥
वर्णे रसविशेषां च मसिरेखां समुद्धरेत् ।
अङ्गप्रत्यङ्गकोपाङ्गदृष्टिकाभिरनेकधा ।
विचित्रवस्त्रालङ्कारैर्भूषितां चित्रकोपमाम् ।
स्वभावजैरलङ्कारैर्नखकेशादिभिः क्रमात् ॥
भृङ्गहस्ता गजदन्ता बद्धपर्य्यङ्कसंस्थिता ।
योगमुद्रा करयुग्मे करोद्धृतगजादिका ॥
हारकेयूरसम्युक्ता कुण्डलाभ्यामलङ्कृता ।
मालामुकुटशोभाढ्या कर्त्तव्या शान्तिमिच्छता ।
भैरवी भैरवो देवः सर्वदेवादितः क्रमात् ।
शास्त्रप्रमाणयुक्ता च शुभ्रवर्णा च तेजसा ॥

(iv) शिल्प०

अथ वक्ष्यामि संक्षेपात् सर्वेषां वर्णलेपनम् ।
संस्कृतिं च विशेषेण तेषां योगं तथैव च ॥
सितवर्णं पीतवर्णं रक्तवर्णं च कज्जलम् ।
एतानि शुद्धवर्णानि श्यामवर्णं तथैव च ॥
सुधावलिप्तकुड्यादौ धवलं वर्णमालिपेत् ।
शङ्खशुक्त्यादिकं वाथ सितमृद्वाथ(?)चूर्णयेत् ॥
कपित्थनिम्बनिर्यासतोयैरालोड्य बुद्धिमान् ।
मन्दमालेपयेद भित्तौ फलके वा यथारुचि ॥
शाकोटकत्वचा वाथ केतकीहस्ततोऽपिवा ।
यदा सुस्निग्धतां याति तदावृत्त्या विलेपयेत् ।
अथवौलूखले गर्ते सुधाचूर्णानि निक्षिपेत् ।
पिष्ट्वा पुनः पुनः सम्यङ्मुसलेन महामतिः ॥
केरबालफलोदेन सिक्त्वा तं पेषयेत् पुनः ।
तं पिष्टमुष्णतोयेन सम्यगालोड्य गालयेत ॥
पुनः पूर्वोक्तमार्गेण सुधोपरि विलेपयेत् ।
इदं तु फलकादौ न शक्यं शक्यं मृदादिषु ॥
एवं धवलिते भित्तौ दर्पणोदरसन्निभे ।
फलकादौ पटादौ वा चित्रलेखनमारभेत् ॥

पटादौ फलकाद्युक्तमार्गमाश्रित्य लेखयेत् ।
पुराणलोष्टचूर्णेन शुष्कगोमयचूर्णकान् ॥
तुल्यशीतजलेनापि योजयेत् पेषणीतले ।
पिष्ट्वा तेन विधायाशु शोषयेत् किट्टलेखनीम् ॥

१०. अण्डकवर्तनम् :
स० सू० ७४

अथात्र प्रकमायाता कथ्यतेऽण्डकवर्तना ।
कायप्रमाणमपि च जातिभावादिसंश्रयम् ॥
अथ (मधोतिरलिरव्य तोरका सन्निवेशयेत् ।
तारका?) त्रयमालेख्य तत्रान (न) समायति ॥
ताव(त्)प्रमाणमायामं गोल(क) स्योत्तमं विदुः ।
तेन गोलकत्वेन (?) मानोन्माने तु कारयेत् ॥
मुखाण्डकस्य विस्तारो (लेप?) षट्केन सम्मितः ।
द्विदैर्घ्यं तु (?) गोलकाः सप्त वापीसंस्थानमेव च ।
मुखाण्डकमिदं श्रेष्ठं कर्तव्यं चित्रकर्मणि ।
त्रिकोटि वृत्तमालेख्यं वृत्ताण्ड(क)मिति क्रमात् ॥
(भावाण्डकान्यय ब्रूमः सोहस्याभिप्रस्तवेडकम्?) ।
गोलार्धाभ्यधिकं कार्यं (पूर्वेस्तोत्तद्विचक्षणैः ?) ॥
अर्धगोलकमायामादलसाण्डः मुच्यते ।
नवगोलकदैर्घ्यं तदद्वहासमुखं (?) भवेत् ॥
पुसां षडा (दात्तं?यत्तं) मानं विस्तारात् पञ्चगोलकम् ।
वनिताण्डकमालेख्यं नालिकेरफलोपमम् ॥
चतुर्गोलकविस्तीर्णमायतं पञ्चगोलकान् ।
शिशूनामण्डकं तावत् कर्तव्यं चित्रकर्मणि ॥
(हास्योभिःप्रस्रवेत?)तस्य गोलकार्धान् विशेषयेत्।
आलस्याण्डकमप्येवं रोदनं तद्वदेव तु ॥
षडगोलक(प्र) विस्तारमायतं सप्तगोलकम् ।
राक्षसस्याण्डकं कुर्याच्चन्द्रमण्डलसन्निभम् ॥
(हास्योभिः प्रस्तेव?) तस्य गोलकार्धान्विशेषयेत्।
दैवाण्डकं प्रमाणेन तदालस्येऽत्र कीर्तितः (?) ॥
षड्गोलक (प्र) विस्तारं गोलकाष्टकमायतम् ।
वृत्तायतं समालेख्यं दिव्याण्डकमिति स्मृतम् ॥
अथाभिधीयते दिव्यमानुषाण्डकवि?लक्षणम् ।
गोलकार्धाधिकं (भे?त)च्च कार्यं मानुषमानतः ॥
पञ्चगोलकविस्तीर्णं षड्गोलकसमायतम् ।
मुखाण्डं मानुषं कृत्वा·····················विधीयते ।
शिशुकाण्डकमानेन प्रमथानां मुखाण्डकम ॥
राक्षसाण्डकमानेन यातुधानाण्डकं भवेत् ॥

दानवस्याण्डकं कुर्याद् देवानां वदनोपमम् ।
गन्धर्वनागयक्षाणां तद्वदेवाण्डकं भवेत् ॥
विद्याधराणां विज्ञेयं दिव्यमानुषमण्डकम् ।

११. चित्रकर्मणि देवादीनां

अथमानसमुत्पत्तिर्यथावदभिधीयते ॥

अ. शरीर-प्रमाणम्

(i) स० सू० ७५

देवानां त्रीणि रूपाणि सुरजो + + कुम्भकौ ।
स्याद् दिव्यमानुषस्यैकं शरीरं दिव्यमानुषम् ॥
असुराणां त्रिधा रूपं चक्रमुत्तीर्णकं तथा ।
दुर्दरः शकटः कूर्म(त्रिदिवौ? इतिद्वे) रक्षसां पुनः ॥
पुसां रूपाणि पञ्च स्युस्तान्युच्यन्ते यथाक्रमम् ।
(हंसः सासाप्ररूचको भक्तामालाव्य एव च ॥
कुयस्वविद्विधौ ज्ञेयो मेषो वृत्तकरस्तथा ?) ।
वामनास्त्रिविधा ज्ञेयाः सपिण्डास्थानपद्मकाः ॥
(कूश्माण्डकर्वटस्तिर्यक + + + + प्रथमतः?) ।
मयूरः कुर्वटः काशः किन्नरस्त्रिविधो भवेत् ॥
(वालकापौरुषीवृत्ता + + + दण्डका तथा ।
त्रयः(?)पञ्चधा प्रोक्ताःसमस्ताश्चित्रवेदिभिः ॥
भद्रो मन्दो मृगो मिश्र इति हस्ती चतुर्विधः ।
जन्मतस्त्रिविधं प्राहुर्गिरिनद्यूषराश्रयम् ॥
द्विविधा वाजिनो रथ्याः पारसादुत्तरान्ततः ।
सिंहाश्चतुर्धा शिखरविलगुल्मतृणाश्रयाः ॥
व्यालाः षोडश निर्दिष्टा हरिणो गृध्रकः शुकः ॥
कुक्कुटः सिंहशार्दूलवृकाजागण्डकीगजाः ।
क्रोडाश्वमहिषश्वानो मर्कटः खर इत्यमी ॥
[एसामिन्दमासं यं याम्यनैर्ऋतवारुणे ।
वायव्यां सौम्यमित्युक्तं जज्ञिपातमिहव्यधारु ॥
नतस्तमिहर्भामः शिषद्या सूकरोऽपि च ॥
पशुर्गौः सुसुमारूश्च गजमेषश्चतुर्मख?) ।
तुरङ्गसिंहशार्दूलमेषाश्चेत्यत्र षोडश ॥

ब. हंसादिपञ्चपुरुषलक्षणानि

(ii) वि० ध०

हंसो भद्रोऽथ मालव्यो रूचकः शशकस्तथा ।
विज्ञेयाः पुरुषाः पञ्च तेषां वक्ष्यामि लक्षणम् ॥
उच्छ्रायायामतुल्यास्ते सर्वे ज्ञेयाः प्रमाणतः ।
स्वेनेवाङ्गुलमानेन शतमष्टाधिकं भवेत् ॥
प्रमाणं नृप हंसस्य भद्रस्य तु षडुत्तरम् ।
चतुर्भिरधिकं ज्ञेयं मालव्यस्य तथा नृप ॥
शतं च रुचकस्योक्तं दशोनं शशकस्य च ।
द्वादशाङ्गुलविस्तारस्ताल इत्यमिधीयते ॥

अङ्गुल्यन्तचतुर्भागं पादोच्छ्रायः प्रकीर्तितः ।
द्वौ च तालौ तथा जङ्घे पादतुल्ये च जानुनी ॥
जङ्घातुल्यौ तथा चोरू नाभिस्तालं तु मेढ्रतः ।
तावच्च नाभिर्हृदयं हृदयात्कण्ठ एव च ॥
कण्ठस्तालत्रिभागः स्यात्तालं च वदनं भवेत् ।
तालषड्भागमप्युक्तं ललाटोपरि मस्तकम् ॥
मध्ये मेढ्रं तु विज्ञेयमिति दैर्घ्यं प्रकीर्तितम् ।
तालः प्रोक्तः करो राजन्बाहू सप्तदशाङ्गुलौ ॥
प्रबाहू तावदेवोक्तौ वक्षसोर्धमथाष्टकम् ।
एतदायामतः प्रोक्तं मानं हंसस्य पार्थिव ॥
अनेनैवानुसारेण शेषाणामपि कल्पयेत् ।
आयामपरिणाहाभ्यां समाः सर्वे नराधिप ॥
सामान्यतस्ते नृपवर्य मानं प्रोक्तं मया हंसनराधिपस्य ।
प्रत्यङ्गमानं च मयोच्चमानं समासतस्त्वं शृणु राजसिंह ॥

स. चित्रकर्मणि मूर्त्यवयवप्रमाणं तदनुसारेण मधक्षहंसमालव्यादिवर्णनम्—वि० ध०

अथ प्रत्यङ्गविभागो भवति तत्र द्वादशाङ्गुलपरीणाहो मूर्धा । चतुरङ्गुलोच्छ्रायमष्टाङ्गुलं ललाटम् । शङ्खौ चतुरङ्गुलौ द्व्यङ्गुलोच्छ्रायौ पञ्चाङ्गुलौ गण्डौ चतुरङ्गुलो हनुः । द्व्यङ्गुलौ कर्णौ चतुरङ्गुलोच्छ्रायौ । कर्णमध्याङ्गुलं तद्रन्ध्रमुदकम् । पालिरनियमेन । (कर्णस्य लुटिका पालिः) नासा चतुरङ्गुला अग्रे द्व्यङ्गुलोच्छ्राया त्रिकायामा च नासापुटावंगुलीविस्तारौ द्विगुणद्विगुणायामौ । नासौष्ठमध्यमर्धाङ्गुलम् । ओष्ठश्चाङ्गुलः । चतुरङ्गुलायाममास्यम् । अधरोङ्गुलं द्व्यगुलं चिबुकम् । चत्वारिंशद्दन्ताः । नेष्वष्टौ दंष्ट्राः । अर्धाङ्गुलोच्छ्रिता दन्ताः । अङ्गुलद्वादशभागिका दंष्ट्रा । अङ्गुलविस्तृते त्र्यङ्गुलायामे नेत्रे । नेत्रत्रिभागं कृष्णमण्डलम् । पञ्चभागास्तारा । अर्धाङ्गुलिविस्तृते त्र्यङ्गुलायामे भ्रुवौ । तयोर्द्व्यङ्गुलमन्तरम् । चतुरङ्गुलं नेत्रान्तकर्णविवरम् । दशाङ्गुलविस्तृता ग्रीवा । एकविंशत्यङ्गुलपरिणाहा षोडशाङ्गुलं स्तनान्तरम् । षडङ्गुलं स्तनजत्वन्तरम् । षोडशबाहुमूलपरिणाहः । द्वादशाग्रे सप्ताङ्गुलं करतलम् । पञ्चाङ्गुलं विस्तृतं पञ्चाङ्गुलप्रमाणा मध्यमिका । तत्पूर्वदलहीना प्रदेशिनी । तत्तुल्या चानामिका । तत्परिहीना कनिष्ठिका सर्वाः समत्रिभागपर्वाः । पर्वार्धा नखाः । त्र्यङ्गुलमङ्गुष्ठं द्विपर्वः । जठरपरिणाहो द्वाचत्वारिंशांगुलः । वेद्यप्रमाणाभ्य मङ्गुलं नाभिः । कटिरष्टादशांगुला विपुला । तत्परिधिश्चत्वारिंशत् । चतुरङ्गुलविस्तृतौ वृषणौ । षडङ्गुलं तावत्परिणाहं मेढ्रम् । तन्मध्यत ऊरू चतुरङ्गुलौ । तद्द्विगुणपरिणाहाङ्गुलत्रिपुले जानुनी । तत्त्रिगुणपरिणाहं जङ्घाग्रम् । पञ्चाङ्गुलं चतुर्दशपरिणाहं द्वादशदीर्घौ षडङ्गुलविस्तृतौ पदौ त्रिकायताङ्गुष्ठौ । अङ्गुष्ठतुल्या प्रदेशिनी । तदष्टांशोनाः शेषाः । अङ्गुलचतुर्भागहीनोऽङ्गुष्ठनखः । तदर्धप्रमाणं प्रदेशिन्याः । तदष्टभागः शेषाणाम् । सर्वपादमङ्गुलमष्टाङ्गुलोत्सेधः । त्र्यङ्गुले पार्ष्णी, चतुरङ्गुलोच्छ्रायौ इति हंसप्रमाणं भवति । भवन्ति चात्र । शेषाणां पार्थिवेन्द्राणां मानं युक्त्या प्रकल्पयेत् अनेनैवानुसारेण स्वमानस्यानुसारतः ।

मधक्षश्चन्द्रगौरस्तु नागराजभुजो बली ।
हंसगामी सुमध्यश्च हंसश्च सुमुखो भवेत् ॥
रोमरुद्धकपोलस्तु गजगामी महामतिः ।
वृत्तोपचितबाहुस्तु भद्रः पद्मनिभो भवेत् ॥
मुद्गश्यामस्तु मालव्यः कृशमध्यस्तनुच्छविः ।
आजानबाहुः पीनांसो दन्तघोणो महाहनुः ॥
शरद्गौरस्तु रुचकः कम्बुग्रीवो महामतिः ।
सत्यस्तु सिकतश्चैव बलवांश्च प्रकीर्तितः ॥
रक्तश्यामस्तु शशकः किञ्चित्कर्बुरकस्तथा ।
पूर्णगण्डश्च चतुरो मध्वक्षश्च प्रकीर्तितः ॥

य. चित्रकर्मण्यंगप्रत्यङ्गमानेन स्त्रीणां निर्माणम् ।

अङ्गप्रत्यङ्गमानेन यथा पञ्च नराः स्मृताः ।
स्त्रियः पञ्च तथा ज्ञेयास्ता एव मनुजोत्तम ॥
पुरुषस्य समीपस्था कर्तव्या योषिदीश्वर ।
नरस्कन्धप्रमाणेन कार्यैका सा यथामिति ॥
अङ्गुलौ द्वौ नरात्क्षामं स्त्रियो मध्यं विधीयते ।
अधिका च कटिः कार्या तथैव चतुरङ्गुलम् ॥
उरःप्रमाणतः कार्यौ स्तनौ नृप मनोहरौ ।

र. तेनैव सामान्यमानवर्णनम्

नृपाश्च सर्वे कर्तव्या महापुरुषलक्षणाः ॥
जालपादकराः कार्यास्तथा वै चक्रवर्तिनः ।
उर्णेयं च भ्रुवोर्मध्ये तेषां कार्यं तथा शुभम् ॥
रेखाश्च करयोः कार्यस्तिस्रो राज्ञां मनोहराः ।
शशक्षतजसङ्काशाः शस्त्रा वै क्षामकोटकाः ।:
तदङ्गभङ्गिनः सूक्ष्मा निजस्नेहाभ्यलङ्कृताः ।
घनेन्द्रनीलसदृशाः केशाः कार्यास्तथा शुभाः ॥
कुन्तला दक्षिणावर्तास्तरङ्गा सिंहकेसराः ।
वर्धरा जूटटसरा इत्येताः केशजातयः ॥
चापाकारं भवेन्नेत्रं मत्स्योदरमथापि वा ।
नेत्रमुत्पलपत्राभं पद्मपत्रनिभं तथा ॥
शानाकृतिर्महाराज पञ्चमं परिकीर्तितम् ।
चापाकारं भवेन्नेत्रं प्रमाणेन यथा स्त्रियः ॥
मत्स्योदराख्यं कथितं तथा यवचतुष्टयम् ।
नेत्रमुत्पलपत्राख्यं प्रमाणात्षड्यवं स्मृतम् ॥
पद्मपत्रनिभं नेत्रं प्रमाणेन यवा नव ।
शशाकृतिं च विज्ञेयं तथैव च यवा दश ॥
स्वमानाङ्गुलमानस्य यवमानं प्रकल्पयेत् ।
चापाकारं भवेन्नेत्रं योगभूमिनिरीक्षणात् ॥

मत्स्योदराकृति कार्यं नारीणां कामिनां तथा ।
नेत्रमुत्पलपत्राभं निर्विकारस्य शस्यते ॥
त्रस्तस्य रुदतश्चैव पद्मपत्रनिभं भवेत् ।
क्रुद्धस्य वेदनान्तस्य नेत्रं शराकृतिर्भवेत् ॥
ऋषयः पितरश्चैव देवताश्च नराधिप ।
स्वप्रभाभरणाः कार्या द्युतिमन्तस्तथैव च ॥
मुष्णन्तस्तेजसां तेजः परेषां नृपसत्तम ।

सम्यग्विचार्य नृपतिः स्वधिया यथोक्तं ह्येतत्प्रमाणमनुरूपमनिन्दितं च ।
स्थानैरनेककिरणैः स्थिरभूमिलम्भैः कार्यं तदेव सकुमारमजिह्मरेखम् ॥

ल. चित्रकर्मणि देवतानेत्राद्यंग-वर्णनम् वि० ध०

नेत्रमुत्पलपत्राभं रक्तान्तं कृष्णतारकम् ।
प्रसन्नं दीर्घपक्ष्मान्तं मनोज्ञं नृपसत्तम ॥
देवतानां करं राजन् प्रजाहितकरं भवेत् ।
समे गोक्षीरवर्णाभे स्निग्धे जिह्माग्रपक्ष्मले ॥
प्रसन्ने पद्मनेत्रान्ते मनोज्ञे प्रियदर्शने ।
कृष्णतारे विशाले च नयने श्रीसुखप्रदे ॥
चतुरस्रं सुसम्पूर्णं प्रसन्नं शुभलक्षणम् ।
अत्रिकोणमवक्रं च अधिकारमुखं भवेत् ॥
दीर्घमण्डलचक्राणि त्रिकोणादीनि यानि च ।
वर्ज्यानि तानि देवानां प्रजासु शिवमिच्छता ॥
कार्या हंसप्रमाणेन देवा यदुकुलोद्वह ।
तेषां च लोमकर्त्तव्यमक्षिपक्ष्मसु च भ्रुवोः ॥
अतः शेषेषु गात्रेषु देवाः स्युर्लोमवर्जिताः ।
द्विरष्टवर्षाकाराश्च तथा कार्या दिवौकसः ॥
प्रसन्नवदना नित्यं तथा च स्मितदृष्टयः ।
मुकुटैः कुण्डलैर्हारैः केयूरैरङ्गदैस्तथा ॥
भूषितास्तेऽथ कर्तव्याः शुभस्रग्दामधारिणः ।
श्रोणीसूत्रेण महता पादाभरणचारिणा ॥
यज्ञोपवीतवन्तश्च सावतंसास्तथैव च ।
जान्वधोलम्बिना कार्याः शोभिना कटिवाससा ॥
वामे मनुजशार्दूल दक्षिणं जानु दर्शयेत् ।
अंशुकं च तथा कार्यं देवतानां मनोहरम् ॥
प्रभा च तेषां कर्तव्या मूर्ध्नि मूर्ध्नः प्रमाणतः ।
मण्डलाभा महाराज देवतातोऽनुकारिणी ॥
ऊर्ध्वा दृष्टिरधोदृष्टिस्तिर्यक् तेषां विवर्जयेत् ।
हीनाधिका वा दीना वा क्रुद्धा रूक्षा तथैव च ॥
ऊर्ध्वा तु मरणायोक्ता शोकायाधः प्रकीर्तिता ।

तिर्यग्धनविनाशाय हीना भवति मृत्यवे ॥
अधिका शोकजननी दीना च नृपसत्तम ।
रूक्षा धनक्षयाय स्यात्क्रुद्धा भयविवर्धिनी ॥
शातोदरी न कर्तव्या न कार्या चाधिकोदरी ।
सुक्षता च न कर्तव्या तथा यदुकुलोद्वह ॥
हीनाधिकप्रमाणा च रूक्षवर्णा तथैव च ।
विवृतेन च वक्त्रेण नता च यदुनन्दन ॥
प्रमाणहीनैरङ्गैश्च त्वधिकैरपि पार्थिव ।
शातोदरी क्षुद्भयदा मरणायाधिकोदरी ॥
सक्षता मरणायोक्ता हीना धनविनाशिनी ।
अधिका शोकजननी रूक्षवर्णा भयप्रदा ॥
विवृत्तेन च वक्त्रेण कुलनाशकरी भवेत् ।
प्राच्याभा धननाशाय दक्षिणेन च मृत्यवै ॥
पश्चिमेन सुतघ्नी च चोदग्भयविवृद्धये ।
प्रमाणहीना नाशाय अधिका देशनाशिनी ॥
अश्लक्ष्णा मरणायोक्ता क्रुद्धा रूपविनाशिनी ।
प्रमाणहीनां प्रतिमां तथा लक्षणवर्जिताम् ॥
आवाहिताञ्च विप्रेन्द्रैर्नाविशन्ति दिवौकसः ।
आविशन्ति तु तां नित्यं पिशाचा दैत्यमानवाः ॥
तस्मात्सर्वप्रयत्नेन मानहीनां विवर्जयेत् ।
चित्रलक्षणसंयुक्तं प्रशस्तं सर्वमुच्यते ॥
आयुष्यं च यशस्यं च धनधान्यविवर्धनम् ।
तदेव लक्षणापेतं धनधान्यविनाशनम् ॥
देवा नरेन्द्र कर्तव्याः शोभावन्तः सदैव तु ।
मृगेन्द्रवृषनागानां हंसानां गतिभिः समाः ॥
सलक्षणं चित्रमुशन्ति धन्यं देशस्य कर्तुर्वसुधाधिपस्य ।
तस्मात्प्रयत्नेन सलक्षणं तत्कार्यं नरैर्यत्नपरैर्यथावत् ॥

१२. नानावर्णानुगताः शुभाकारविहारा ऋज्वागतसाचीकृतदेहाद्यनेकोपभेद- ।
सहिताश्चित्रकर्मणो नव भेदाः—
शुभाकारविहाराणि नानावर्णधराणि च ।
नव स्थानानि रूपाणां शृणु तान्यनुपूर्वशः ॥
ऋज्वागतं भवेत्पूर्वमनृजु तदनन्तरम् ।
साचीकृतशरीरं च भवत्यर्धविलोचनम् ॥
ततः पार्श्वागतं नाम पुरावृत्तमनन्तरम् ।
पृष्ठागतमधः कार्यं पुरावृत्तं समानतम् ॥

एतान्यनेकभेदानि नव स्थानानि भूषिते ।
एकैकस्येह भवतः शृणु मे नृप लक्षणम् ॥
तत्राभिमुखमेवादौ स्पष्टमानगुणान्वितम् ।
सुसम्पूर्णं सुचार्वङ्गं सुश्लक्ष्णमलवर्तकम् ॥
सुशुद्धं मधुरं स्पष्टरेखासंस्कारभूषितम् ।
यद्भवेत्स्थानमक्षीणगात्रं पृष्ठगतं तु तत् ॥
मुखस्यादावतोऽक्षीणं वक्षस उदरं तथा ।
कट्या च स्कन्धदेशाच्च ऊरुतश्च क्षयंगता ॥
नासापुटाधरोष्ठानां चतुर्थांशं च बुद्धिमत् ।
क्षयं नीतं त्रिभागं च यस्य गात्रेभ्य एव च ॥
कान्तारूपं परं स्थानं स्थानलम्भोपपादितम् ।
एतदेवर्जुनामोक्तमनेककरणान्वितम् ॥
यत्तिर्यग्भूमिलम्भेन नेत्रहारि सुवर्तनम् ।
सुकुमारं चतुर्भागं क्षीणं सर्वाङ्गशोभनम् ॥
अध्यर्धभ्रूललाटे चाप्यध्यर्धघ्राणमुत्कटम् ।
भागक्षयावशेषार्धं कलापक्षीणलोचनम् ॥
कलावलुप्तभ्रूलेखं लिखितं स्निग्धलेखया ।
न च छायागतं कालं न चावऋजुकोपनम् ॥
खेकारिकत्वाच्च नृप साचीकृतमिहोच्यते ।
अर्धं नेत्रं मुखे यस्य लुप्तमवभ्रुवे तथा ॥
भङ्गो ललाटमात्रश्च दृश्यानां सारमेव तु ।
मात्रार्धां चैकतो गण्डं दृश्यमर्धकृतक्षयम् ॥
मात्रार्धं कण्डरेखाया यवमाविष्कृतं हनोः ।
उरसोऽर्धं मुखं लिप्तं नाभ्यास्याच्छिष्टमङ्गुलम् ॥
अध्यर्धशेषा च कटी अन्यच्च दर्शनीकृतम् ॥
अध्यर्धाक्षं परिज्ञेयमाकारेणैवमादिना ॥
च्छायागतमिति प्रोक्तं पर्यायेणैतदेव तु ।
यस्यावलोवचते पार्श्वं दक्षिणं सव्यमेव वा ॥
कृत्स्नमन्यक्षयातं तदङ्गमङ्गगतिस्तथा ।
एकाक्षमेकभ्रूलेखमरनामा ललाटवत् ॥
एकं श्रोत्रं यदर्धं स्याच्चिबुकार्धं शिरोरूहम् ।
गृहीतमानलावण्यमाधुर्यादिगुणान्वितम् ॥
पार्श्वागतमिति प्रोक्तं तत्स्याद्भित्तिकसंज्ञितम् ।
अपाकृद्धे कलक्षीणे कण्ठदेशे तथैव च ॥
बाहुगण्डललाटेषु कालाख्यं क्षयमागतम् ।
बाहुवक्षः कटितटस्थितिगु ... ... ॥
द्विकलं द्विकलं ज्ञात्वा यथाभागं कृषीकृतम् ।
अनुरूपप्रमाणेन नातितीक्ष्णाङ्गमेव च ॥

एतद्गण्डपरावृत्तं स्थानं च परिकीर्तितम् ।
पृष्ठतो यदपि व्यक्तं देहबन्धं मनोहरम् ॥
वक्रभ्रुकुटिसर्वाङ्गसन्धिबन्धनमेव च ।
ईषच्च दर्शितापाङ्गकपोलजठरे पुनः ॥
प्रकाशितैकपार्श्वेन सुस्थिरं दृष्टिहारि च ।
स्वहीनमानलावण्यमाधुर्यादिगुणान्वितम् ॥
लेखेषु पुस्तदेशेषु पृष्ठागतमिति स्मृतम् ।
यस्योर्धमङ्गपत्येन भागेन समवस्थितम् ॥
स्थितेर्ष्याभिमुखैर्वाङ्गे परिवृत्तिवशाद्भवेत् ।
किञ्चिच्छायागतौ कार्यावुपरिष्टादधः पुरः ॥
अर्धार्धगतसारूप्यं चिरसग्राम्यसंस्थितम् ।
मध्येन नेत्ररम्येन यथायोगविलोपिना ॥
विज्ञेयं दधतः कार्यं परिवृत्तं नरेश्वर ।
समग्रदृष्टिस्फिग्देशं दष्टपादतलं तु यत् ॥
ऊर्ध्वतः क्षीणदृष्टार्धं दृश्या शेषं कटिस्थलम् ।
लुप्तपादाङ्गुलितलं दृश्याशेषतलद्वयम् ॥
चतुरस्रं सुसम्पूर्णमभयानकदर्शनम् ।
प्रकाशीकृतबाहुञ्च सुदष्टमुखकन्धरम् ॥
लुप्तं जङ्घैकतो ज्ञेयं नाम्ना स्थानं समानतः ।
नीचान्येतानि सर्वाणि तथोक्तैरभिराजितम् ॥
लक्षितैर्लक्षितव्यानि त्वयानुक्रमशो नव ।
एषां प्रज्ञावशेषेण विकाराणि बहून्यपि ॥
एकैकशश्च भूभागैः कर्तव्यानि यथावधि ।
त्वया सन्तः समासाद्य सम्यङ् मानं तु भूतले ॥
स्थानानीमानि मानाद्यैर्गुणैर्लेख्यानि यत्नतः ।
नवैवैतानि दृष्टानि सर्वभावेष्वनिन्दित ॥
स्थानानि नाधिकमतः परमस्ति हि किंचन ।
जीवलोकं परिक्रम्य सततं स्थाणुजङ्गमम् ॥
उत्तमाधममध्येषु प्रमाणगुणतः सदा ।
चित्रं विचित्रं त्रिविधं प्रमाणं त्रयमेव च ॥
क्षयवृद्धी च कार्त्स्न्येन मया तेऽभिहितेऽनघ ।
क्षयवृद्धिविधिश्च — अतः परं प्रवक्ष्यामि क्षयवृद्धिविधिं क्रमात् ॥
चित्रविद्भिरसंज्ञेयं समासेननेतरेण च ।
त्रयोदश विधैवात्र क्षयवृद्धिरुदाहृता ॥
स्थानानां बहुसंस्थत्वादङ्गावयवसम्भवा ।
स्थानं पृष्ठगतं पूर्वमवर्जुगतमेव च ॥
मध्यार्धं तथार्धार्धं साचीकृतमुखं तथा ।

नतं गण्डपरावृत्तं पृष्ठागतमथापि च ॥
पार्श्वागतं च विज्ञेयमुल्लेपं चलितं तथा ।
उत्तानं वलितं चेति स्थानानि तु त्रयोदश ॥
कार्याण्येतानि सर्वाणि नामसंस्थानतो नृप ।
मण्डलानीह वैशाखप्रत्यालीढक्रियाक्रमैः ॥
समाश्चार्द्धसमाः पादाः सुस्थितानि चलानि च ।
समासमपदस्थं च द्विविधं स्थानकं भवेत् ॥
तद्गत्वा पदभूयिष्ठं स्थानं समपदं स्मृतम् ।
मण्डलञ्च द्वितीयं स्यात्स्थानान्यन्यानि यानि च ॥
तान्येकसमपादानि विचित्राणि चलानि च ।
तत्र वैशाखमालीढं प्रत्यालीढं च धन्विनाम् ॥
चित्रगोमूत्रकगतं विषमं खड्गचर्मिणाम् ।
चलितं खलितायस्तमालीढैकपदक्रमम् ॥
शक्तितोमरपाषाणभिन्दिपालादिधारिणाम् ।
सवल्गितं चक्रशूलगदाकुणपधारिणाम् ॥
एकपादसमस्थानं द्वितीयेन तु विद्गलम् ।
शरीरं च सलीलं स्यात्सावष्टंभैः क्वचिद्द्रुतम् ॥
लीलाविलासविभ्रान्तं विशालजघनस्थलम् ।
स्थिरैकपादविन्यासं स्त्रीरूपं विलिखेद्बुधः ॥
प्रमाणहीनस्तु जनोऽनुभूयात्कालस्य भावस्यवलात्पृथिव्याम् ।
इति प्रचिन्त्यात्मधिया बुधेन कार्यं प्रमाणंक्षयवृद्धियोगे ॥

१३—चित्रे देवनृर्षिगन्धर्वदैत्यदानवादीनां सायुधानां सपरिच्छदानां निर्माणदेशविशेषानुरूपासनशयनयानवेशसरित्सागरवाहनशैलशिखरसद्वीपभूमण्डलशङ्खपद्मादिनिधिसचन्द्रनक्षत्ररात्रिसन्ध्यादिनिर्माणम्—वि०ध०—

यथा देवस्तथा चित्रे कर्तव्यः पृथ्वीश्वर ।
एकैकं रूपके लोम कर्तव्यं पृथिवीक्षिताम् ॥
ऋषयश्च सगन्धर्वा दैत्याश्च सहदानवाः ।
मन्त्रिणश्च महाराज सांवत्सरपुरोहितौ ॥
कार्या भद्रप्रमाणेन ब्राह्मणाश्च नरेश्वर ।
ऋषयस्तत्र कर्तव्या जटाजूटोपशोभिताः ॥
कृष्णाजिनोत्तरासङ्गा दुर्बलास्तेजसा युताः ।
देवताश्चापि गन्धर्वा मुकुटेन विवर्जिताः ॥
कर्तव्यास्ते महाराज शिखरैरूपशोभिताः ।
ब्रह्मवर्चस्विनो विप्राः शुक्लाम्बरधरास्तथा ॥
मन्त्रिणश्च महाराज सांवत्सरपुरोहितौ ।
सर्वालङ्कारसंयुक्तानेवोल्वणविभूषणान् ॥
मुकुटेन विहीनांस्तु सोष्णीषकान्कारयेच्च तान् ।
दैत्याश्च दानवाश्चैव कर्तव्या भ्रकुटीमुखाः ॥

वर्तुलाक्षास्तथा कार्या भीमवक्त्रस्तथैव च ।
तेषामभ्युद्धतो वेषः कर्तव्यः पृथिवीपते ॥
रुद्रप्रमाणाः कर्तव्यास्तथा विद्याधरा नृप ।
सपत्नीकाश्च ते कार्या माल्यालङ्कारधारिणः ॥
खड्गहस्ताश्च ते कार्या गगने वाथ वा भुवि ।
मालव्यपरिमाणेन किन्नरोरगराक्षसाः ।
रुचकस्य प्रमाणेन यक्षाः कार्या नराधिप ।
शशकस्य प्रमाणेन प्रधानं मानवं लिखेत् ॥
पिशाचा वामनाः कुब्जाः प्रमथाश्च महीभुजः ।
मानन्नियमतः कार्यं रूपन्नियमतस्तथा ।
स्वानुरूपप्रमाणाश्च सर्वेषां योषितः स्मृताः ।
किन्नरा द्विविधाः प्रोक्ता नृवकत्रा हयविग्रहाः ॥
नृदेहाश्चाश्ववक्त्राश्च तथान्ये परिकीर्तिताः ।
अश्ववक्त्रास्तु कर्तव्याः सर्वालङ्कारधारिणः ॥
गीतवाद्यसमायुक्ता द्युतिमन्तस्तथैव च ।
उत्कचा राक्षसाः कार्या विकलाक्षा विभीषणाः ॥
देवाकाराश्च कर्तव्या नागाः फणविराजिताः ।
सालङ्काराः स्मृताः सर्वे यक्षास्तेऽभिहिता मया ॥
सुराणां प्रमथाः कार्याः प्रमाणेन विवर्जिताः ।
पिशाचाश्च तथा कार्या प्रमाणेन विवर्जिताः ॥
नानासत्त्वमुखाः कार्या देवतानां तथा गणाः ।
नानावेशा महाराज नानायुधधरास्तथा ॥
नानाक्रीडाप्रसक्ताश्च नानाकर्मकरास्तथा ।
एकरूपास्तु कर्तव्या वैष्णवानान्तथा गणाः ॥
तत्रापि तेषां कर्तव्या भेदाश्चत्वार एव च ।
वासुदेवसमाः कार्या वासुदेवगणाः शुभाः ॥
संकर्षणेन सदृशास्तद्गणाश्च तथा स्मृताः ।
प्रद्युम्नेनानिरुद्धेन तद्गणाः सदृशास्तथा ॥
तत्प्रभावाः स्मृताः सर्वे तदायुधधरास्तथा ।
नीलोत्पलदलश्यामाश्चन्द्रशुभ्रास्तथैव च ॥
तथा मरकताकाराः सिन्दूरसदृशप्रभाः ।
रुचकस्य तु मानेन वेश्याः कार्यास्तथा स्त्रियः ॥
वेश्यानामुद्धतं वेशं कार्यं श्रृङ्गारसम्मतम् ।
मालव्यमानतः कार्या लज्जावत्यः कुलस्त्रियः ॥
नात्युन्नतेन वेशेन सालङ्कारास्तथैव च ।
दैत्यदानवयक्षाणां राक्षसानां तथैव च ॥
रूपवत्यस्तथा कार्या पत्न्यो मनुजसत्तम ।
मातरः स्वेन रूपेण तथा कार्या नराधिप ॥

पिशाचानां च पत्न्योऽपि कार्यास्तद्रूपसंयुता: ।
विभर्तृकास्तु कर्तव्या स्त्रियः पलितसंयुताः ।।
शुक्लवस्त्रपरीधानाः सर्वालङ्कारवर्जिताः ।
कुब्जा वामनिका वृद्धा तथा रूपवती भवेत् ।।
राजस्त्रीणां परीवारे वृद्धः स्यात्कञ्चुकी पुनः ।
रुचकस्य तु मानेन वैश्यमानं विधीयते ।।
शशकस्य तु मानेन शूद्रमानं तथैव च ।
यथा जात्यनुरूपेण वेषेण मनुजेश्वर ।।
दैत्यादियोषितां कार्याः परिचारस्त्रियः सदा ।
महाशिरा महारेस्को महानासो महाहनुः ।।
पीनस्कन्धभुजग्रीवः परिमाणेन चोच्छ्रितः ।
त्रितरङ्गललाटश्च व्योमदृष्टिर्महाकटिः ।।
दृप्तश्चित्रविदा कार्यः सेनायाः पतिरूर्जितः ।
योधा कार्या महाराज प्रायशो भ्रकुटीमुखाः ।।
किञ्चदुद्धृतवेशाश्च कार्याश्चोद्धतदर्शनाः ।
अभ्युद्गताश्च कर्तव्या आयुधीयाः पदातयः ।।
खड्गचर्मधराः कार्याः कर्णाटकवपुर्धराः ।
वरबाणधराः कार्या नग्नजङ्घाश्च धन्विनः ।।
नात्युद्धतेन वेषेण सोपानत्कास्तथैव ते ।
यथोक्तलक्षणाः कार्याः कुञ्जरास्तुरगादयः ।।
हस्त्यारोहास्तु कर्तव्या मुहुः श्यामास्तु वर्णतः ।
कैशैश्च जूटभरैः सालङ्कारास्तथैव च ।।
उदीच्यवेशाः कर्तव्यास्तुरगाणां तु सादिनः ।
उद्धतेन तु वेषेण कर्तव्या बन्दिनस्तथा ।।
सिरादर्शितकण्ठाश्च तथैवोन्मुखदृष्टयः ।
आह्वानकास्तु कर्तव्याः कपिलाः केकरेक्षणाः ।।
किञ्चिद्दानवसङ्काशाः प्रायशो दण्डपाणयः ।
न केकरान्न कपिलान्युद्धे द्वंद्वान्समालिखेत् ।।
नात्युन्नतेन वेषेण न च शान्तेन शस्यते ।
पार्श्वबद्धेन खड्गेन प्रतीहारस्तु दण्डवान् ।।
संवेष्टितशिरस्काश्च कर्तव्या वणिजस्तथा ।
गायना नर्तका ये वा वाद्यवादविशुद्धये ।।
उद्धतेन तु वेषेण कार्यास्ते मनुजोत्तम ।
आसन्नपलिताः कार्याः स्वभूषणविभूषिताः ।।
पौरजानपदाः श्रेष्ठाः शुभवस्त्रविभूषणाः ।
प्रसृतप्रवणाः प्रह्वाः स्वभावप्रियदर्शिनः ।।

स्वकर्मोपस्करव्यग्रः कार्यः कर्मकरो जनः ।
प्रांशवः पीनगात्राश्च पीनग्रीवशिरोधराः ॥
उग्राश्च नीचकेशाश्च मल्लाः कार्यास्तथोद्धताः ।
वृषाः केसरिणश्चैव याश्चान्याः सत्त्वजातयः ॥
यथाभूमिनिवेशास्ते लोकं दृष्ट्वा नराधिप ।
एतद्रूपसमुद्देशमदृष्टानां तवेरितम् ॥
दृष्टं सुसदृशं कार्यं सर्वेषामविशेषतः ।
चित्रे सादृश्यकरणं प्रधानं परिकीर्तितम् ॥
बुद्धया रूपं यथावेशं वर्णं च मनुजोत्तम ।
देशे देशे नराः कार्या यथावत्तत्समुद्भवाः ॥
देशं नियोगं स्थानं च कर्म बुध्वा च यत्नतः ।
आसनं शयनं यानं वेशं कार्यं नराधिप ॥
सरितां सशरीराणां वाहनानि प्रदर्शयेत् ।
पूर्णकुम्भकराः कार्यास्तथा नामितजानवः ॥
शैलानां शिखरं मूर्ध्नि दर्शयेन्मनुजोत्तम ।
द्वीपानां च करैः कार्यं तथा भूमण्डलं शुभम् ॥
....राजंस्तथाशिखरपाणयः ।
रत्नपात्रकराः कार्याः सागरा मनुजोत्तम ॥
समुद्राणां प्रभास्थाने सलिलं तु प्रदर्शयेत् ।
आयुधानां च तच्चिह्नं किञ्चिन्मूर्धनि दर्शयेत् ॥
निधीनां दर्शयेत्कुम्भं शंखं शङ्खस्य दर्शयेत् ।
पद्मं पद्मस्य राजेन्द्र शेषाणामनुरूपतः ॥
कार्यस्यावयवाः कार्याः स्वदेहसदृशाः पृथक् ।
दिव्यानां दर्शयेच्चिह्नमक्षमालां च पुस्तकम् ॥
अतः पर प्रवक्ष्यामि रूपं यद्यस्य दृश्यते ।
आकाशं दर्शयेद्विद्वान्विवर्णं खगमाकुलम् ॥
तथैव दर्शयेद्राजंस्तारकामण्डितं दिवम् ।
भूमिं च जाङ्गलानूपमिश्रां स्वैः स्वैस्तथा गुणैः ॥
पर्वतं तु शिलाजालैः शिखरैर्धातुभिर्द्रुमैः ।
निर्झरैर्भुजगैश्चैव दर्शयेन्नृपसत्तम ॥
वनं नानाविधैर्वृक्षैर्विहङ्गैः श्वापदैस्तथा ।
तोयं च दर्शयेद्विद्वाननन्तैर्मत्स्यकच्छपैः ॥
पद्माक्षैश्च महाराज तथान्यैर्जलजैर्गुणैः ।
देवतावेश्मभिश्चित्रैः प्रासादापणवेश्मभिः ॥
नगरं दर्शयेद्विद्वान् राजमार्गैश्च शोभनैः ।
वमत्या दशयेद्ग्रामं किञ्चिदुद्यामभूषितम् ॥

सर्वेषामथ दुर्गाणां कर्तव्यं दर्शनं तथा ।
स्वभूमिविनिवेशेन वप्राट्टालकपर्वतैः ॥
पण्ययुक्तास्तु कर्तव्यास्तथैवापणभूमयः ।
आधानभूमिः कर्तव्या पानयुक्ता नराकुला ॥
उत्तरीयविहीनांश्च द्यूतसक्तान्प्रदर्शयेत् ।
जिताञ्शोकसमायुक्तान्हृष्टांल्लब्धजयांस्तथा ॥
चतुरङ्गबलोपेतां प्रहरद्भिर्नरैर्युताम् ।
मृतावयवरक्ताढ्यां रणभूमिं प्रदर्शयेत् ॥
चिताकुणपसंयुक्तं श्मशानं च तथा नृप ।
युक्तं सभारैरुष्ट्राद्यैर्मार्गं सार्थं प्रदर्शयेत् ॥
सचन्द्रग्रहनक्षत्रां तथा दर्शितलौकिकाम् ।
आसन्नतस्करां रात्रिं दर्शयेत्सुप्तमानवाम् ॥
प्राग्रात्रे दर्शयेत्तत्र तथा चैवाभिसारिकाम् ।
सारुणो म्लानदीपश्च प्रत्यूषो रुतकुक्कुटः ॥
कर्मव्यग्रजनप्रायः कर्तव्यो वानरस्तथा ।
द्विजैर्नियमभियुक्तां रक्तां सन्ध्यां प्रदर्शयेत् ॥
तमसो दर्शनं कार्यं वासे संसर्पकैर्नरैः ।
कुमुदानां विकाशे च ज्योत्स्नां चन्द्रे प्रदर्शयेत् ॥
दर्शयेत्सरजस्यं च शय्यां कर्णोत्करावृताम् ।
सद्वृत्तमानवप्रायां वृष्टिं वृष्टचाम्प्रदर्शयेत् ॥
प्राणिनां क्लेशतप्तानामादित्येन निदर्शनम् ।
वृक्षैर्वसन्तजैः फुल्लैः कोकिलामधुपोत्कटैः ॥
प्रहृष्टनरनारीकं वसन्तं च प्रदर्शयेत् ।
क्लान्तैः कार्यं नरैर्ग्रीष्मं मृगैश्छायागतैस्तथा ॥
महिषैः पङ्कमलिनैस्तथा शुष्कजलाशयम् ।
विहङ्गैर्द्रुमसंलीनैः सिंहव्याघ्रैर्गुहागतैः ॥
तोयनम्रघनैर्युक्तं सेन्द्रचापविभूषणैः ।
विद्युद्विद्योतनैर्युक्तां प्रावृषं दर्शयेत्तथा ॥
सफलद्रुमसंयुक्तां पक्वसस्यां वसुन्धराम् ।
सहंसपद्मसलिलां शरदं तु तथा लिखेत् ॥
सवाष्पसलिलस्थानं तथा लूनवसुन्धरम् ।
सनीहारदिगन्तं च हेमन्तं दर्शयेद्बुधः ॥
हृष्टवायसमातङ्गं शीतार्तजनसङ्कुलम् ।
शिशिरं तु लिखेद्विद्वान्हिमच्छन्नदिगन्तरम् ॥
वृक्षाणां पुष्पफलतः प्राणिनां मदतस्तथा ।
ऋतूनां दर्शनं कार्यं लोकान्दृष्ट्वा नराधिप ॥

रसभावाश्च कर्तव्या यथापूर्वमुदाहृताः ।
यथायोगं तु युञ्जीत नृत्ताभिहितमत्र च ॥
शुष्कं वर्तनया वस्तु चित्रं तन्मध्यमं स्मृतम् ।
शुष्कार्द्रमधमं प्रोक्तं चार्द्रमेव तथोत्तमम् ॥
यथादेयं यथाकालं यथादेशं यथावयः ।
क्रियमाणं भवेद्धन्यं विपरीतमतोऽन्यथा ॥
इति विचक्षणबुद्धिविकल्पितैः करणकान्तिविलासरसादिभिः
लिखितमीक्षणलोचनमादराद्भवति चित्रमभीप्सितकामदम् ॥

१४. विलेखालक्षणम्

(i) स० सू० ७३

विलेखालक्षणं सम्यगिदानीमभिधीयते ।
कूर्चनं कूर्चकेनाथ द्वितीयं हस्तकूर्चकम् ॥
तृतीयं भासकूर्चाख्यं चतुर्थं चल्लकूर्चनम् ।
(वर्तनंपञ्चमंवर्तन्यकूर्चमान्यकूर्चनमिष्यते ॥
लेप्यकर्मणि तच्छस्तमनामणवः ।
जलचूर्णकमानीतमिह सत्सन्तितो) ? ··· ॥
कूर्चकं धारयेद् धीमान् वृषश्रवणरोमभिः ।
··· ··· ··· तत्कृतकूर्चकैः ।
वल्कलैर्वा विधातव्यः खरकैशैरथापि वा ॥
कूर्चको (येमतिर्यापि ?)विहितोऽत्र प्रशस्यते ।
तन्तूतः कूर्चकः श्रेष्ठो विलेखाकर्मणि स्वतः ।
आद्यो वटाङ्कुराकारस्ततोऽश्वत्थाङ्कुराकृतिः ॥
प्लक्षसूचीनिभश्चान्यस्तृतीयः कूर्चको भवेत् ।
उदुम्बराङ्कुराकारश्चतुर्थः परिकीर्तितः ॥
स्थूला लेखा न कुर्वीत वटाङ्कुरनिभादितः ।
न्यूनलेखा न कुर्वीत प्लक्षाङ्कुरसमेन च ।
अश्वत्थाङ्कुररूपेण यत्र विद्वत्सहीकरात् ? ।
उदुम्बराङ्कुकारो लेप्यकर्मणि शस्यते ।
ज्येष्ठः स्यादायतो दण्डो वैणवो++ +ङ्गुलः ।

(ii) मानसो०, अ०चि०

वत्सकर्णसमुद्भूतरोमाण्यादाय यत्नतः ।
तूलिकाग्रे न्यसेत्तानि लाक्षाबन्धनयोगतः ॥
लेखनी नाम सा प्रोक्ता सा चैवं त्रिविधा भवेत् ।
स्थूला मध्या तथा सूक्ष्मा तया चित्रं विरच्यते ॥
स्थूलया लेपनं कार्यं तिर्यगाहितया तया ।
अङ्कनं मध्यया कुर्यादग्रपार्श्वविनिष्टया ॥
सूक्ष्मया च तया सूक्ष्मां लेखां कुर्वीत कोविदः ।

(iii) शिल्प०

लेखनी त्रिविधा ज्ञेया स्थूला सूक्ष्मा च मध्यमा ।
तद्दण्डमृतुमात्रं वा विष्कम्भं षडयवं स्मृतम् ॥

मुखे पुच्छे तदष्टांशमष्टाश्रं वाथ वर्तुलम् ।
कृत्वाग्रे विन्यसेच्छङ्कुं शौडमर्धाङ्गुलोन्नतम् ।।
यवाकारं च सुदृढं तत्र संयोजयेत् पुनः ।
स्थूलायां वत्सकर्णोत्थमजोदरभवं परे ।।
चिक्रोडपुच्छजं सूक्ष्मायामरोमं तृणाग्रकम् ।
तन्तुना लाक्षया वाथ दण्डाग्रकृतशङ्कुषु ।।
बध्नातु लेखनीः सम्यक् प्रतिवर्णं त्रिधा त्रिकाः ।
आकृत्या च त्रिधा स्थूला सूक्ष्मा मध्येति सा पुनः ।।
प्रत्येकं नवधा चैवं प्रतिवर्णं तु लेखनी ।
अथ मध्यमलेखन्या पीतवर्णरसेन तु ।।
किट्टलेखाबहिर्भागे लिखित्वाव्यक्तमम्बरैः ।
मार्जयेत् किट्टलेखां तां पुनः सुव्यक्तमालिखेत् ।।
रक्तवर्णरसेनाथ सर्वं सम्यक् समालिखेत् ।

१५ वर्तिका
मानसो०, अ० चि०

पश्चाच्चित्रं विचित्रं च तस्यां भित्तौ लिखेद्बुधः ।
नानाभावरसैर्युक्तं सुरेखं वर्णकोचितम् ।।
कनिष्ठकापरीणाहां भागद्वयसमायताम् ।
घनवेणुसमुद्भूतां नलिकां परिकल्पयेत् ।।
तदग्रे ताम्रजं शङ्कुं यवमात्रं विनिक्षिपेत् ।
तावन्मात्रं बहिः कुर्यात्तिन्दुनामेरितं बुधैः ।।
कज्जलं भक्तसिक्थेन मृदित्वा कर्णिकाकृतिम् ।
वर्तिं कृत्वा तया लेख्यं वर्तिका नाम सा भवेत् ।।

१६ चित्रलेखनविधिः
शिल्प०

यत्र लेखा गता वामं तत्र तान् नववासमा ।
संमार्ज्य सम्यगालिख्य तत्तदाकारमुन्नयेत् ।।
मन्दं किञ्चिच्छिलापृष्ठे पेषयित्वा विलोड्य च ।
शुद्धतोयैर्महापात्रे मुहूर्तं प्रतिपालयेत् ।।
तदूर्ध्वांशं सारतोयमधः पङ्कविवर्जितम् ।
पात्रान्तरे विनिक्षिप्य पुनः कुर्यादमुं विधिम् ।।
एवं पुनः पुनः कृत्वा यावन्निर्मलता भवेत् ।
तत्सारं नवमृद्भाण्डे मन्दमालिप्य शोषयेत् ।।
ग्रीष्मातपेषु विधिवद् भूयो भूयो महामतिः ।
आलोड्य शुद्धतोयेषु शोषयेच्छद्धिमच्छिकः (?) ।।
एवमेव समानीय रवते धातूनपि क्रमात् ।
निर्मलत्वे समुत्पन्ने शोषयेदेवमेव हि ।।
अथ तैलं समासिच्य वर्धमानेऽच्छवर्तिकाम् ।
विन्यस्य प्रज्वलेद् दीपं घटमादाय मृन्मयम् ।।
शुष्कगोमयचूर्णेन संमृज्योदरमस्य वै।

तद्दीपोपरि दीपस्य संमुखं विन्यसेत् पुनः ॥
तत्र दीपशिखोद्भूतं कज्जलं तद्घटोदरे ।
आलग्नं सम्यगादाय मृद्घटादौ विलेपयेत् ॥
मर्दयेत् स्वस्य हस्तेन भूयोद्वर्त्य पुनस्तथा ।
शुद्धाम्बुमिश्रं संमर्द्य बहुशः शोषयेत्पुनः ॥
एतत्त्रयं पुनर्युक्त्या निम्बनिर्यासवारिणा ।
सम्मर्द्य शोषयेत् पश्चादथान्यानपि पेषयेत् ॥
श्यामधातून् यवमात्रं शुद्धतोयेन पेषयेत् ।
पुनः कपित्थनिर्यासतोयैःसंमर्द्य शोषयेत् ॥

१७ अ. वर्तनाविधाः
वि० ध०

तिस्रश्च वर्तनाः प्रोक्ताः पत्राहैरिकबिन्दुजाः ।
पत्राकृतिभी रेखाभिः कथितात्र च वर्तना ।
अतीव कथिता सूक्ष्मा तथाहैरिकवर्तना ।
तथा च स्तम्भनायुक्ता कथिता बिन्दुवर्तना ॥

ब. पट्टपत्रवर्तनादिप्रकारः
अ० पृ० २३१

अतः परं प्रवक्ष्यामि चित्रादिपट्टसाधनम् ।
शाकवृक्षोद्भवाकार्या चित्राभ्यासार्थपट्टिका ॥
अत्यग्निमालिता या च इष्टिका आयसाकृतिः ।
रन्ध्रकीर्णकुलाया च गृहीतव्या लूणीकृता ॥
अतिसूक्ष्मा च कर्तव्या दीपशिखाकज्जलोपमा ।
गोधूमैः खलचूर्णं तु तक्रमध्ये तु प्रक्षिपेत् ।
तदनन्तरोद्भवं च सूक्ष्मवस्त्रेषु गालयेत् ।
भाण्डे तु तादृशं क्षिप्तं मृद्वग्निना शनैः शनैः ॥
तथा दृढ़रसाकारं वज्रलेपसमं भवेत् ।
तेनाथ मर्द्दयेत्पट्टमिष्टिकासूक्ष्मचूर्णतः ॥
पक्षद्वये सुप्रलेपो ह्यन्तर्येन प्ररोहते ।
पट्टबन्धनमेवं तु कर्त्तव्यं चित्रहेतवे ॥
टि० पत्रवर्तनानिर्णयः लुप्तः ।

१८ चित्रपत्रोत्पत्तिः
अ० पृ० २२७

चित्ररूपसमुद्भावाः सुरासुरनरोरगाः ।
त्वयैव कथितं पूर्वमुत्पत्तिप्रलयादिकम् ॥
पत्रोत्पत्तिः कथं देव चित्रमूलसमुद्भवा ।
कथयस्व प्रसादेन पत्रं चित्रं च कीदृशम् ॥
दिनपत्रं कथं प्रोक्तमृतुपत्रं च कीदृशम् ॥
चन्द्रकलोद्भवं पत्रं षोडशात्मकमेव च ॥
जलपत्रं स्थलपत्रं नरपत्रं गजोद्भवम् ।
मेघपत्रोद्भवं चैव कथयस्व परेश्वर ॥
नागरं द्राविडं पत्रं व्यन्तरं वेसरं तथा ।
कालिङ्गं यामुनं पत्रं कीदृक् चैतत्सुलक्षणम् ॥
शिशुपत्रं च सकलं स्वस्तिकं वर्धमानकम् ।

सर्वतोभद्रकाकारं कथयस्व परेश्वर ।।
पञ्चपत्राणि चान्यच्च षोडशात्मकमेव च ।
तत्तद्रूपोद्भवं चैव लक्षकोट्यादिसंङ्ख्यकम् ।।
पत्रस्थानानि वै सार्धं सुरसन्द्यादिकोद्भवम् ।
कथयस्व प्रसादेन पत्रस्थानादिसाधनम् ।।
शृणु वत्स महाभाग त्वमेवं प्रकटीकृतम् ।
पत्रोत्पत्तिं च वक्ष्येऽहं श्रृणु चैकाग्रमानसः ।।
क्षीरोदार्णवके पूर्वं मथ्यमाने सुरासुरैः ।
तत्रोत्पन्नो महावृक्षो नाम्ना सुरतरुस्तदा ।।
नानापत्रसमाकीर्णो नानापुष्पसमाकुलः ।
नानाफलकसम्पृक्तो ललिताङ्गो मनोहरः ।।
सुगन्धामोदबहुलः सुगन्धागन्धितोत्पलः ।
तद्गन्धमोहिताः सर्वे देवदैत्यादिकास्तदा ।।
परस्परं देवदैत्या वृक्षार्थे लुब्धचेतसः ।
अमृतोद्भवं मन्यन्ते दैत्याश्च त्रिदशा अपि ।।
शाखापत्रोद्भवश्चतुर्दिक्षु मध्यत ऊर्ध्वतः ।
मानतः पत्रसंकीर्णो दिशाभेदैः परात्परम् ।।
नागरं पूर्वशाखायां द्राविडं दक्षिणोद्भवम् ।
अपरे व्यन्तरं चैव वेशरं वा तथोत्तरे ।।
कालिङ्गमूर्ध्वतश्चव शाखान्तर्जं च यामुनम् ।
षड्जात्युत्पत्तिभेदैश्च पत्रमेवं समुद्गतस् ।।
नन्दादिक्रमयोगेन तथा चन्द्रकलाक्रमः ।
दिनपत्रोद्भवस्त्वेवं सङ्ख्यातो दशपञ्चभिः ।।
नन्दा भद्रा जया रिक्ता पूर्णा स्यात् पञ्चमी तथा ।
पञ्च पञ्च तथा पञ्च मासार्धे तु यथा यथा ।।
नन्दायाः शिशुपत्रं च भद्रायाः सकलं तथा ।
स्वस्तिकं तु जयायाश्च रिक्ताया वर्धमानकम् ।।
पूर्णायाः सर्वतोभद्रं पञ्चमं परिकीर्तितम् ।
षष्ठिकादि दशम्यन्तमन्यपञ्चसमुद्भवः ।।
जयं च विजयं चैव उद्गतं पत्रमक्षयम् ।
सर्वमङ्गलं भवाख्यं पञ्चान्ये च प्रकीर्तिताः ।।
षष्ठयाद्यं च दशम्यन्तं पत्राणां पञ्चकं तथा ।
पुनरन्यानि पञ्चैकादशाद्यं पूर्णान्तं तथा ।।
श्रियं श्रियोद्भवाख्यं च रत्नगर्भं तेजोभवम् ।
सर्वानन्दं महोत्साहं पत्राणां दशपञ्चकम् ।।
वसन्ते नागरं पत्रं द्राविडं ग्रीष्मके तथा ।

वर्षासु व्यन्तरभवं वेसर च शरदतौं ॥
हेमन्ते चैव कालिङ्गं यामुनं शिशिरोद्गतम् ।
षड्तूद्भवपत्राणि सर्वाणि शुभदानि च ।
तथा शाखोद्भवं पत्रमुक्तं दशविधं क्रमात् ॥
शाखोद्भवानि षट्चैव कन्दजानि तु षोडश ॥
तथा चाकारपत्राणि लक्षकोट्याादिकानि च ।
पुनरन्यानि वक्ष्येऽहं प्रकारैः पञ्च तानि च ॥
हंसपत्रं नक्रपत्रं मत्स्यपत्रं च कूर्मकम् ।
पद्मपत्रं तथा चैव पञ्चकं जलजं भवेत् ॥
स्थलजं छन्दजाकारं प्रासादगृहकादिकम् ।
नरनार्यादिकं पत्रं नरपत्रं च पञ्चमम् ॥
गजपत्रमश्वपत्रं जानुगं पद्मजं तथा ।
सिंहासनादिपत्रं च गजपत्रं तु पञ्चकम् ॥
अनेकाकारपत्रं च मेघपत्रं तथैव च ।
पत्राकारास्तथा चैते कथितास्त्वपराजित ॥
पुनः स्थानेषु सर्वेषु तत्र पत्राणि योजयेत् ।
स्तम्भेषु द्वारपक्षेषु प्रासादेषु च सर्वतः ॥
षोडशाभरणैश्चैव तत्र पत्रं तु दापयेत् ।
हारकेयूरकङ्कणकटिसूत्रादिभिः समैः ॥
यत्र स्थाने भवेत्पत्रं लक्ष्मीस्तत्र हितेक्षणा ।
नाऽपत्रतो भवेल्लक्ष्मीः शुभस्थानं च पत्रतः ॥

१९ कण्टकलक्षणम्
अ०पृ० २२८

अथातः संप्रवक्ष्यामि कण्टकानं तु लक्षणम् ।
अष्टौ जातिक्रमच्छन्दात् कण्टका अभिधानतः ॥
कलिश्च कलिकश्चैव व्यामिश्रश्चित्रकौशलः ।
व्यावर्तश्चैव व्यावृत्तः सुभङ्गो भङ्गचित्रकः ॥
अगस्तिपुष्पकाकारः संभवेत् कलिकण्टकः ।
वराहदंष्ट्राकृतिकः कलिकश्चेति संज्ञितः ॥
वद्धपुष्पोद्भवश्चैत्र व्यामिश्रो मध्यकेशरः ।
उकाराकारसदृशः स भवेच्चित्रकौशलः ॥
व्यावृत्तो व्याघ्रनखवद् व्यावृत्तः कलशाकृतिः ।
भङ्गचित्रोबदरवत् सुभङ्गः कृतिकाकृतिः ॥
नागरो व्याघ्रनखवद् द्राविडस्तदनन्तरम् ।
बदरीकेतकीनां च द्राविडः कण्टकैः समः ॥
व्यन्तरो वराहदंष्ट्रो वेसरो मुनिपुष्पवत् ।
उकाराकारः कालिङ्गो यामुनः पुष्पगर्भकः ॥
उक्ता अष्टविधाकारा षड्जातीयाश्च कण्टकाः ।

कण्टकानां तथाकारा: कथिता: पूर्वमेव च ॥
वेदाक्षरं पदं कृत्वा कण्टकावर्तनोद्गतम् ।
ब्रह्मस्थाने भवेद् बिन्दुर्वामावर्तेन वर्तित: ॥
तद्वर्तिताग्रसंस्थाने बिन्दु: स्यादक्षरोद्भव: ।
तदूर्ध्वे भ्रमगर्भं च वृत्तमर्थं चन्द्राकृति ॥
ब्रह्मस्थानोर्ध्वगतं च दक्षिणोद्भवाकारकम् ।
कलिकोद्भवाक्षं वाराहकर्णसम्भवम ॥
तस्योर्ध्वेऽपरोद्गम्यं त तदान्यताग्रं कंटकोपमम् ।
अग्रस्याग्रपदवर्णेषु अपरानत: कर्णिकाकृति: ॥
तस्या यावत्याग्रेन मवधी पदपादो ··· ··· ··· ···।
पृथुग्रीवा त्रिपादे··· ···पादोदर कण्टका··· ··· ?
··· ··· ··· ··· ··· ·· ··· ··· ··· ··· ··· ··· ··· ···।
···त्र स्थानात्समुद्भव्य त्रे निम्नाग्र धान्यांतकम् ?
चक्रग्रीवोद्गतां कारिकं कलिकोद्भवं वाराहकर्णिकोद्गतम् ।
अग्राधार: पुन: पृष्ठे कलिका मुनिपुष्पवत् ॥
कण्टकोदरमध्ये तु कलिका जीवसूत्रकम् ।
तदास्पहम्··· ··· ··· ··· ··· ··· ··· ··· ··· ··· ···॥
रोम.स्थिमांसत्वचाश्च एवं क्षितिगुणोद्भवा: ।
··· ··· ··· ··· ··· ···चक्ष्ये जीवसूत्रेण कथ्यते ॥
रेखास्थिवर्णमांसानि चतुश्छाया: प्रकीर्तिता: ।
पादाद्यङ्गानि सर्वाणि नाडीरोसं च विदुर्वर्तया ॥
मज्जा च क्षितिराख्याता राजेन्द्रन्यदय बीजकम्?
··· ··· ··· ··· ··· ··· ···अद्भयो रससमुद्भव: ॥
··· ··· ··· ··· ··· ··· ···तेजो द्रव्यस्य बीजकम् ।
··· ··· ··· ··· ··· ··· ···वायुश्च वर्तनाकृति: ॥
आकाशं··· ··· ··· ··· ···पञ्चतत्वोद्भवं तथा ।
जीवसूत्रमिदं ज्ञेयं पत्राकारं प्रकथ्यते ॥
घनघण्टाकुलाकीर्णमग्रे चलितकुञ्चिकम् ।
अङ्गे भङ्गोद्भवं भङ्गमनेकाकाररूपकम् ॥
शुकचञ्चुसमाकारं बदरीकण्टकाकृति ।
पलालधूमसंकाशं द्राविडं पत्रमुच्यते ॥
क्वचिद् भिन्नं क्वचिच्छन्नं क्वचिदन्योन्यवेष्टितम् ।
मुनिपुष्पसमाकीर्णं वेशरं पत्रमुच्यते ॥
उच्यते व्यन्तरं पत्रमूर्ध्वे भङ्गोद्भवाकृति ।
उकारकण्टकाकीर्णं कालिङ्गं पत्रमुच्यते ॥
सुदीर्घं विरलभङ्गै रग्रे व्यावृत्तकैस्तथा ।

पुष्पगर्भोद्भवाकीर्णं यामुनं पत्रमुच्यते ॥
ललितं कोमलं भङ्गैर्विषमे गर्भसम्भवम् ।
सुकुमारगर्भोद्भवं व्यावर्तस्याकुलोद्भवम् ॥
तरलं नागरं चैव वलित व्यन्तरं तथा ।
आकुञ्चितं वेसरं च ऊर्ध्वं कालिङ्गकं भवेत् ॥
पुनस्त्रिपञ्चसप्ताद्यं याव ··· ··· ··· ··· ···वधि ।
अतिवक्रकुलाकीर्णं द्राविडं कण्टकोद्भवम् ॥
उदितं यामुनं वक्रैः कण्टकानां तु निर्णयः ।
देशजातिकुलस्थानं वर्णभेदास्तथापरः ।
पत्राकारो वर्णभेदो जीवसूत्रादि चोदितम्

२० चित्रकर्मणिवर्णभेदः

(i) वि० ध०

मूलरङ्गा स्मृताः पञ्च श्वेतः पीतो विलोमतः ।
कृष्णो नीलश्च राजेन्द्र शतशोऽन्तरतः स्मृताः ॥
पूर्णरङ्गविभागेन भावकल्पनया तथा ।
स्वबुद्धया कारयेद्रङ्गाञ्शतशोऽथ सहस्रशः ॥
नीलेष्वतिव्यतिकृतिः पालाश इति शस्यते ।
स शुद्धः श्वेतमिश्रश्च नीलाभ्यधिक एव च ॥
एकाधिकं च भवतिच्छवीनामनुरूपतः ।
श्वेताधिको वा न्यूनो वा समांशश्चेति स त्रिधा ॥
स एकस्तम्भनायुक्तो बहुधैवं विकल्पते ।
तेन दूर्वांकुरा पीतः कपित्थहरितः शुभाः ॥
मुद्गश्यामप्रकृतयः कर्तव्याश्छवयो नृप ।
नीलः पाण्डुरसम्पृक्तो विरङ्गः सोऽप्यनेकधा ॥
अन्योन्याभ्यधिकं न्यूनं समांशवशकल्पना ।
तेन नीलोत्पलनिभा माषसच्छायसुप्रभा ॥
क्रियतेच्छवयो रम्या यथायोगविनिश्चयात् ।
लाक्षया श्वेतया युक्ता लाक्षारोध्रपिनद्धया ॥
रक्ता रक्तोत्पलश्यामाच्छविर्भवति शोभना ।
सापि नानाविधानन्यान्वर्णान्विकुरुते बहून ,

रङ्गद्रव्याणि

रङ्गद्रव्याणि कनकं रजतं ताम्रमेव च ।
अभ्रकं राजवन्तं च सिन्दूरं त्रपुरेव च ॥
हरितालं सुधा लाक्षा तथा हिङ्ग ुलकं नृप ।
नीलं च मनुजश्रेष्ठ तथान्ये सन्त्यनेकशः ॥
देशे देशे महाराज कार्यास्ते स्तम्भनायुताः ।
लोहानां पत्रविन्यासं भवेद्वापि रसक्रिया ॥
संकटं लोहविन्यस्तमभ्रकं द्रावणं भवेत् ।
एवं भवति लोहानां लेखने कर्मयोग्यता ॥

अभ्रकद्रावणं प्रोक्तं सुरसेन्द्रजभूमिजे ।
चम्भाकुथोऽथ बकुला निर्यासस्तम्भनाद्भवेत् ॥
सर्वेषामेव रङ्गाणां सिन्दूरक्षीर इष्यते ।
मातङ्गदूर्वारसपट्टबद्धैः संस्तम्भितं चित्रमुदारपुच्छैः॥
धौतं जलेनापि न नाशयेत तिष्ठत्यनेकान्यपि वत्सराणि ।

(ii) अ० पृ० २२९
देशजातिकुलस्थानं वर्णभेदश्च कथ्यते ।
पूर्वोद्भवं नागरं च कर्णाटे द्राविडं स्मृतम् ॥
व्यन्तरं पश्चिमभवं वेशरं चोत्तरे तथा ।
कलिङ्गदेशे कालिङ्गं यामुनं सर्वतः स्थितम् ॥
देशजातिश्च कथिता कुलस्थानं कुलोद्गतम् ।
नागरं विप्रजातिः स्याद् द्राविडं क्षत्रियस्तथा ॥
व्यन्तरं वैश्यजातिश्च वेशरं च तथैव च ।
कालिङ्गं मिश्रवर्णाढ्यं यामुनं सर्वतः समम्॥
कुलस्थानोद्भवश्चेत्थं वर्णभेदश्च कथ्यते ।
नागरं श्वेतवर्णं स्याद् द्राविडं रक्तवर्णकम् ॥
व्यन्तरं पीतसंकाशं हरिद्वर्णं तु वेशरम् ।
हरिद्वर्णं च कालिङ्गं यामुनं सर्ववर्णकम् ॥

(iii) मानसो०, अ०चि०
तत्तद्रूपानुसारेण पूरणीयास्तु चित्रकैः ।
एणसारङ्गशार्दूलशिखितित्तिरिकादिषु ॥
भिन्नवर्णेषु सत्वेषु पृथग्वर्णः प्रयुज्यते ।
वृक्षपर्वतशस्त्रादिपदार्थेषु यथोचिताः ॥
भिन्नवर्णाः प्रयोक्तव्याः चित्रकैश्चित्रकर्मणि ।
गौरवर्णेषु नीलेषु हरितालं पुरो न्यसेत् ॥
गौरेषु गैरिकं पश्चान्नीलीं नीलेषु योजयेत् ।
क्षुरेण तीक्ष्णधारेण लेखां न्यूनाधिकां हरेत् ॥
पाण्डुरं बिन्दुजातं यत्तत्सर्वं तेन कारयेत् ।
पूरितं वर्णमात्रं यत्तावन्मात्रं हरेत्सुधीः ॥
मृदुघर्षणयोगेन यथा शङ्खो न नश्यति ।
रोमराजिमितां कुर्यात् रेखां नानाविधामपि ॥
वीरणैस्सूक्ष्मतुण्डाग्रैमृदुघर्षणयोगतः ।

वर्णेषु स्वर्णयोगः
शुद्धं सुवर्णमत्यर्थं शिलायां परिपेषितम् ॥
कृत्वा कांस्यमये पात्रे गालयेत्तन्मुहुर्मुहुः ।
क्षिप्त्वा तोयं तदालोड्य निर्हरेत्तज्जलं मुहुः ॥
यावच्छिलारजो याति तावत्कुर्वीत यत्नतः ।
घनत्वान्मसृणं हेम न याति सह वारिणा ॥
आस्ते तदमलं हेम बालार्करुचिरच्छवि ।

तत्कलकं हेमजं स्वल्पवज्रलेपेन मेलयेत् ॥
मिलितं वज्रलेपेन लेखिन्यग्रे निवेशयेत् ।
लिखेदाभरणं चापि यत्किञ्चिद्धेमकल्पितम् ॥
चित्रे निवेशितं हेम यदा शोषं प्रपद्यते ।
वाराहदंष्ट्रया तत्तु घट्टयेत्कनकं शनैः ॥
यावत्कान्तिं समायाति विद्युच्चकितविग्रहम् ।
सर्वचित्रेषु सामान्यो विधिरेष प्रकीर्तितः ॥
प्रान्ते कज्जलवर्णेन लिखेल्लेखां विचक्षणः ।
वस्त्रमाभरणं पुष्पं मुखरागादिकं सुधीः ॥
अलक्तेन लिखेत्पश्चाच्चित्रवर्णं भवेत्ततः ।

शुद्धवर्णाः

पूरयेद्वर्णकैः पश्चात् तत्तद्रूपोचितैस्स्फुटम् ।
उज्ज्वलं प्रोन्नते स्थाने श्यामलं निम्नदेशतः ॥
एकवर्णेऽर्पितं कुर्यात्तारतम्यविभेदतः ।
अधश्चेदुज्ज्वलो वर्णो घनश्यामलतां व्रजेत् ॥
भिन्नवर्णेषु रूपेषु भिन्नो वर्णः प्रयुज्यते ।
मिश्रवर्णेषु रूपेषु मिश्रो वर्णः प्रयुज्यते ॥
श्वेतेषु पूरयेच्छङ्खं शोणेषु दरदं तथा ।
रक्तेष्वलक्तकरसं लोहिते गैरिकं तथा ॥
पीतेषु हरितालं स्यात्कृष्णे कज्जलमिष्यते ।
शुद्धा वर्णा इमे प्रोक्ताश्चत्वारश्चित्रसंश्रयाः ॥

मिश्रवर्णाः

मिश्रान् वर्णानतो वक्ष्ये वर्णसंयोगसम्भवान् ।
दरदं शङ्खसम्मिश्रं भवेत्कोकनदच्छविः ॥
अलक्तं शङ्खसम्मिश्रं सौराश्वसदृशं भवेत् ।
गैरिकं शङ्खसम्मिश्रं धूमच्छायं निरूपितम् ॥
हरितालं शङ्खयुतं घोरात्व ? सदृशप्रभम् ।
कज्जलं शङ्खसम्मिश्रं धूमच्छायं निरूपितम् ॥
नीली शङ्खेन संयुक्ता कपोताभा विराजते ।
राजावर्तस्स एवायमतसीपुष्पसन्निभः ॥
केवलैव हि या नीली नीलेन्दीवरसप्रभा ।
हरितालेन मिश्रा चेज्जायते हरितच्छविः ॥
गैरिकं हरितालेन मिश्रितं गौरतां व्रजेत् ।
कज्जलं गैरिकोपेतं श्यामवर्णं निरूपितम् ॥
अलक्तेकेन संसृष्टं कज्जलं पाटलं भवेत् ।
अलक्तं नीलिकायुक्तं कर्बुवर्णं भवेत् स्फुटम् ॥
एवं शुद्धाश्च मिश्राश्च वर्णभेदाः प्रकीर्तिता ।

(iv) शिल्प०

अथवान्यप्रकारेण वर्णयोगः प्रकीर्त्यते ।
मृदुरक्ते तु सिन्दूरं गैरिकं मध्यरक्तके ॥
अतिरक्ते तु संयोज्यं वर्णे लाक्षारसं विदुः ।
मनश्शिला पीतवर्णे ततोऽन्यत् पूर्वमुक्तवत् ॥
गैरिकं तु शिलापृष्ठे दिनमेकं सुपेषयेत् ।
तत् कोपितं शुद्धतोयैः संग्रहेन्मुद्गरादिषु ॥
दिनार्धं पेषयेत् तद्वत् सिन्दूरं जलमिश्रितम् ।
निर्जलं चूर्णयेत् तत्र पेषण्यां तु मनश्शिलाम् ॥
दिनपञ्चकमात्रं तं पुनस्तोयविमिश्रकम् ।
दिनमेकं पेषयित्वा सम्यक् पात्रेषु संग्रहेत् ॥
एतेषां निम्बनिर्यासतोयं संयोज्य युक्तितः ।
सम्मर्द्य लेपलिखनप्रक्रियाश्च समाचरेत् ॥

स्वर्णलेपविधिः प्रथमा

अथ स्वर्णं पेषणार्थं पत्रीकृत्य यथा मृदु ।
तत्पत्रं शकलीकृत्य सूक्ष्मात् सूक्ष्मतरं पुनः ॥
किञ्चित्सिकतसंमिश्रं शुद्धतोयविमिश्रितम् ।
पेषयेत् पेषणीश्वभ्रे सुश्लक्ष्णदृषदा सुधीः ॥
जाते सुपिष्टे तत्पिष्टे काचपात्रे जलैः सह ।
आलोड्योर्ध्वगतं पङ्कं सिकतां च पुनः पुनः ॥
सन्त्यज्य जातं स्वर्णस्य पङ्कमत्युज्ज्वलं बुधः ।
युक्तिको वज्रलेपेन सह·····················तः ॥
तत्तदुचितलेखिन्या विशेषज्ञो लिखेदिदम् ।
वराहदंष्ट्रमुख्येन शुष्के तस्मिन् पुनः पुनः ॥
यावदस्य प्रभाजाता तावन्मन्दं विघट्टयेत् ।

द्वितीया

अथवा वज्रलेपेन स्वर्णस्थानं विलेखयेत् ॥
विन्यसेत् तत्र तत्राशु यथायुक्ति विदारितान् ।
अतीव मृदुलान् स्वर्णपट्टानतिदृढैः पुनः ॥
कार्पासपुञ्जैः संमार्ज्य प्रकाशीक्रियतामिदम् ।
एवं पूर्वैः स्वर्णलेपविधिरूक्तो द्विधा बुधैः ॥

वज्रलेपः

माहिषत्वचमादाय नवां तोयेन पाचयेत् ।
तवनीतमिवायति गालयित्वा यदा तदा ॥
गुलिकाश्च ततः कार्या याः शुष्काश्च महातपे ।
वज्रलेपमिदं ख्यातं चित्रकारसुखावहम् ॥
क्षिप्त्वोष्णतोये विद्राव्य तत्तद्वर्णेषु युग्तितः ।
कपित्थनिम्बनिर्यासतोयस्थानेऽपि योजयेत् ॥

वर्णभेदः मिश्रवर्णाः वा

अन्योन्ययोगात् संजातवर्णभेदोऽथ कथ्यते ।
सितं रक्तेन संयुक्तं गौरच्छवि हि दृश्यते ॥

श्वेतं कृष्णं च पीतं च समभागविमिश्रितम् ।
शारुच्छवीति विख्यातं वर्णकारसुखप्रदम् ।।
श्वेतं कृष्णं समं मिश्रं गजवर्णमुदाहृतम् ।
रक्तं पीतं समं मिश्रं बकुलस्य फलाकृति ।।
ज्वलनाभमिदं ख्यातमग्निवर्णनिभं परम् ।
पीतस्य द्विगुणं रक्तं मिश्रितं त्वतिरक्तकम् ।।
श्वेतस्य द्विगुणं पीतं मिश्रं ख्यातं तु पिङ्गलम् ।
कृष्णस्य द्विगुणं पीतं मिश्रितं त्वम्बुसम्मितम् ।।
तदेव नृणां वर्णः स्यात् कृष्णं पीतसमं तु वा ।
हरितालं श्यामयुतं शुकपक्षनिभं भवेत् ।।
लाक्षारसेन संयुक्तं हिङ्गुदं त्वतिरक्तकम् ।
लाक्षारसेन संमिश्रं कृष्णं जम्बुफलाकृति ।।
लाक्षारसं जातिलिङ्गं सितवर्णं यथा समम् ।
सम्मिश्रमुत्तमं वर्णं हिङ्गुदेनात्र वा युतम् ।।
कृष्णं नीलेन सम्मिश्रं केशवर्णमुदाहृतम् ।
एवं मिश्रकवर्णानि युक्त्या संयोज्य संलिखेत् ।।
सुधाधवलिते भित्तौ नैव कुर्यादिदं सुधीः ।

२१. टि०—चित्रे श्रृंगारादिनवरसप्रदर्शनं देवालयनृपसभयोस्तद्विमर्शः, निधिविद्याधरहनूमदादिमंगल्यचित्राणां गृहेषु यत्नाल्लेखनं स्वहस्तेनात्मगृहे चित्रलेखननिषेधत्यादि सर्वं पूर्वमेव संकलितम्–अवलोकयन्तु तत्र ६४ तमे पृष्ठे ।

२२. चित्रदोषाः वि० ध०

दौर्बल्यंबिंदुरेखत्वमविभक्तत्वमेव च ।
वृहदण्डौष्ठनेत्रत्वमविरुद्धत्वमेव च ।।
मानवाकारता चेति चित्रदोषाः प्रकीर्त्तिताः ।
दुरासनं दुरानीतं पिपासा चान्यचित्तता ।
एते चित्रविनाशस्य हेतवः परिकीर्तिताः ।।

२३. चित्रगुणाः

स्थानप्रमाणभूलम्बो मधुरत्वं विभक्तता ।
सादृश्यं पक्षवृद्धिश्च गुणाश्चित्रस्य कीर्तिताः ।।
रेखा च वर्तना चैव भूषणं वर्णमेव च ।
विज्ञेया मनुजश्रेष्ठ चित्रकर्मसु भूषणम् ।।
रेखां प्रशंसन्त्यर्चाया वर्तनां च विचक्षणाः ।।
स्त्रियो भूषणमिच्छन्ति वर्णाढ्यमितरे जनाः ।
इति मत्वा तथा यत्नः कर्तव्यश्चित्रकर्मणि ।।
सर्वस्य चित्रग्रहणं यथा स्यान्मनुजोत्तम ।
स्वानुलिप्तावकाशा च निदेशं मधुका शुभा ।
सुप्रन्नाभिगुप्ता च भूमिस्सच्चित्रकर्मणि ।।

सुस्निग्धविस्पष्टसुवर्णरेखं विद्वान्यथादेशविशेषवेशम् ।
प्रमाणशोभाभिरहीयमानं कृतं भवेच्चित्रमतीव चित्रम् ॥

२४ चित्रकार:

(i) स० सू०

बुध्यन्ते केऽपि शास्त्रार्थं केचित् कर्माणि कुर्वते ॥
करामलकव (त्यास्यं पर?) द्वयमप्यदः ।
न वेत्ति शास्त्रवित् कर्म न शास्त्रमपि कर्मवित् ॥
यो वेत्ति द्वयमप्येतत् स हि चित्रकरो वरः ॥

(ii) मानसो०, अ० चि०

प्रगल्भैर्भाविकैस्तज्ज्ञैः सूक्ष्मरेखाविशारदैः ।
विधिनिर्माणकुशलैः पत्रलेखनकोविदैः ॥
वर्णपूरणदक्षैश्च वीरणे च कृतश्रमैः ।
चित्रकैर्लेखयेच्चित्रं नानारससमुद्भवम् ॥

ग्रन्थकर्तुर्ग्रन्थसमापनस्तवः

शुक्लाम्बरधरां देवीं शुक्लमाल्यविभूषिताम् ।
नमस्कृत्येष्टदेवीं तां तृतीयां बहु मन्महे ॥
महाकालीं महालक्ष्मीं तृतीयां तां सुमन्महे ।
तस्या एव प्रसादाद्वै कर्तुं किमपि पारये ॥
प्रज्ञापोतं विनैवाहं वास्तु-सागर-सुत्तरम् ।
कर्तुं वै यथाशक्तः तदपि तद्बहुमन्महे ॥
अथवा गुरूप्रसाद्वै सर्वमेतत्कौशलम् ।
त्वदीयं वस्तु गोविन्द तुभ्यमेव समर्पये ॥
अथवा पूर्वजानां वै शुक्लोपाह्वसुतेजसाम् ।
प्रसादाद्वै महादेव-निरञ्जन-रूद्रधरस्य च ॥
कर्तुं किमपि पारोऽहं विज्ञानं वास्तु-शास्त्रकम् ।
प्रतिमालक्षणमेतद्वै नवीनं किमपि अस्ति वै ॥
तच्चैतत्समापितां नीतमाषाढस्य सितपक्षके ।
चतुर्दशाधिकसहस्रद्वयविक्रमेऽस्मिन् सुप्रवर्षके ॥
सर्वे पठन्ति साहित्यं दर्शनं धर्म-शास्त्रकम् ।
साम्प्रतं तु पठिष्यन्ति कला-विज्ञान-पारगम् ॥
वास्तु-शास्त्र-प्रबन्धेऽस्मिन पुस्तकानि चतुर्दश ।
तेष्विदं पञ्चमं प्रोक्तं शेषमग्रे प्रवक्ष्यते ॥
शुभं भूयाच्छुभं भूयाच्छुभं भूयात्सनातनम् ।
शुभं शास्त्रं शुभं ज्ञानं शुभं विज्ञानवैभवम् ॥
शुभो मेऽस्तु वै भगवन् प्रयासोऽस्मिन् वास्तुशास्त्रके ।
तदधिकृत्य जीवनं सर्वं व्यतीतं वै भविष्यति ॥

समाप्तोऽन्तिमः खण्डः

समाप्तं चित्रलक्षणम्



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Enough has been said about the important works consulted. They are all inferred invariably at their proper places. More important ones have been specially indicated in the Introduction, more particularly in the respective introductories of all the five parts. Here therefore only the works forming the sources are being mentioned with their abbreviations. Iconography being a very vast subject, practically all the source-literature—Samhitās, Brāhmaṇas, Upniṣads, Epics, outstanding works of eminent Sanskrit poets like Kālidāsa, Bāṇabhaṭṭa Śrīharṣa etc. etc. have also found a prominent place in this exposition.

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१. अंशुमद्भेदागमः — अं० आ०
२. उत्तरकामिकागमः — उ० कामि०
३. कामिकागमः — का० आ०
४. कारणागमः — कार० आ०
५. पूर्वकारणागमः — पू० कार०
६. वैखानसागमः — वै० आ०
७. सुप्रभेदागमः — सु० आ०
८. मकुटागमः — मु० आ०
९. कुमारतन्त्रागमः — कु० त०

पुराणेषु—

१. अग्निपुराणम् — अ० पु०
२. आदित्य-पुराणम् — आ० पु०
३. पद्मपुराणम् — प० पु०
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६. देवीपुराणम् — दे० पु०
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८. ब्रह्माण्डपुराणम् — ब्र० पु०
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२. मयमतम् — मय०
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९. मयदीपिका — म० दी०

अन्येषु च—

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२. हेमाद्रिव्रतखण्डः — हे० व्र० ख०
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१०. मन्त्ररत्नाकरः — म० र०
११. लक्षणसमुच्चयः — ल० स०

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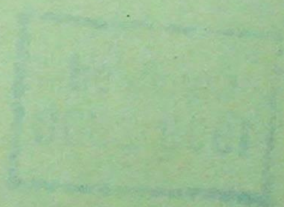
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(अन्य प्रसिद्ध बुकसेलर्स भी)

N.B.—Calculating all the pages this would be 878.






गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार


Compiled
1999-2000

तिथि	संख्या	तिथि	संख्या